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NEWSPAPER

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THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

JUNE 1, 1991

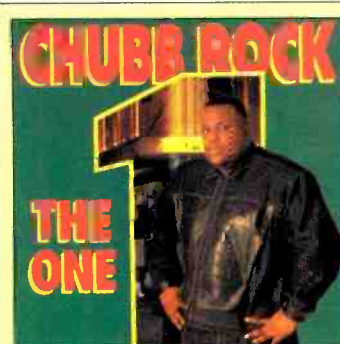
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See page 11.



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Rentrak Getting PPT Message Thru Distribs Claim Sales Losses Of Up To 8%

BY PAUL SWEETING

WESLEY CHAPEL, Fla.—Mainstream video distributors are beginning to feel the pinch of lost sales due to the growth of Rentrak, a Portland, Ore.-based pay-per-transaction operator, and would like to see the studios either stop selling to Rentrak or make their titles available to all distributors on PPT terms.

PPT was a major issue at the fifth annual National Assn. of Video Distributors meeting, which took place May 19-22 here. Even after the studios effectively removed PPT from the table on antitrust grounds, the distributors continued to discuss it away from the convention's public forums.

After years of struggle and difficult financial periods, Rentrak has apparently become a player to be

reckoned with in the channeling of video titles to the retailer.

According to several sources, PPT was listed on the official agenda for the opening-day meeting between the NAVD board of directors and the Manufacturers Advisory Committee. But the issue was skipped over after several studios threatened to walk out of the meeting, arguing they could not, as a group, discuss pricing

or other competitive issues.

Under PPT, the studios sell movies to Rentrak for roughly \$6. Rentrak then resells the movies to retailers for about \$8. The retailers are supposed to share the rental revenue generated by a PPT title with the program supplier.

Conventional distributors typically pay \$58-\$65 for front-line product, (Continued on page 86)

Labels To Billboard: Balance New POS Charting System

BY KEN TERRY

NEW YORK—The introduction of the new Billboard pop and country albums charts, based on electronic piece counts of units sold at retail, has caused a commotion in the music industry. But, beneath all the concerns expressed by label executives, a sense of realism is beginning to take hold as they grapple with the new facts of life.

For example, Paul Smith, president of Sony Music Distribution, comments, "We support the concept—we feel a very definite need for a legitimate chart. I think the mechanics of the system are good. It just doesn't have enough of the right players to balance it—and that can be fixed."

Similarly, Mike Bone, co-president of Mercury Records, says, "I think in the long run, it will work out to be good. But as it stands right now, there's not enough [chart] panel members to determine what the real deal is. The chart is weighted too heavily to the racks."

"The lifeblood of the industry is new artists," he adds. "There has to be some accommodation factor built in there for breaking new acts."

Jim Swindel, GM/senior VP at Virgin Records, makes similar points but

in angrier terms. Referring to SoundScan Inc., the research firm that collects point-of-sale data for Billboard, he says, "I have always been a supporter of SoundScan theory and will continue to be, but I think that so far Billboard has acted irresponsibly by publishing this chart, because it is not an adequate sampling, and it is going to be very detrimental to developing acts until they get a lot more accounts on line and balance the accounts they have a little better... Without one-stops and an accurate representation of the small, one-off, very alternative-leaning... (Continued on page 85)

Larsen Exits Sony; Euro Revamp Seen

BY ADAM WHITE

LONDON—Sony Music International is planning a radical reorganization of its Continental European operations that appears likely to strip away a layer of regional senior management. In future, the heads of the company's leading affiliates in Germany, France, Italy, and Spain are (Continued on page 81)

NAIRD Abuzz Over Tower Distrib Deal

BY DEBORAH RUSSELL

LOS ANGELES—Speculation about the expected purchase by Tower Records' parent, MTS Inc., of a financially insolvent Midwest-based indie distributor overshadowed most other business at the 1991 National Assn. of Independent Record Distributors and Manufacturers convention.

MTS, based in West Sacramento, Calif., is negotiating to purchase the assets of House Distributors of Olathe, Kan. (Billboard, May 18). A last-minute meeting attended by Tower senior VP of retail operations Stan Goman, House president Hal Brody, and a variety of House's creditors created further tension at the conference, held May 16-19 at the Sheraton Universal Hotel here.

"The news was really distracting... (Continued on page 40)

No. 1 IN BILLBOARD

HOT 100 SINGLES		
★ I DON'T WANNA CRY	MARIAH CAREY	(COLUMBIA)
TOP POP ALBUMS		
★ OUT OF TIME	R.E.M.	(WARNER BROS.)
HOT R&B SINGLES		
★ I WANNA SEX YOU UP (FROM "NEW JACK CITY")	COLOR ME BADD	(GIANT/REPRISE)
TOP R&B ALBUMS		
★ NEW JACK CITY	SOUNDTRACK	(GIANT/REPRISE)
HOT COUNTRY SINGLES		
★ MEET IN THE MIDDLE	DIAMOND RIO	(ARISTA)
TOP COUNTRY ALBUMS		
★ NO FENCES	GARTH BROOKS	(CAPITOL)
TOP VIDEO SALES		
★ THE JUNGLE BOOK		(WALT DISNEY HOME VIDEO)
TOP VIDEO RENTALS		
★ GHOST		(PARAMOUNT HOME VIDEO)

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Late Edition

New York: Today, sunny, warmer. Clouds late in the day. High 77. Tonight, cloudy, cooler. Low 51. Tomorrow, more sun, windy near the shore. High 81. Yesterday, high 70, low 50. Details page D24.

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ASCAP-BMI AGREEMENT MARKS HISTORIC FIRST

Both Pick EMI as 1991 Music Pub of the Year

By CHARLES G. MARTIN

NEW YORK, May 25 — In a rare sweep that dramatically bolsters its claim to preeminence in the professional music marketplace, EMI Music Publishing has been selected by both ASCAP and BMI, the American performing right licensing organizations, as the 1991 Music Publisher of the Year.

The publishing awards, which are based on performance and income data compiled independently by ASCAP and BMI, are widely accepted in music circles as that industry's most definitive evidence of market leadership.

"There's only one number one," said EMI Chairman Charles A. Koppelman, in a hastily planned news conference at the Carlyle hotel.

"And we're it," added Vice Chairman, Martin N. Bandier.

The selection culminates a year in which 27 EMI songs reached the number one position on the charts of Billboard magazine, the music industry trade publication. EMI songwriters topped every major musical category at least once during the year.

"In music see the company's growth as the by-product of a concentration in the



EMI MUSIC PUBLISHING

The Worlds Leading Music Publisher

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"Full of fire and in-your-face passion."

—Mike Boehm, *Los Angeles Times*

"Stocked with socially perceptive songs, this could be the big success story this year."

—*Los Angeles Times*

"...an extremely promising new rock voice... 'All American Boy' proves that James can write excellent songs."

—David Wild,
**LA Times Syndicate
(Rolling Stone Reviews)**

"Numbing at times... James hits the mark. 'Black Money' is one of the best lyrical descriptions of drug abuse I've heard."

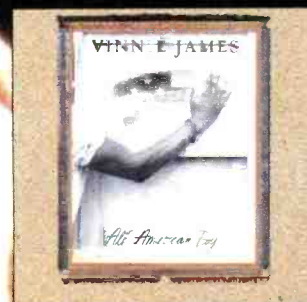
—Nelson George, *Playboy*

"I haven't seen anything this good since Bruce Springsteen walked into my office 15 years ago."

—Ted Utz,
General Manager, WNEW

Driving, passionate, and inspired Vinnie James has a voice and singing style that engages the heart, soul and body all at once, remaining permanently with the listener. His debut album, "All American Boy" features the first single, "Black Money" plus "Freedom Cried" and "Little Angel."

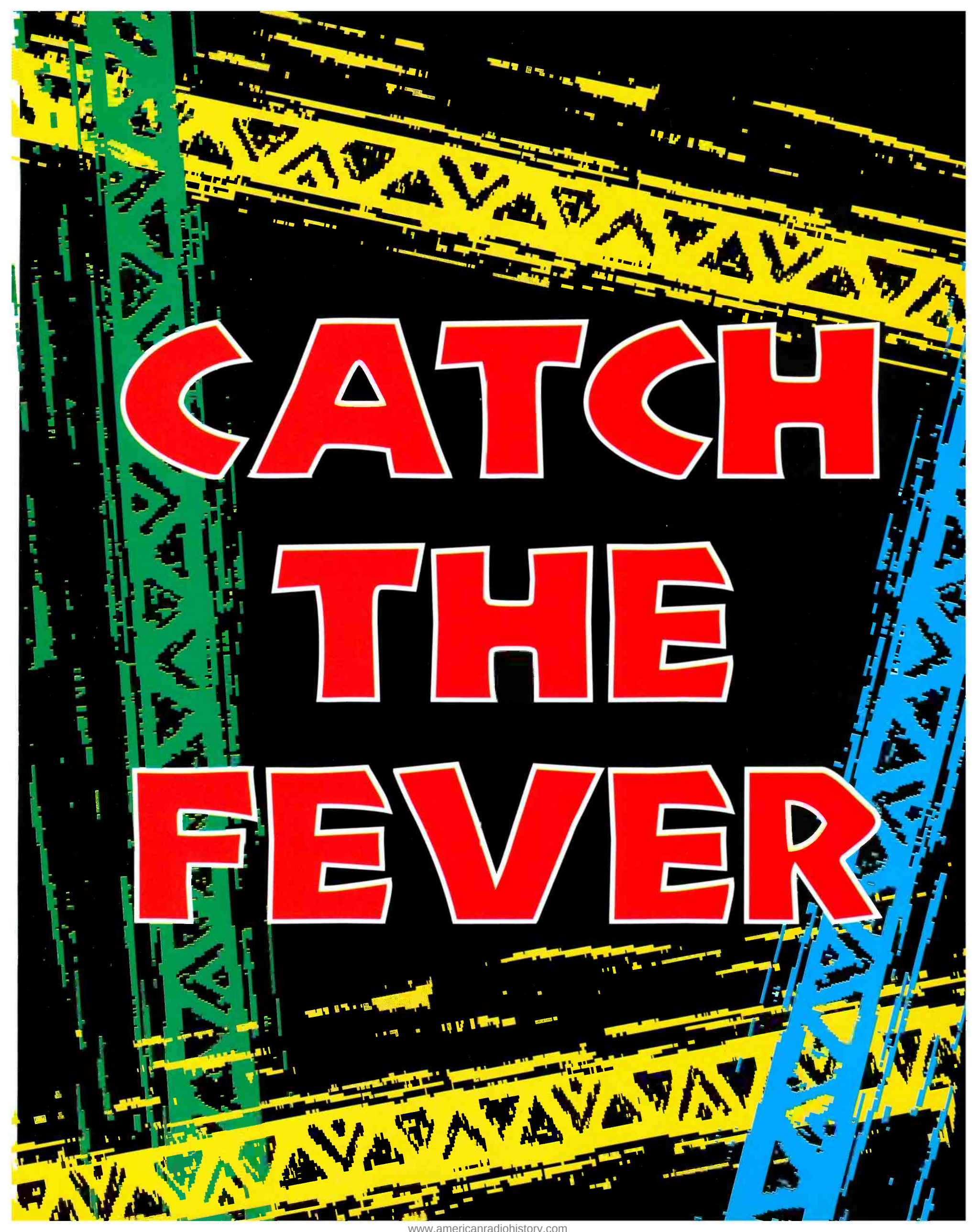
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Management: Hector Uzzano, Galán Micrey Associates
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SAVE THE EARTH—RECYCLE!





CATCH THE FEVER

STEVIE WONDER

A SPIKE LEE JOINT

JUNGLE FEVER

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WRITTEN, PRODUCED AND PERFORMED BY STEVIE WONDER

FEATURING THE SINGLE "GOTTA HAVE YOU"
(MOTCS-2081)



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JUNE 1, 1991

LATIN TRADE GROUP PROPOSED

The Latin music industry is presented with a great opportunity in the fast-growing Hispanic market; but it is also faced with some problems in exploiting that potential. So says William Velez, senior director of Latin Music for Broadcast Music Inc., who posits some solutions, including the formation of a Latin music trade group, in this week's Commentary. **Page 12**

MUCH ADO ABOUT MARLEYS

Marley fans have plenty to smile about these days. Ziggy Marley & the Melody Makers have a new album, "Jahmekya," which Ziggy Marley discusses in an interview with Billboard correspondent Gene Santoro. Rita Marley, meanwhile, has revived her solo career after a seven-year hiatus with "We Must Carry On"; Jim Bessman has that story. And Cedella Marley Booker's "Awake Zion," rooted in gospel, was rereleased May 10, the 10th anniversary of her grandson Bob's death. **Pages 32, 33**

CONCRETE PLANS FOR INDIE DEALERS

In an attempt to compete with major chains for labels' advertising dollars, Concrete Marketing has created an indie network of music retailers to participate in a "chainwide" hard rock/metal music promotion. Trudi Miller reports. **Page 52**

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CLASSIFIED/REAL ESTATE

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Trouble For Japan's Rental Outlets

New Copyright Law Expected To Hurt Biz

■ BY STEVE MCCLURE

TOKYO—The recent revision of Japan's copyright law (Billboard, May 11) and new measures designed to lengthen the period in which record companies can ban their products' rental are expected to cause the closure of many of the 6,000 rental outlets here.

Under the terms of the revised law, which goes into effect Jan. 1, 1992, rental stores will have to pay royalties to performers and record manufacturers for the rental of international repertoire. They are already paying standard copyright fees on recordings offered for rental.

The extension of rental royalties to foreign products will likely cost the stores a total of \$14.5 million-\$29 million annually in extra payments, according to industry sources.

The new law says rental stores must wait one year before they can rent records; but in order to have the law enforced, record companies must file separate suits against individual shops for each CD or cassette illegally rented—a time-consuming process. Strict evidence rules also work against plaintiffs, while another problem is that it is often difficult to trace rental shops' actual owners. This makes it hard to successfully pursue legal action, since Japanese law requires clear identification of defendants.

As a result, the law's one-year-window provision is essentially a dead

letter. Previous efforts to enforce similar bans have failed, and so at present most records are in stock at rental stores on day of release.

But Japan's record companies and rental stores have reached a gentleman's agreement designed to placate both sides. Starting Aug. 1, domestic albums—but not singles—will be subject to a one-week window. As-

suming international record firms go along with the agreement, foreign product will enjoy a one-week window from Jan. 1, and the ban on rental of both domestic and international repertoire will last for two weeks after release, starting Aug. 1, 1992. A three-week ban will finally come into effect Jan. 1, 1993.

(Continued on page 87)

FCC Debating Action To Take In 'Indecent' Ruling

■ BY BILL HOLLAND

WASHINGTON, D.C.—The FCC may seek a Supreme Court review of the May 17 decision by the U.S. Appeals Court here that struck down a 24-hour ban on indecent speech on radio stations.

Says Alfred Sikes, chairman of the FCC, "I am disappointed by the ruling. We will continue to study the court's opinion, and we will be discussing any future action with the Solicitor General's office."

The U.S. Solicitor General's Office in the Department of Justice speaks for the federal government in cases before the Supreme Court.

FCC attorney Sandy Wilson stresses that the commission has not decided whether to appeal the ruling. "The commission has three options," he says. "One, we can ask for a Supreme Court review. Two, we can ask the same [appeals] court for a rehearing. And third, we can tell the Appeals Court what we think the boundaries are for 'safe harbor' hours [during which adult programming can be broadcast]."

However, several insiders say the chances are good that the commission will want the issue reviewed by the High Court.

The Appeals Court ruled that the ban, spearheaded in 1988 by

(Continued on page 80)

LIVE Profits Take Tumble In First Quarter

Bottom Line Hit By Sell-Thru Slack, Rack Troubles

■ BY DON JEFFREY

NEW YORK—Profits at LIVE Entertainment Inc. fell in the first quarter because of lower-than-expected sell-through video revenues and continued troubles at its rackjobbing subsidiary.

Unlike last year, the Ninja Turtles

were unable to come to the financial rescue of the Van Nuys, Calif.-based supplier, distributor, and retailer of home entertainment software.

For the three months that ended March 31, the company reports that net profit declined 1.3% to \$1.79 million as net sales rose 8.84% to \$161.3 million. The profit decline would have

been deeper if not for a significantly lower tax rate this year: Pretax profit fell 24.5% to \$2.76 million in the quarter.

"It's basically what I expected," says Steven Hill, stock analyst with Sutro & Co. "I think this is going to be a difficult year. You're just not seeing the growth you saw before."

The company says net sales were up because its rackjobber, Lieberman Enterprises, had higher computer software sales and because its retail division included results from a greater number of stores than it operated in the same period last year. In addition, sales were boosted by an extra month of operations at the Waxie Maxie chain.

Sales at LIVE Home Video were sluggish. It was difficult to match the prior-year period, because in last year's first quarter the company realized \$17 million in additional revenues from a promotion with Burger King that involved the animated "Teenage Mutant Ninja Turtles" videos. This year the company says its video unit's sales were hurt by "higher than expected returns of sell-through product, particularly 'Teenage Mutant Ninja Turtles: The Movie.'"

And, although the Specialty Retail Division's overall sales benefited from the additional Strawberries stores in operation, the company says that "a lack of hit audio products and weakened economic conditions" (particularly in the Northeast, where many of LIVE's music outlets are located) dampened same-store unit growth.

(Continued on page 87)

Billboard Revises, Expands Latin Sales Chart Panels

NEW YORK—Billboard's Top Latin Albums charts have been substantially overhauled with this issue. The panel of retailers reporting to the charts also has been revised and expanded.

For the first time, all retailers reporting to the three separate Latin sales charts—pop, regional Mexican, and tropical/salsa—have been assigned proportional weights based on account rankings supplied by six major record companies (Sony, BMG, WEA Latina, Sonotone, Fonovisa, and Capitol/EMI Latin). The weights range from a high of 9.9 to a low of 0.2; previously all reporters carried equal weight.

The weighting concept, which is used on many of Billboard's other sales charts, provides a more accurate picture of the marketplace. (Note that each retailer is weighted

separately for each of the three formats.)

Each of the panels also has been substantially revised and increased in size. The pop panel has grown from 54 to 64 reporting retailers, 32 of which are new. The regional Mexican panel increases from 31 to 46, with 23 new reporters; and the tropical/salsa panel goes from 42 to 51 reporters, with 28 new additions. A total of 23 reporters were dropped from the panels.

The changes are part of an ongoing program to improve the quality of Billboard's sales charts. In the future, Billboard will include more reports from major retail chains to accommodate changing distribution patterns for Latin music. Billboard also is researching the possibility of converting the Latin sales charts to use piece-count data from certain retailers in the future.



The Man Behind The Music. Michael Cretu, the recording artist/producer behind the Enigma project, receives a platinum album for his Charisma debut, "MCMXC A.D.," which reached No. 6 on the Billboard Top Pop Albums chart. The single, "Sadeness Part I," was a No. 1 dance hit and top 10 pop hit in the U.S., and reached No. 1 in 15 European countries. Shown, from left, are recording artist Sandra, Cretu's wife; Cretu; Charisma president Phil Quartararo; and Kathy Nizzari, U.S. management representative for Cretu.

EXECUTIVE TURNTABLE

BPI COMMUNICATIONS. Broadcast Data Systems in New York appoints **Gregg Miller** senior sales executive of its RecordTrack service and **David Peeler** director of sales, advertising services. They were, respectively, East Coast regional director of sales and marketing for Enigma, and sales representative at Actmedia.

RECORD COMPANIES. Savage Records Ltd. in New York names **David Mimran** chairman, **Frank DiLeo** and **Mousab Khorma** co-presidents, and **Didier Phitoussi** VP of promotion and marketing. They were, respectively, president of the label; president of Frank DiLeo Management Ltd. (a title he retains); VP of the label; and promotion consultant for the label.

Burt Baumgartner is promoted to senior VP of promotion at Columbia Records in New York. He was VP of promotion.



DILEO



KHORMA



BAUMGARTNER



FITZGERALD

Rich Fitzgerald is named senior VP/director of promotion for Reprise Records in Los Angeles. He was VP/director of promotion for the label.

Chrysalis Records in New York promotes **Kevin Carroll** to VP of pop promotion and **Dave Ross** to director of national rock promotion. They were, respectively, national promotion director, West Coast, and director of West Coast rock promotion.

Barbara Seltzer is promoted to VP of singles promotion for Epic Records in New York. She was senior director of singles promotion.

A&M Records in New York names **Susan Henderson** VP of East Coast A&R. She was senior director of talent acquisition at MCA Music.

Neal Spielberg is promoted to national sales director of Warner Bros. Rec-



CARROLL



ROSS



SELTZER



HENDERSON

ords in Nashville. He was national sales manager.

Delicious Vinyl in Los Angeles appoints **Tony Bennett** national director of club and top 40 promotion and **Tosh Acosya** national director of top 40 promotion. They were, respectively, director of club promotion, and manager of promotion for the label.

RELATED FIELDS. **Teresa George** is promoted to director of public information for the Country Music Assn. in Nashville. She was coordinator of public information for the organization.

Donna Wolfe is named director of production and original programs for VH-1, a division of MTV Networks in New York. She was associate producer for various television projects.

Wil Sharpe is named a partner in Carr Sharpe Entertainment services in Encino, Calif. He was sales representative for Showco Inc. in Dallas. At Showco, senior VP of sales and marketing **Robin Magruder** and senior sales executive **M.L. Prochise III** will assume all sales and marketing duties.

4th-Qtr. Sell-Thru A 'Family' Affair 'Turtles II' Joins Party; Windows Are Wider

■ BY JIM McCULLAUGH

LOS ANGELES—The fourth-quarter sell-through landscape appears to have taken final shape with six major titles. The latest to join the fray is New Line Home Video's "Teenage Mutant Ninja Turtles II: The Secret Of The Ooze," which distributors confirm will be released July 31.

The film joins FoxVideo's "Home Alone" and, from Disney, the animated "Robin Hood" and the repromoted

"The Jungle Book." Also anticipated are Disney's "The Rescuers Down Under" and a repriced "Ghost" from Paramount Home Video.

Among those titles, only "Turtles II," "Home Alone," and "Rescuers" are recent theatrical releases. And all the titles are family-oriented or kid-oriented fare.

That's in sharp contrast to the holiday-selling period a year ago, when nine major sell-through titles were available. The programming mix last

year had more recent theatrical releases and was more diversified in content as well.

The windows for this year's holiday sell-through fare also differ from previous years with the fourth quarter being stretched far beyond its calendar boundaries.

The major titles offered during last year's fourth quarter were "Total Recall," "Pretty Woman," "Teenage Mutant Ninja Turtles: The Movie," "All Dogs Go To Heaven," "Jetsons: The Movie," Disney's "Peter Pan," GoodTimes Home Video's live action "Peter Pan," Disney's repromoted "The Little Mermaid," and FoxVideo's repromoted "The Sound Of Music."

Because family and kid-vid programming is dominant on this year's menu, home video analysts say the lion's share of sell-through activity will likely go through rackjobbers and mass merchants, as well as supermarkets and drug chains.

Last year, "Total Recall" and "Pretty Woman" allowed video specialty stores to become more involved in sell-through since some mass merchant accounts were queasy about the more adult content of those films.

At this point, say observers, it's also unlikely that any of this summer's major theatrical offerings will be added to the fall sell-through mix. Two possible exceptions are "Robin Hood: Prince Of Thieves" from Warner Bros. and Tri-Star's "Terminator II: Judgment Day."

Either would have to do well over
(Continued on page 81)

Hits By New Artists Boost Sony's Sales To \$3.36 Bil

■ BY DON JEFFREY

NEW YORK—Sony Corp.'s recorded music businesses report worldwide sales totaling \$3.36 billion for the year that ended March 31, a 4.1% increase over last year's \$3.23 billion.

In a release, the company says sales growth at Sony Music Entertainment (formerly CBS Records) was "buoyed by major hit albums by new artists." The biggest success story of the year was new artist Mariah Carey, whose debut album on the Columbia label topped the charts and yielded four No. 1 singles.

Sony also says that its direct-mail

recorded-music unit, Columbia House Co., contributed \$565.8 million to total music revenues.

Columbia House became a 50-50 venture with Time Warner Inc. in January in a deal that freed movie producers Peter Guber and Jon Peters from a Warner contract to take charge of Sony's newly acquired movie unit, Columbia Pictures Entertainment.

Sony says that its filmed entertainment unit posted sales of \$1.82 billion in the year, 178.4% higher than in the previous year. The sales increase is huge because Sony did not own the movie company until November 1989. Sony also attri-

(Continued on page 89)

B'buster Continues Efforts To Quell Skeptics Tells Stockholders Not To Believe 'Lies, Rumors'

■ BY DAVID ALTANER

FORT LAUDERDALE, Fla.—Blockbuster Entertainment Corp. chairman H. Wayne Huizenga and company officials continued their aggressive response to critics of the company's recent performance at its annual stockholders' meeting here May 21.

The company spent more than two hours of the meeting shooting down what it called "lies, rumors, and misconceptions" spread by short sellers betting Blockbuster's price would go down.

"Predictions of the demise of Blockbuster Entertainment and the home video industry are wrong," Huizenga said. "We are not going away. Not in three years, not in 23 years, not in anyone's foreseeable future."

Blockbuster's stock has lost more than 30% of its value since March (Billboard, May 25). It closed May 22 at \$8.25 a share, its lowest price in the past year. Short interest in Blockbuster stock went up by 877,300 shares in the month ended May 15 to a total of \$10.8 million shares, the third-highest of any stock.

More than 1,000 stockholders, employees, and franchisees at the Parker Playhouse watched a Wild West video featuring Huizenga as "the Trail Boss" in a 10-gallon hat.

After the video, Huizenga attacked a recent USA Today article that quoted a money manager who said Blockbuster was a "casket case" that

would not be around in three years because videos will be made obsolete by pay-per-view movies and video on demand.

"We don't believe that people who think that there's a threat know what they're talking about," he said.

Home videos will not be obsolete anytime soon, Huizenga said, because they are too profitable for Hollywood. Movies go to home video before pay-per-view, and there's no in-

centive for that to change, he said.

Huizenga cited figures that said revenues from home videos are currently about twice the revenues from movie theaters—\$10.3 billion compared with \$5.1 billion. By the year 2000, the gap will be nearly 3 to 1, he said.

Most analysts agree that pay-per-view has yet to have a significant effect on the video rental market. PPV
(Continued on page 86)

W.H. Smith Seeks \$250 Mil For U.S., U.K. Expansion

LONDON—British retailing giant W.H. Smith is planning a rights issue to raise more than \$250 million, part of which will go toward financing its U.S. expansion.

The company, which owns 85 music stores in the Middle Atlantic states as well as the U.K.'s Our Price chain, has identified three areas within its home entertainment retail operations as priorities: expansion of Our Price in the U.K.; continued development of the U.S. chains; and the addition of 100 video-only stores in the U.K. during the next three years.

Allied moves—the sale of the

group's TV interests and its travel agency operations—mean that W.H. Smith is concentrating on its core business of retailing and distribution.

Of its U.S. music stores, the company says: "Results... have confirmed W.H. Smith's analysis of the market opportunity to earn good profits by developing many of the elements which have made Our Price successful in the U.K. Following the acquisitions of the Wee Three and Wall To Wall retail chains, the group is well placed to take advantage of opportunities for organic growth and acquisition."

(Continued on page 89)

Scorching Summer For New Releases

Raitt, Foreigner, Skid Row Albums Due

■ BY LARRY FLICK

NEW YORK—The summer season starts with a bang in June as a number of platinum-selling acts hit the streets with new albums.

Leading the pack are Bonnie Raitt, Cher, Foreigner, Skid Row, and Lynyrd Skynyrd.

On June 25, Capitol will issue Raitt's "Luck Of The Draw," her 11th album and her first set of new songs since the Grammy-grabbing "Nick Of Time" in 1989. Don Was produced the album, which includes guest appearances by Bruce

Hornsby, the Tower Of Power Horns, Richard Thompson, and Delbert McLinton, who duets with Raitt on "Good Man, Good Woman."

The first single, "Something To Talk About," goes to album rock and AC radio June 3, while a video of the tune will be out in three weeks. Raitt is also slated to be the VH-1 "Artist of the Month" in July. A concert tour is scheduled to begin July 2 in Europe and July 25 in the U.S.

Cher appears poised to continue her pop chart resurgence with "Love Hurts," her third album for Geffen (due June 18). Producing individual

tracks for the album, which takes a more straight-ahead rock approach than in the past, are Peter Asher, Bob Rock, Richie Zito, and Diane Warren & Guy Roche, who were at the helm for the first single, "Love & Understanding," which goes to radio Tuesday (28).

Also on June 25, Foreigner hopes to raise temperatures with "Unusual Heat," its first album since the departure of singer Lou Gramm. Newcomer Johnny Edwards serves as lead vocalist on the album, which band founder/guitarist Mick Jones says strikes a harder rock stance than more recent efforts.

Headbangers will be treated to the
(Continued on page 81)



Publishers That Care. Executives of Warner/Chappell Music announce the signing of Linda Thompson Jenner to a worldwide exclusive co-publishing deal. Jenner is the lyricist of the song "Voices That Care." Shown, from left, are attorney Mario Gonzales; Warner/Chappell chairman and CEO Les Bider; Jenner; attorney Peter Lopez; and Warner/Chappell senior VP of creative Rick Shoemaker.

Jackson, Edmonds Are Tops At BMI Pop Awards

LOS ANGELES—Janet Jackson and Kenneth "Babyface" Edmonds shared top honors as songwriters of the year at BMI's 39th annual pop performance awards dinner here May 21. Song-of-the-year honors went to Michael Bolton and Doug James for "How Am I Supposed To Live Without You."

EMI Music Publishing emerged as the top publisher with a total of 15 BMI citations between its publishing companies EMI-Blackwood and Screen Gems-EMI.

Jackson and Edmonds had a leading four BMI citations each. Other key multicitation winners were Glo-

ria Estefan, last year's writer winner, and Roxette's Per Gessle, both with three awards. Winners of two citations each were Billy Joel, the B-52's, Daryl Simmons, John Waite, Roy Orbison, the team of Barry Mann and Cynthia Weil, Chynna Phillips and Carnie Wilson of Wilson Phillips, and Bolton.

Among publishers, Warner Music Group took second place with 11 citations, while Virgin Songs was third with nine.

Also, "Love Shack," performed by its writers, the B-52's, was the most-performed BMI song on U.S. college
(Continued on page 89)

New Action In Row Between PPX, A Tribe Called Quest

NEW YORK—The legal tangle between PPX Enterprises and rap group A Tribe Called Quest continues, with both sides filing new actions.

In the latest development, a New York State Supreme Court judge has temporarily restrained a second demand for arbitration by PPX Enterprises principal Ed Chalpin, who filed for the arbitration in April seeking additional payment under a management contract with the band. Chalpin, who had been under contract as an agent for the group, claims the band's former manager, Red Alert, assigned his manage-

ment deal to Chalpin.

The same court blocked an earlier attempt at arbitration by Chalpin, ruling that his agent's contract—in which PPX was to negotiate a recording contract for A Tribe Called Quest—was invalid because PPX is not licensed as a theatrical employment agency (Billboard, May 4).

Using that decision as a basis, attorneys for A Tribe Called Quest filed a motion in May for a summary judgment to recover the \$37,500 the band already paid Chalpin under the agent's contract.

Chalpin's attorney, Richard C.
(Continued on page 80)

Stone Roses' Zomba Deal Off Band Inks With Geffen After Ruling

■ BY HUGH FIELDER

LONDON—The Stone Roses signed to Geffen Records May 20, just hours after a High Court judge here ruled that their contracts with Silvertone Records and Zomba Music Publishing were "an unjustifiable restraint of trade."

The five-week case has been closely watched within the music business here because of possible implications for recording-contract law. Attorneys contacted by Billboard after the ruling were divided over its significance.

The Stone Roses, whose Silver-

tone debut album has sold 300,000 units in the U.K., were previously enjoined from signing with Geffen. Now they are back in the studio recording a single for release "as soon as possible" and a second album, which is due later this year.

Geffen Records in Los Angeles would not comment as to whether it would handle Stone Roses' next release in the U.S. The group's debut album sold about 250,000 copies in the U.S. via RCA Records.

After the decision, the group's manager, Gareth Evans, said the
(Continued on page 89)

Abdul Casts Spell; R.E.M. Back On 'Time'; Ice-T Stirs Sales; De La Soul Alive & Well

PAULA ABDUL's "Spellbound" enters the Top Pop Albums chart at No. 5, the highest debut since Van Halen's "OU812" blasted on at No. 5 three years ago.

We should note, however, that last week's change in chart methodology makes comparisons to past debuts misleading. With sales information coming in faster, debuts are going to be higher. Just look at this week's chart: Four albums make their initial chart appearances inside the top 30, compared with just two in the first 20 weeks of this year.

Any way you look at it, though, Abdul is off to a fast start with her first studio album since "Forever Your Girl." That album logged 64 weeks in the top 10 and spawned four No. 1 singles. "Rush Rush," the first single from the new album, is sure to follow suit: It leaps from No. 13 to No. 5 in its fourth week on the Hot 100.

Ice-T's "O.G. Original Gangster" is the second-highest new entry at No. 17. It's already the rapper's highest-charting album to date. And Ice-T is headed for a top 10 double-play: He also has a song ("New Jack Hustler") on the "New Jack City" soundtrack, which dips to No. 4.

EMF's debut album, "Schubert Dip," bows at No. 20; De La Soul's "De La Soul Is Dead" opens at No. 30. The rap trio's 1989 album, "3 Feet High & Rising," reached No. 24.

R.E.M.'s "Out Of Time" returns to No. 1 this week, dislodging Michael Bolton's "Time, Love And Tenderness," which dips to No. 2 after just one week on top. R.E.M.'s leadoff single, "Losing My Religion," jumps to No. 7 on the Hot 100, making this the band's third album in a row to spawn a top 10 hit.

And in the sign-of-things-to-come department, three of the top five albums carry a \$10.98 suggested list price or equivalent.

YOU SAY YOU'VE read five stories about the chart revamp and you have just one question—what's selling? Glad you asked. The top 30 on the pop albums chart is a decidedly mixed bag. Rap and R&B account for 11 of the top 30 albums; rock and metal account for nine. Though the new chart system benefits country acts, there are only two country albums in the top 30—both by Garth Brooks.

There are five rap albums in the top 30, by Vanilla Ice, Ice-T, L.L. Cool J, M.C. Hammer, and De La Soul. R&B is represented by the "New Jack City" soundtrack as well as albums by five R&B or R&B-rooted performers: Mariah Carey, C&C Music Factory, Another Bad Creation, Luther Vandross, and Whitney Houston.

R.E.M. leads the rock contingent, which also in-

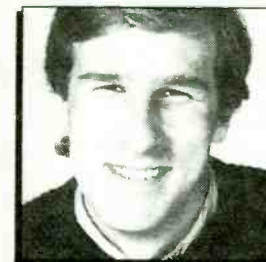
cludes the Black Crowes, Chris Isaak, and Yes, as well as pop/rock veterans Rod Stewart and Huey Lewis & the News. Metal is represented by Extreme, Queensryche, and AC/DC.

On the pop front, we have Michael Bolton, Paula Abdul, Wilson Phillips, Amy Grant, Enigma, EMF, Roxette, and Madonna.

FAST FACTS: "Wilson Phillips" this week winds up a full year in the top 10. The album has remained in the top 10 through two albums each by Michael Bolton and Paula Abdul.

And the album ain't over yet: A fifth single, "The Dream Is Still Alive," is the top new entry on the Hot 100 at No. 71.

Color Me Badd's "I Wanna Sex You Up" jumps to No. 1 on the Hot R&B Singles chart. It's the second No. 1 R&B hit



by Paul Grein

from the "New Jack City" soundtrack, which is No. 1 on the R&B albums chart for the seventh week. The single also jumps to No. 3 on the Hot 100.

Alan Jackson's second album, "Don't Rock The Jukebox," enters the pop chart at No. 42. That's higher than the peak position of Jackson's platinum debut, "Here In The Real World," which reached No. 57.

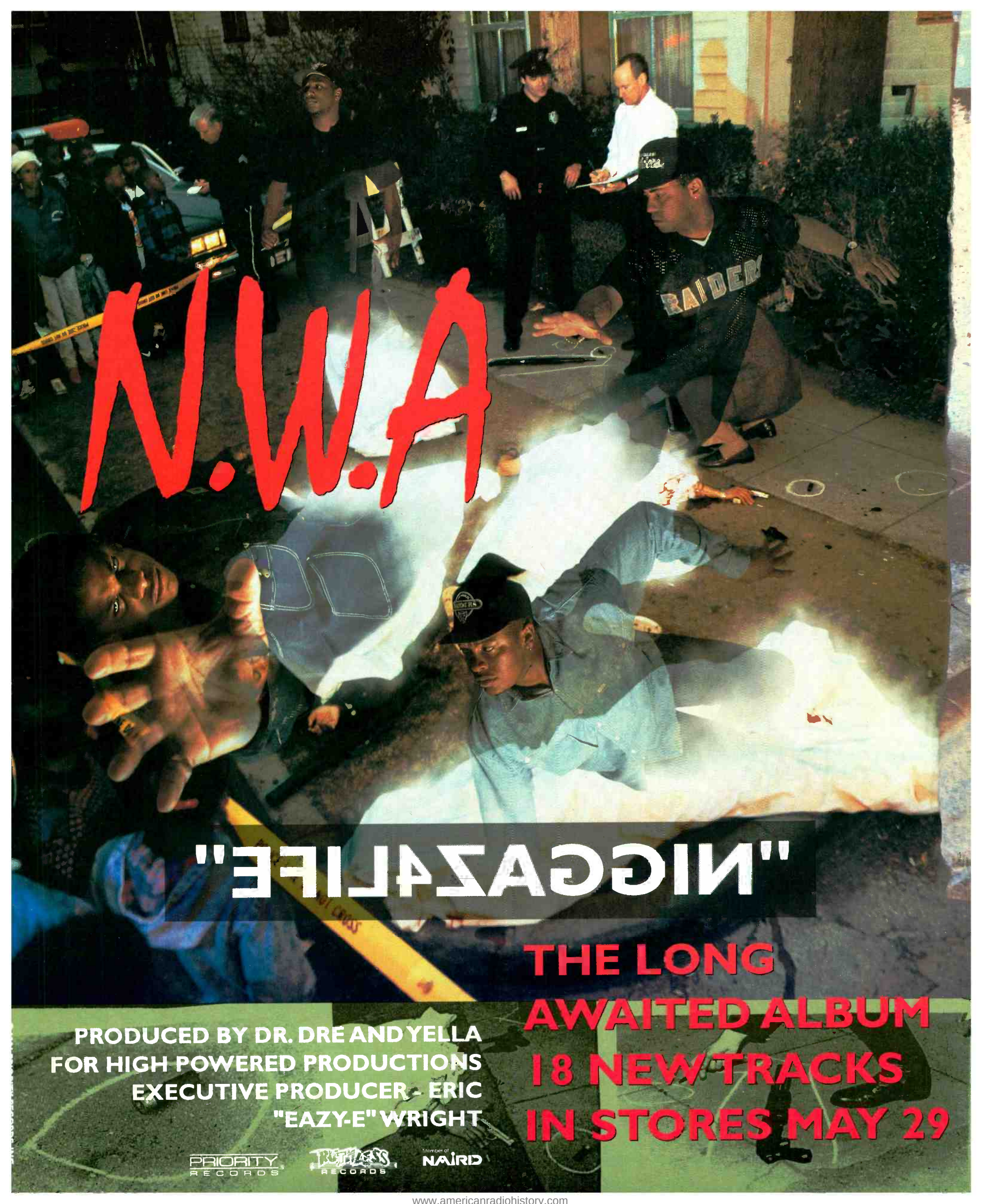
Narada Michael Walden continues to score with female artists. Walden produced and co-wrote (with the respective artists) two distaff hits in this week's top 40: Mariah Carey's "I Don't Wanna Cry," which holds at No. 1, and Lisa Fischer's "How Can I Ease The Pain," which jumps to No. 34.

WE GET LETTERS: Dave Fritz of Hollywood, Calif., notes that Mariah Carey's "I Don't Wanna Cry" last week became the first single to jump from as low as No. 8 all the way to No. 1 on the Hot 100 since Meco's "Star Wars Theme/Cantina Band" in 1977.

William Simpson of Los Angeles notes that Garth Brooks' "No Fences" last week became the second album unavailable on vinyl to reach the top five on the pop chart. The first was Vanilla Ice's "To The Extreme."

Mike Perini of Schoolkids Records in Ann Arbor, Mich., notes that cover versions of Al Green songs have reached the top 30 in each of the last three decades. UB40's remake of Green's 1973 hit "Here I Am (Come And Take Me)" jumps to No. 27 this week; Tina Turner's update of his 1972 smash "Let's Stay Together" reached No. 26 in 1984; and Talking Heads' version of "Take Me To The River" hit No. 26 in 1979.

Darrell Roberts of Atlanta notes that Cathy Dennis' "Touch Me (All Night Long)" is the first single in six months to peak at No. 2 on the Hot 100.



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COMMENTARY

All Segments Should Be Represented

LATIN MUSIC BIZ NEEDS TRADE GROUP

BY WILLIAM VELEZ

By now, we are all aware of the statistics—Hispanics represent \$175 billion in consumer buying power and are expected to form the largest minority in the U.S. by the year 2010. The prospect this offers for significant market growth begs the question of whether the Latin music industry is strategically positioned to exploit such an imminent opportunity.

Historically, Latin sounds and rhythms have long captivated creators of music from all parts of the world. In the U.S., whether considering Mexican-rooted music prominent in Texas and California or music of Afro-Cuban origin so popular along the East Coast and Puerto Rico, the artistic influence of Latin music is undeniable.

And yet, due to a host of factors—language, demographics, a lack of marketing of the genre—Latin music has escaped mainstream integration. As an industry, we remain perilously segregated from the rest of the entertainment community and even fragmented among ourselves.

Our music is influenced by and gains strength from our cultural diversity. But this rich heritage also acts to pit Latinos of different stripes (i.e., Cubans, Spaniards, Mexicans, Puerto Ricans, Dominicans, South Americans) in competition with one another for market share.

Additionally, our industry is somewhat unique in that it has operated informally under the premise that the Latin music business begins and ends with the major record labels and radio. To the extent that the labels have yet to fully integrate the music publishing side of the business into their

domestic operations (and publishing's attendant relations with songwriters, film and TV producers, and advertising agencies), this is an indication of how professionally underdeveloped the Latin music community is.

On one side, we have the dominant record labels. On the other side, we have the "poor cousins"—the writers and independent music publishers, for instance, whose contribution is no less than the creation and exploitation of the songs that give viability to the record business.

Common sense dictates that a unit-



'Our music gains strength from our cultural diversity'

William Velez is senior director of Latin Music for Broadcast Music Inc.

ed Latin music and entertainment industry is a force to be reckoned with. Yet the aforementioned prevailing characteristics threaten to become our "Achilles heel." Nonetheless, while such circumstances pose a formidable obstacle to desired growth and increased acceptance of Latin music among the general public, they also represent a challenge and opportunity for the industry to get its collective act together.

One vehicle that has been employed by other music industry

groups as a means for achieving this goal is the formation of a trade association. Indeed, trade associations transformed diverse constituencies into single-minded, united coalitions.

Those familiar with the Country Music Assn., for instance, can attest to the most positive impact that this trade group has had in terms of fostering interest in the music genre over the course of some 30 years. The CMA's endeavors—most notably Country Music Week in Nashville, the televised Country Music Awards show, and CMA's monthly maga-

voices; industry statistical research; development of a Latin music industry newsletter as well as a directory of activities, individuals, and companies; endorsement and sponsorship of informational meetings and seminars; endorsement and sponsorship of industry awards; and the establishment of an industry Hall of Fame.

Many of us have talked about the need for such an association. We now have the opportunity to act! In conjunction with Billboard's forthcoming International Latin Music Conference in Miami, a meeting of all conference participants interested in forming a Latin music association is scheduled for Wednesday (29) at 12:15 p.m. As evidenced by my personal contact with industry leaders over the past several months, the support for an association is enthusiastic and broad-based.

The purpose of this meeting will be to outline the purpose and activities of the proposed American Latin Music Assn. and to nominate and elect a steering committee that would, in turn, adopt a plan of action aimed at the formal establishment of ALMA at the earliest possible date.

So we will meet in Miami and, as the participants in the "We Are The World" recording session were asked, we should "check our egos (and individual agendas) at the door" and join together to launch ALMA—Mexicans with Spaniards, Puerto Ricans with Dominicans, Cubans with South Americans, major labels with independents, BMI with ASCAP and SESAC. We will do this because it is in our enlightened self-interest to do so; because we stand to gain both economically and in terms of professional respect as an industry.



FADING ENVIRONMENTALISM

Do I have an overdeveloped sense of irony or is there something funny (and I don't mean "ha ha") about Rank's pushing its limited-play Showcase videocassette in this era of environmental concern? Nowhere in the articles touting this new disposable product have I seen mention of recycling.

We do not need increased consumption of petroleum-based products or more nonbiodegradable garbage going into our landfills at a rate that is necessarily accelerated by planned obsolescence. Focusing solely on the cheaper cost of these cassettes is myopic in view of the ecological problems we are facing.

I hope that suppliers, retailers, and consumers reject the Showcase cassette, as they are already doing with the CD longbox.

Sarah Venable
Mystic Fire Video
New York

NEW PACKAGING LACKS HUMAN TOUCH

Brilliant! Take a CD that lasts 500 years and wrap it in a package that deteriorates instantly on contact

with humans.

The eco-zealots must not be allowed to compromise the fundamental product offering inherent in CD, of which the jewel box is an integral part. It has been accepted by customers and plays an important part in adding to perceived value—which has helped maintain the CD's price premium over the cassette.

Arrogance such as "consumers bought LPs with cardboard sleeves and so they'll have to put up with cardboard CD packaging" is a disgraceful reflection of a contemptuous attitude toward customers. The industry is playing with fire and abandons the jewel, without an adequate replacement, at its peril.

Steve McCauley
VP of Corporate Development
AEI Music Network Inc.

NOT POETRY?

The April 13 issue of Billboard noted that 2 Live Crew attorney Bruce Rogow had stated, during his argument before the federal appeals court in Atlanta, that the group's "As Nasty As They Wanna Be" was "not the Pulitzer Prize for poetry. This is music we're talking about."

Rogow is evidently unaware of the fact that Pulitzer Prizes are regularly awarded for music. Aside from displaying his limited knowl-

edge, Rogow's statement reflects two troubling biases that are not helpful to 2 Live Crew's case.

First, his statement implicitly devalues popular music by suggesting that Pulitzer Prizes are awarded only for "serious" works of art, such as poetry. This "highbrow/lowbrow" dichotomy has been questioned by such distinguished cultural historians as Berkeley professor Lawrence Levine.

Second, and more troubling, Rogow's statement devalues African-American art forms in much the same way Pulitzer Prize officials did in 1965, when they decided that Duke Ellington's monumental jazz work did not merit a Pulitzer.

Those of us who successfully defended Tommy Hammond in Alabama have been perplexed and dismayed by the puzzling strategies followed in 2 Live Crew's Florida litigation. But I still strongly believe that Judge Gonzalez's ruling should and will be reversed.

Robert T. Perry, Esq.
Brooklyn, N.Y.

CREEPING BACK

In reference to Darrell Russ' letter in your May 11 issue, I agree wholeheartedly that the '70s are not only returning but have been creeping back for years.

Just look at some of the big re-makes of the past few years: '70s classics like "If You Don't Know Me," "Your Mama Don't Dance," "Walk This Way," "Smokin' In The Boy's Room," and "Baby I Love Your Way/Freebird," along with the resurgence of Bad Company, the Doobie Brothers, Styx, and even Donny Osmond.

But Russ mentioned only disco, one of the main reasons for the '70s' bad rap musically. Along with Donna Summer staying strong in the '80s, what about Elton John, Rod Stewart, Aerosmith, Billy Joel, Chicago, Kiss, Hall & Oates, and Michael Jackson?

Even though disco was the focal point musically of the decade, it was the most unpopular popular music of all time. Let us not forget the other great music of this underrated decade.

Rockin' Rich Nordheim
Wilkes-Barre, Pa.

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.

Capitol, Los Pictures Split Enigma Assets

■ BY THOM DUFFY

NEW YORK—The last piece of the puzzle of Enigma Entertainment fell into place with word that the company's assets are being divided between Capitol-EMI, which owned 50% of the label, and Los Pictures Corp., headed by Enigma co-founder and chairman William Hein and chief operating officer Joe Regis.

Hein called the move a "smooth handing of the baton." Under the deal, CEMA continues to distribute Enigma catalog and CEMA labels have picked up several of Enigma's artists.

Additionally, Los Pictures takes ownership of Restless Records, previously part of Enigma Entertainment, and will announce independent distribution for the label "very soon," says Hein. "The most serious contenders are Caroline and Important."

Los Pictures is a corporation previously set up by Hein and Regis for film projects. The company has one project under development at Disney studios, a bio-pic of Bobby Fuller titled "I Fought The Law," according to Hein.

Capitol-EMI and Enigma last fall announced plans to dissolve a joint-venture agreement formed in May 1989 when Capitol-EMI bought 50% of Enigma (Billboard, Nov. 24). Since that time, Enigma has been largely inactive in the marketplace; staff was trimmed and acts were moved to other CEMA labels.

The joint-venture deal was aimed

at building Enigma into a major label under the umbrella of CEMA distribution. Enigma had some notable successes with acts such as Poison and the Smithereens, both of which have since moved to Capitol. Hein says, "The investment required to take Enigma where it wanted to go was too great and neither party wanted to make it."

NO WAR WITH CEMA

However, Hein adds, "We never went to war with CEMA or Capitol and the situation was handled very well. We tried to find a [new label] home for everything."

Two Restless artists, Sacred Reich and Stryper, already are committed to international marketing

and distribution arrangements through Hollywood Records, itself distributed through WEA.

Restless has about 20 acts on its roster, according to Hein. They include Aversion, Band Of Susans, DOA, the Doughboys, DRI, Hellion, Allan Holdsworth, 7 Seconds, Terrence Simien & the Mallet Playboys, Wrath, and the Zeroes.

"We're not falling over ourselves to sign other artists or third-party labels," says Hein. Enigma previously had third-party distribution agreements with independent record companies including Mute and Metal Blade.

Restless also has assumed ownership of about 3,000 master recordings from Enigma as well as music

publishing contracts. The Restless catalog includes releases by Agent Orange, the Damned, the Dead Milkmen, Death Angel, the Flaming Lips, They Might Be Giants, Slayer, the Sex Pistols, Social Distortion, TSOL, and Wire.

A number of Enigma staff—including A&R VP John Guarnieri, marketing VP Rich Schmidt, production director Tammy Kizer, and A&R director David Gerber—will continue working at Restless, in the company's new headquarters in a 1922 building in Hollywood, Calif.

Once distribution is confirmed, upcoming Restless releases include an album by the Zeroes and a compilation of material from the Del Lords.

Rough Trade Files For Bankruptcy

LOS ANGELES—New York-based Rough Trade Inc. filed for voluntary bankruptcy May 17 under Chapter 7 of the U.S. Bankruptcy Code. The filing was in the U.S. Bankruptcy Court, southern district of New York.

The independent company, with operations in the retail, wholesale, distribution, and recording arenas, reported total assets of \$1,296,357. Total liabilities, with unsecured debt, equaled \$1,964,757.

Rough Trade's label roster included such alternative rock acts as Mazzy Star, Galaxie 500, the Butthole Surfers, and Nova Mob. The company distributed such imprints as Heyday, Twin/Tone, C'est La Morte,

Wax Trax, and SST, among others. Its single San Francisco-based retail operation temporarily closed in the wake of the Chapter 7 petition.

Rough Trade had been negotiating a sale to the Independent National Distributors Inc. network, but in the final stages of the deal, INDI pulled out, says Rough Trade CEO Robin Hurley.

During the week of May 6, Hurley says, "[INDI] began to indicate that some of the debts they would have to take on from Rough Trade were too great." A representative for INDI confirms the two companies were in negotiation.

When the INDI deal fell through,

Rough Trade attempted to sell off various assets of the company. The label managed to sell Mazzy Star's contract to Capitol Records, Hurley says, and it appears the management of the Rough Trade retail outlet may buy the store.

But the final "nail in the coffin," Hurley says, was the earlier news that Rough Trade's U.K.-based parent, Rough Trade Distribution, went into "administration," a situation since resolved with the creation of a new company by its label clients.

"Once the parent company ceased to exist, the offices of this company couldn't continue to buy and sell," Hurley says. **DEBORAH RUSSELL**

Wherehouse Gets Refinancing For \$123.5 Mil In Debt

NEW YORK—Wherehouse Entertainment Inc., the 292-store music and video retailer whose cash flow has been drained off by high interest payments, has refinanced \$123.5 million in bank debt, according to sources.

One industry source, who requests anonymity, says that, with the refinancing, "the company's cash flow will be used more for the growth of the business than for making debt payments." Under the new plan, this source says, lending agreements will be extended two years until 1995, reducing periodic interest expenses.

Wherehouse, Torrance, Calif., says it cannot discuss details of the refinancing nor release specific financial information.

But a source says the retailer has \$153.5 million in total debt. Of that, \$80 million in long-term bank debt and \$43.5 million in revolving bank credit have been refinanced by a syndicate of lending institutions led by Chemical Bank.

Wherehouse piled on heavy debt after it became a privately held company three years ago in a leveraged buyout by its management and Adler & Shaykin, a New York-based general partnership.

For the fiscal year ended Jan. 31, its revenues jumped 16.4% to \$452.1 million from \$388.3 million a year earlier. **DON JEFFREY**

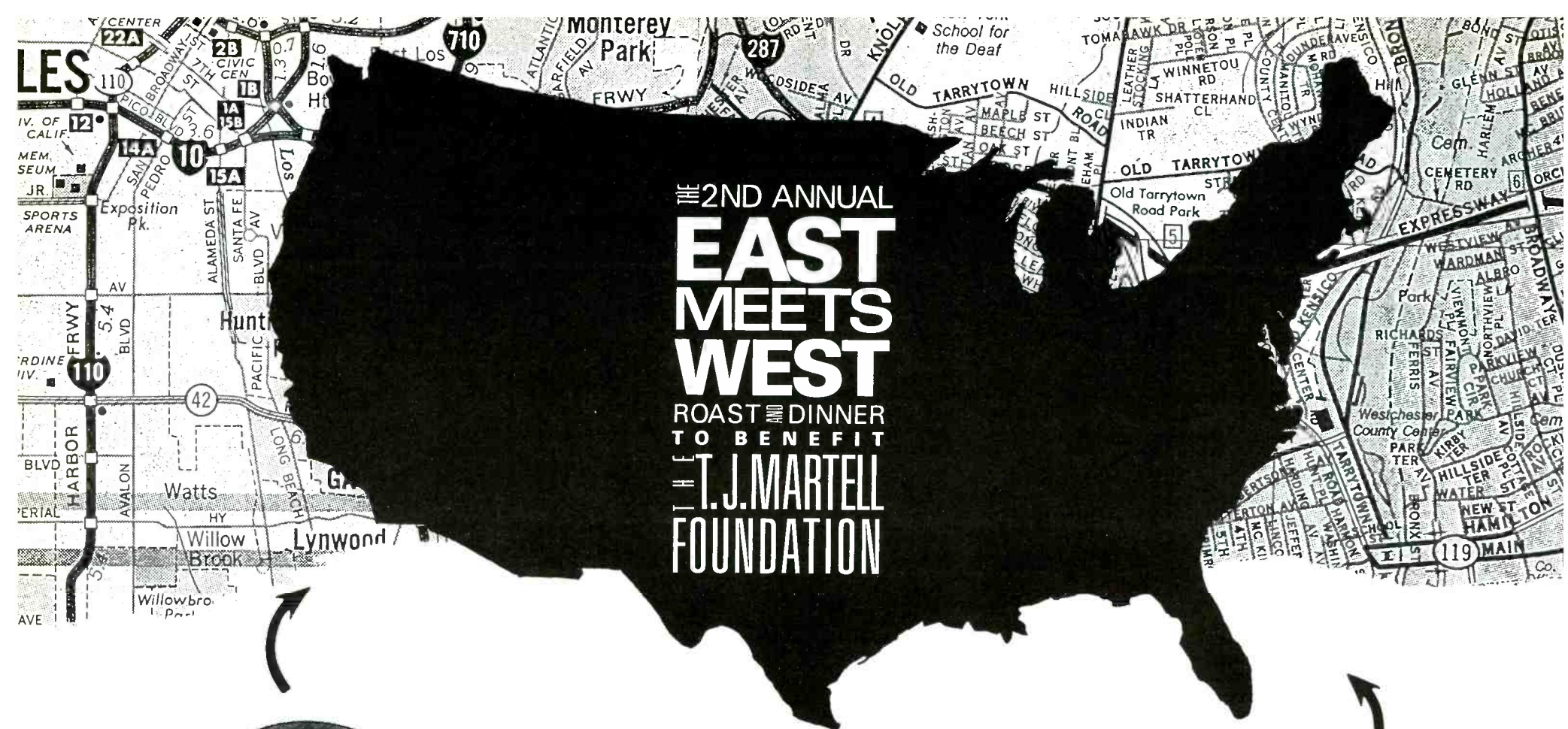
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HONOREE FROM THE WEST:
BARRY MAYO
President/Broadcasting Partners &
General Manager/WVAZ

HOSTS:
Jack Gibson & Harold Jackson

SPECIAL PERFORMANCE BY
REGINA BELLE

PLACE:
The Pierre
5th Avenue & 61st Street, New York City

DATE:
Thursday, June 13, 1991

TIME:
6:00PM Cocktails
7:00PM Dinner

ATTIRE:
Black Tie

FOR TICKET INFORMATION CALL:
Lynette Taylor at (212) 484-7201

CHAIRMAN:
Ruben Rodriguez

CO-CHAIRMEN:
Frankie Crocker
Tom Draper
Skip Finley
Robert Johnson
LeBaron Taylor

DINNER & ROAST COMMITTEE:

Jerry Ade
Tony Anderson
Graham Armstrong
Larkin Arnold
Clarence Avant
Cynthia Badie Rivers
Marty Bandier
Sherwin Bash
Joey Bonner
Jerry Boulding
Kim Bridges
Jheryl Busby
Hank Caldwell
Phil Casey

Pete Castagne
Lyor Cohen
Glynice Coleman
Edna Collison
Don Cornelius
Mervyn Dash
Sylvia Davis
Ed Eckstine
Jack Gibson
Daniel Glass
Dick Griffey
Shep Gordon
Ray Harris
Sharon Heyward

Hiriam Hicks
Charles Huggins
Hal Jackson
Jellybean
Connie Johnson
Step Johnson
Rob Kahane
Spike Lee
Michael Lippman
Walt Love
Daniel S. Markus
Skip Miller
Sydney Miller
Richard Nash

Eddie Pugh
Sylvia Rhone
Julie Rifkind
Voza Rivers
Terri Rossi
Dick Scott
Russell Simmons
Maurice Starr
Ed Strickland
Lynette Taylor
Larry Troutman
A.D. Washington
Dennis Wheeler
Belina Wilson



HONOREE FROM THE EAST:
DONNIE SIMPSON
Program Director/WKYS & Host of
BET's Video Soul

More Staffers Getting A Say— And A Title

■ BY CRAIG ROSEN

LOS ANGELES—Have you ever wondered just who does what at a station with an OM, a PD, an APD, an MD, an assistant MD, and a music coordinator? While this is an exaggerated example, programmers at a number of stations are adding more people into the decision-making mix, or at least crediting those other contributors by giving them programming titles. While the majority of top 40 playlists still list just a PD and MD, more and more stations are listing up to four key players.

"As the competition gets stronger, the need to be more intricate in your programming and in promotion is greater," says KKBQ Houston (93Q) PD Dene Hallam. "93Q is such a mammoth animal with so many programming and promotion decisions that have to be made every day that it is certainly helpful to have a brain trust of several people to make decisions and implement those decisions."

At 93Q, Hallam works with operations director Dave Elliot and MD John Gray. According to Hallam, the tremendous volume of records coming in that need to be evaluated before airing and the station's varied programming, which includes a daily alternative show and 16 hours of club broadcasts over the weekend, necessitate the need for an additional staffer.

"There are so many things to take care of," says KUBE Seattle MD Vic Orlando, who works with

(Continued on page 22)

Top 40 Continues To Topple In Format-Preference Study

■ BY PHYLLIS STARK

NEW YORK—The troubled top 40 format gets more bad news this week, while news/talk and country have reason to celebrate the results of Billboard's and Arbitron's exclusive quarterly study of national format preferences.

As expected, N/T enjoyed a huge increase in share of listening in the winter ratings, thanks to the war, but country also enjoyed a significant gain, posting its highest-ever listening share. Adult contemporary, urban, and classic rock all lost listeners during the winter, according to the study.

Top 40 has been steadily losing listeners since spring 1990, when it boasted 14.4% of listening shares, making it the country's second-most-listened-to format behind AC. In the winter ratings however, top 40 dropped from 12.8% to 11.9% of national listening among people 12-plus, putting it behind both AC, which dropped 18.6%-18.3%, and N/T, which was up 13.0%-14.6%.

Although top 40 was down in every daypart, most of the losses came from afternoons, where it was off 13.9%-12.9%, and nights, where it dropped 17.9%-16.5%. Among age demos, most top 40 listener losses came from 12-17-year-olds, among whom the format dropped from 51.1%-47.1%.

And just where did the teens go? Not to N/T, which gained only one tenth of a point in that demo. The surprising answer is that AC was up 6.2%-7.4% among teens. Album rock also picked up some teens (7.9%-9.1%), although the format remained flat overall at 9.1%.

Like top 40's losses, N/T gains were across the board. The biggest increases came in mornings (16.7%-18.5%) and middays (11.6%-14.1%). More men than women tuned in to news/talk during the

winter. Among women 18-plus, N/T shares increased 12.9%-14.2%, but among men the format was up two percentage points to 16.9%.

Country performed extremely well in the winter, rising 10.5%-11% overall with gains in every daypart and demo, particularly mornings (10.7%-11.4%) and nights (7.8%-8.3%). After having taken fourth place in mornings for some time, country edged out top 40 this time, capturing the third-place morning spot for the first time.

Among women, country rose 10.8%-11.3%. Among men, the format

was up 11.2%-11.7%.

Country's gain may have been AC's loss. Although still the No. 1 format, AC lost some listening in every daypart. Other than the big boost in teens, the format was down or relatively flat in every other demo.

For the first time, AC was beaten in mornings by N/T. While N/T stations individually often lead morning drive in major markets, this is the first time any format has edged out AC in mornings since national listening was first tracked by Billboard and Arbitron

two years ago.

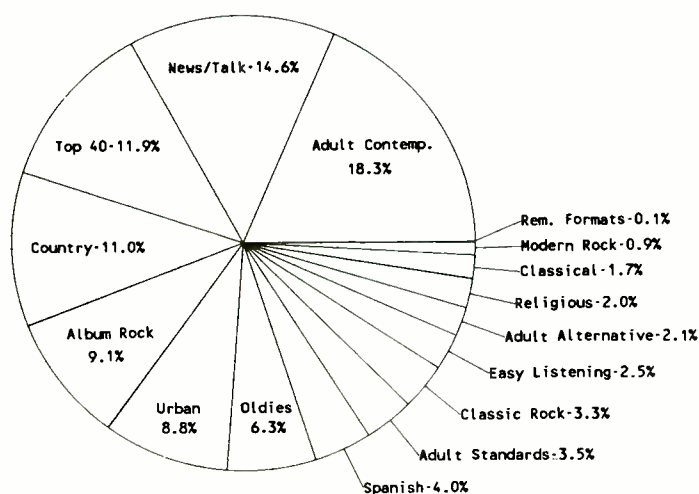
Urban was down 9.1%-8.8% among listeners 12-plus, a significant drop from its highest-listening level of 9.2% in the summer 1990 survey. Like top 40, much of urban's losses came from teens, where the format was off 20.1%-19.6%. Classic rock, meanwhile, was down 3.7%-3.3% overall, losing sixth tenths of a point in male listeners.

Among the other formats, oldies rose 6.2%-6.3%, Spanish was down 4.2%-4.0%, adult standards was up

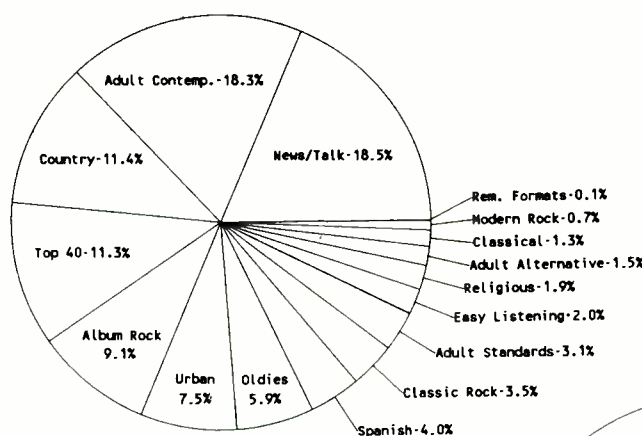
(Continued on page 22)

FORMAT SHARE/WINTER '91 ARBITRONS

Persons 12+
Monday-Sunday 6 a.m.-Midnight

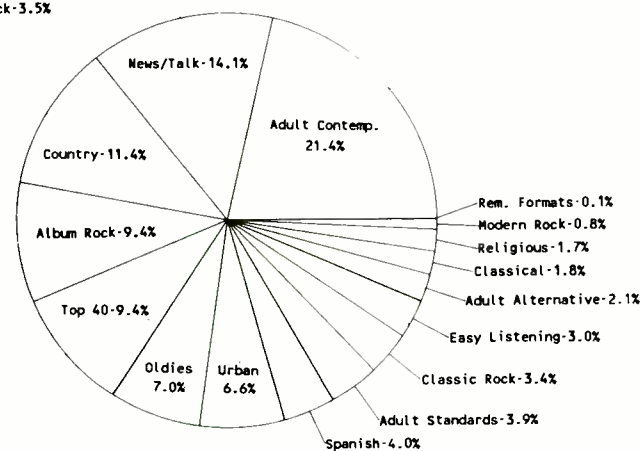


Persons 12+
Monday-Friday 6-10 a.m.

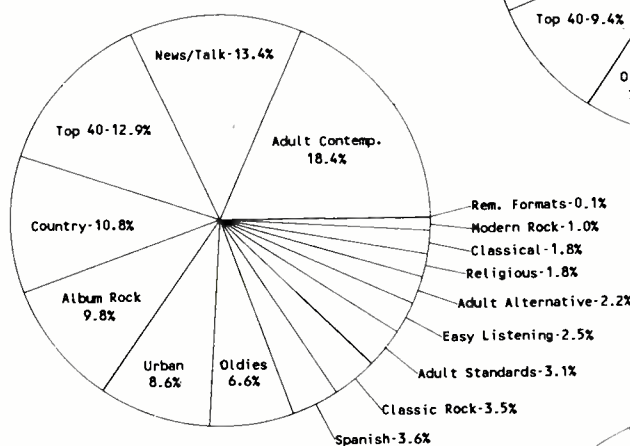


FORMAT SHARE BY DAYPART WINTER '91 ARBITRONS

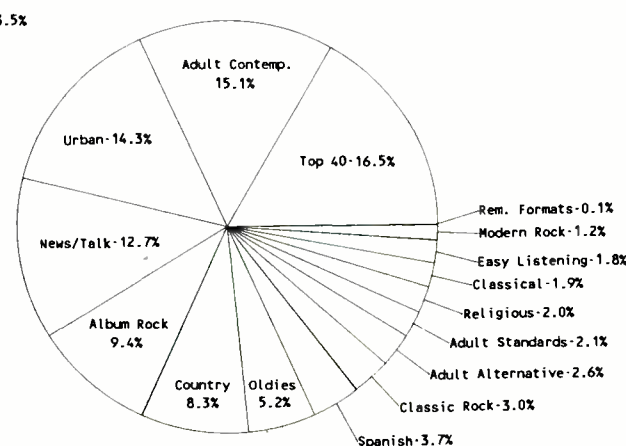
Persons 12+
Monday-Friday 10 a.m.-3 p.m.



Persons 12+
Monday-Friday 3-7 p.m.



Persons 12+
Monday-Friday 7 p.m.-Midnight



Source:
Ratings, the Arbitron Co.;
formats, Billboard magazine.
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Billboard magazine.

Loyalty Study Finds Listeners Fairly Faithful; WMMS Dodges Legal Bullet Over GN'R Track

Sean Ross is on vacation. This column was written by Phyllis Stark in New York and Craig Rosen in Los Angeles.



by Sean Ross with
Craig Rosen & Phyllis Stark

DESPITE broadcaster complaints of fragmentation and increased competition in the radio marketplace, a significant percentage of radio listeners are loyal to three or fewer stations, according to a new station-loyalty study conducted by Paragon Research. Seventy-two percent of the 565 radio listeners surveyed listen to three or fewer stations. Nearly one in five listen to just one station.

Asked how many favorite stations they have, 37% of respondents said one, 34% said two, and 29% said three or more. And that loyalty seems to endure. Of those with a favorite station, 56% said that station has been their favorite for two or more years. Only 10% had that favorite station for less than six months.

Less Stringent B'caster Bill Gets NAB Nod

■ BY BILL HOLLAND

WASHINGTON, D.C.—The Senate Commerce Committee has approved a major campaign reform bill, S.521, that provides candidates with substantial broadcast discounts, guaranteeing them non-preemptible ad time at lowest unit rates.

The bill incorporates some less stringent ad requirements for broad-

Music is the primary reason for choosing a favorite station, according to the study. Seventy-two percent choose stations because of music, 6% choose a favorite because of the morning show, and 6% choose it because of news and information. Only 1% choose a station because of contests or prizes.

Asked how many stations they listen to, the majority of listeners (32%) said two. Nineteen percent listen to just one, 21% listen to three, and 15% listen to four.

In other news, the National Radio Systems Committee is considering proposed standards for radio broadcast data systems. This is the system used in Europe whereby a station's call letters and slogan can be electronically displayed on the radio in place of the dial position. A meeting will be held June 12 in Washington, D.C., at the Electronics Industries Assn.'s headquarters to provide input. Prior to the meeting, comments can be sent to Stan Salek at the National Assn. of Broadcasters, 1771 N. Street N.W., Washington, D.C. 20036.

LEGAL BRIEFS

Geffen has agreed to drop its lawsuit against album rock WMMS Cleveland over the airing of a new Guns N' Roses track months before its scheduled release. According to Geffen, the station agreed to a federal court order prohibiting it from airing songs from Geffen artists until it is authorized to do so by the label. In addition, WMMS has agreed to help Geffen in tracking down the source of the unauthorized tapes, and has paid Geffen an undisclosed sum of money.

The former members of the Eagles—Don Henley, Glenn Frey, Joe Walsh, Don Felder, and Timothy B. Schmidt—have filed suit against

Unistar Programming Networks for allegedly producing and distributing the unauthorized three-hour program "The Eagles Story" to affiliates for broadcast. The suit seeks an injunction against future infringement of song copyrights owned by the band, profits made from the distribution of the show, and unspecified compensatory and punitive damages.

This isn't the first time a Unistar special has created a stir. Last August, Crosby, Stills & Nash manager Bill Siddons was so enraged by Unistar's "The Crosby, Stills & Nash Story" that he took out a full-page trade advertisement urging programmers not to run the "unauthorized radio program."

PROGRAMMING: RHODES TO WLAC

KVIL Dallas PD Chuck Rhodes exits for the newly created OM job at WLAC-AM-FM Nashville. Consultant Michael Hedges becomes PD at KVIL... Steve West joins N/T KYII Dallas as OM. He was most recently a reporter for Metro Traffic. Former crosstown KRLD ND Richard Walker will consult KYII.

N/T KFI Los Angeles PD George Oliva has resigned to pursue station acquisitions... WMC Memphis OM Randy Lane joins Vallie Consulting. Former album WWWV Charlottesville,

newsline...

DENNIS PATRICK has been named CEO at Time Warner Telecommunications, a new operating subsidiary of Time Warner Inc., which will identify and develop new technologies and focus on the use of the radio spectrum in various mobile communications applications. Patrick is a former chairman of the FCC.

RON ROY has been named chief operating officer at Great Scott Broadcasting. He was VP at H&D Broadcast Group.

JOSE LUIS MADRIGAL has been upped to VP/GM of Command Communications' Spanish Information Service. He was manager of affiliate relations for SIS.

TOM MCKINLEY, senior VP of operations for Noble Broadcasting, adds duties as president of XETRA-AM San Diego, replacing VP/GM Judy Carrough, who exits.

JAY WERTH has been upped from GSM to GM at KSSN Little Rock, Ark., replacing Jerry Atchley, who remains president of parent Southern Skies Corp.

ville, Va., PD Jay Lopez moves to similarly formatted WRXL Richmond, Va., as PD, where he replaces Bob Numann.

Former KSOL San Francisco morning man Tony Fields has been named national PD for Willis Broadcasting... Former KDBK/KDBQ San Francisco PD Larry Berger will open Berger Broadcast Consultants later this month.

WSYW-AM Indianapolis, which is currently simulcasting WSYW-FM's

classical format, will switch to an all-rap format in a few weeks and will use the slogan "Yo! Eight One Oh" to reflect the 810 dial position. Owner Bill Cunningham is looking for a PD and air staff, and needs rap record service.

Colorado Springs, Colo.-based Business Radio Network has been sold to a group of local investors. Former chairman Richard Faulkner will remain on the board. BRN president and CEO Lou Mellini has resigned.

Top 40 WOMP-FM Wheeling, W.Va., PD Chuck McGee is out. Duane Bonds, PD of country WMMN Morgantown, W.Va., will replace him... KSMB Lafayette, La., PD Steve Small is out.

Top 40 combo WZQB/WPPR Macon, Ga., has flipped to Satellite Music Network's Real Country format and picked up new calls WRCC-AM-FM. PD Scott Stanley remains.

Simulcast KSTZ/WSNL (The Fox) St. Louis will change calls to KFJB/WFXB... Oldies WJMK Chicago has dropped its longtime "Magic 104" slogan and is now known as "Oldies 104.3."

Oldies WCBS-FM will hold a radio-greats reunion weekend June 8-9. Among the featured jocks will be Harry Harrison, Joe O'Brien, Ron Lundy, Dan Ingram, Jack Spector, "Cousin" Brucie Morrow, Charlie Greer, Frank Stickle, Ed Baer, Dean Anthony, Herb Oscar Anderson, Ted Brown, Chuck Leonard, Bob Dayton, Jocko Henderson, and Alan Fredericks.



Roger & Me, And Him. WQUE (Q93) New Orleans morning man C.J. Morgan, center, recently received a visit from Disney characters Roger Rabbit, left, and Mickey Mouse, who were in town to promote the area appearance of Walt Disney On Ice. Later in the day, Morgan and his furry friends visited Children's Hospital.

PEOPLE: BLACK IS MIAMI'S HOT MD

MORNING MAN Guy Black has been upped to MD at WHQT (Hot 105) Miami, replacing Mark Andrews, who becomes programming assistant... Morning man Bill Cherry has been named MD at top 40 KKXX-FM Bakersfield, Calif., replacing Mark Alan, who becomes public service director and retains his afternoon drive duties.

Former KQXT San Antonio, Texas, weekend/swing jock Don Wayne is the new MD/afternoon jock at crosstown KSRR. Former MD/midday jock Chris Knight moves to evenings. Afternoon jock Lauren Valle moves to middays.

Afternoon jock Carey Martin adds MD stripes at urban WXOK Baton Rouge, La., assuming duties previously handled by PD Jim Mitchem

... APD Jeff Kenney adds MD stripes at urban WIKS New Bern, N.C. Former MD Yvonne Sanders retains her midday shift.

Frank Terry moves from evenings to middays at country KSAN San Francisco. Crosstown AC KIOI (K101) morning co-host Karen Dee joins KSAN for evenings... Former WHUR Washington, D.C., morning man Jerry Bledsoe joins crosstown WMMJ for nights, replacing Bob Thomas, who moves to WHUR.

Geno Jones returns to WAMO Pittsburgh for mornings, from KJLH Los Angeles. Frankie Mayson moves from mornings to afternoons. Yo! Sunny Joe moves from afternoons to overnights, and morning sidekick Mitzi Miles is out.

Former KZZP Phoenix APD Chet Buchanan joins KUBE Seattle as MD, replacing Vic Orlando, who becomes production director.

WKBQ St. Louis night jock Jimmie Paige (314-423-2836) is out... Former WFYR Chicago afternoon jock Mike McDonald is the new morning man at KLHI Maui, Hawaii, the station owned by former WLTW New York PD Dale Parsons.

WBLK (Power 94) Buffalo, N.Y., morning man Bret Lewis is out. PD Hurricane Dave is accepting tapes and resumes for all on-air positions.

Sid Mark joins adult standards WPAT New York as host of the Saturday night Frank Sinatra show... Raul Ramirez has been named ND at KQED San Francisco.

WASHINGTON ROUNDUP

casters than two previous bills, S.3 and S.6. National Assn. of Broadcasters president Eddie Fritts has written to Congress to say that the NAB prefers this bill over the others, which had put a heavier weight on broadcasters.

FCC'S SIKES: FOREIGN OWNERS OK

If—and it's a big if—foreign countries allowed U.S. broadcasters to own radio and TV stations, then FCC chairman Al Sikes sees no reason why there couldn't be foreign ownership of stations here. The chairman's office clarified the point after Sikes made more general remarks about the theoretical possibility last month.

If such a scenario were to evolve, Congress would have to modify the Communications Act. But insiders say the chances of that occurring are extremely slim.

FCC MODIFIES SETTLEMENT SUM RULES

Reasoning that in new station applications, an absolute ban on settlement recouped-expense payments to competing license applicants would indeed encourage earlier payments, but might also prevent legitimate ap-

(Continued on page 22)

Hot Adult Contemporary™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	3	7	★ ★ No. 1 ★ ★ LOVE IS A WONDERFUL THING COLUMBIA 38-73719	◆ MICHAEL BOLTON 2 weeks at No. 1
2	4	4	9	I DON'T WANNA CRY COLUMBIA 38-73743	◆ MARIAH CAREY
3	2	1	13	BABy BABY A&M 1549	◆ AMY GRANT
4	3	2	12	RHYTHM OF MY HEART WARNER BROS. 4-19366	◆ ROD STEWART
5	5	6	8	MIRACLE ARISTA 2222	◆ WHITNEY HOUSTON
6	11	18	4	RUSH RUSH VIRGIN 98828	PAULA ABDUL
7	6	5	17	CRY FOR HELP RCA 2774	◆ RICK ASTLEY
8	9	11	10	(IF THERE WAS) ANY OTHER WAY EPIC 34-73665	◆ CELINE DION
9	17	21	5	MORE THAN WORDS A&M 1552	◆ EXTREME
10	14	16	6	POWER OF LOVE/LOVE POWER EPIC 34-73778	◆ LUTHER VANDROSS
11	7	9	12	I'VE BEEN THINKING ABOUT YOU RADIOACTIVE 54005/MCA	◆ LONDONBEAT
12	10	7	15	MERCY MERCY ME/I WANT YOU EMI 50344	ROBERT PALMER
13	15	15	5	PART OF ME, PART OF YOU MCA 54060	◆ GLENN FREY
14	8	8	17	YOU'RE IN LOVE SBK 07346	◆ WILSON PHILLIPS
15	12	12	10	JUST THE WAY IT IS, BABY ATCO 4-98874	◆ THE REMBRANDTS
16	13	10	12	VOICES THAT CARE GIANT 4-19350	◆ VOICES THAT CARE
17	19	20	7	CIRCLE OF ONE FONTANA 868 162-4/MERCURY	◆ OLETA ADAMS
18	21	25	10	PLACE IN THIS WORLD REUNION 19019 /GEPHEN	◆ MICHAEL W. SMITH
19	23	27	8	LOVE AT FIRST SIGHT A&M 1548	STYX
20	16	14	13	WALK MY WAY REPRISE 4-19447	BETH NIELSEN CHAPMAN
21	22	26	4	STARTING ALL OVER AGAIN ARISTA LP CUT	DARYL HALL JOHN OATES
22	18	13	19	COMING OUT OF THE DARK EPIC 34-73666	◆ GLORIA ESTEFAN
23	30	31	8	NOTHING BUT THE RADIO ON CAPITOL 44674	◆ DAVE KOZ
24	24	23	8	COMPARED TO NOTHING REPRISE 4-19340	JUDE COLE
25	26	29	5	YOU DON'T HAVE TO GO HOME TONIGHT MERCURY 878 864-4	◆ THE TRIPLETS
26	29	34	5	NEVER GONNA LET YOU DOWN COLUMBIA 38-73643	SURFACE
27	20	17	16	ONE MORE TRY QUALITY 15114	◆ TIMMY T.
28	25	22	9	JOYRIDE EMI 50342	◆ ROXETTE
29	40	—	2	★★★ POWER PICK ★★★ CAN'T FORGET YOU EPIC LP CUT	GLORIA ESTEFAN
30	32	38	6	WALKING IN MEMPHIS ATLANTIC 4-87747	◆ MARC COHN
31	33	35	6	HOW CAN I EASE THE PAIN ELEKTRA 4-64897	◆ LISA FISCHER
32	28	19	24	ALL THE MAN THAT I NEED ARISTA 2156	◆ WHITNEY HOUSTON
33	27	24	7	LOVE WILL SURVIVE CAPITOL 44707	DONNY OSMOND
34	35	33	26	SHOW ME THE WAY A&M 1536	◆ STYX
35	31	30	10	MY HEART IS FAILING ME SBK 07342	◆ RIFF
36	36	32	19	SOMEDAY COLUMBIA 38-73561	◆ MARIAH CAREY
37	34	28	20	DON'T HOLD BACK YOUR LOVE ARISTA 2157	◆ DARYL HALL JOHN OATES
38	37	40	6	TOUCH ME (ALL NIGHT LONG) POLYDOR 879-466-4/PLG	◆ CATHY DENNIS
39	42	—	2	KISSING YOU QWEST 4-19414/WARNER BROS.	◆ KEITH WASHINGTON
40	38	36	32	WHERE DOES MY HEART BEAT NOW EPIC 34-73536	◆ CELINE DION
41	NEW ▶	1	1	★★★ HOT SHOT DEBUT ★★★ LOSING MY RELIGION WARNER BROS. 4-19392	◆ R.E.M.
42	NEW ▶	1	1	I LIKE THE WAY (THE KISSING GAME) JIVE 1424/RCA	◆ HI-FIVE
43	NEW ▶	1	1	WALK AWAY REPRISE 7-19324	KENNY ROGERS
44	44	43	19	ALL THIS TIME A&M 1541	◆ STING
45	41	39	16	FOREVER'S AS FAR AS I'LL GO RCA 2706	ALABAMA
46	45	46	7	SWEPT AWAY PRIVATE MUSIC 2084	YANNI
47	43	42	16	WAITING FOR LOVE EMI 50337	◆ ALIAS
48	46	45	22	WICKED GAME REPRISE 4-19704	◆ CHRIS ISAAK
49	47	50	38	LOVE TAKES TIME COLUMBIA 38-73455	◆ MARIAH CAREY
50	39	37	13	I'LL BE BY YOUR SIDE LMR 2758/RCA	STEVIE B

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

Billboard's

PD

of the week

John Gorman
WMJI Cleveland



"If GORMAN gets away with this, all the rules about doing oldies are going to change."

That's another oldies PD talking about the changes WMJI (Majic 105.7) Cleveland has been through since OM John Gorman and Legacy Broadcasting took over last January. WMJI is an oldies station that plays a lot of records and goes into genres that most other oldies stations avoid. It uses image lines that might be more appropriate for a Rock 40 outlet.

In other words, business as usual for Gorman. The 13-year PD of Malrite's WMMS Cleveland, he made a disastrous attempt to go head-to-head with WMMS at cross-town WNCX, then spent four years running a low-profile consultancy. He returned to day-to-day programming when ex-Malrite bosses Carl Hirsch and Dean Thacker returned to town. Now, Gorman has pretty much picked up where he left off, playing a long list and a lot of variety in a format where you rarely see either. And despite a 6.8-7.4 12-plus rise in the winter book, many programmers still look askance at WMJI's changes.

After eight years as a gold-based AC, WMJI went all-oldies last September under then-owner Jacor and PD Joel Lind. The on-again, off-again sale to Legacy took months to close and Gorman was actually in the building at WMJI—"visiting," he claimed—for several weeks before the station sale closed Jan. 16. WMJI became a Legacy station about four hours before the bombing of Baghdad started. But by the time President Bush spoke that night, WMJI was a much different animal.

Because Gorman "put WMJI together in two weeks," Legacy didn't do any research at the time. (Gorman was in the process of getting his first study back at the time this interview was conducted.) Instead, he says, "We went 100% on gut. I've lived in this market long enough to know what works."

There's some contention about exactly what Gorman did with WMJI's library. He says the station went from 300 records to about 1,000. Lind says he never would have played only 300 songs and that WMJI's change was more like from 1,000 titles to 3,000.

In any event, WMJI was much wider than before. Local garage-band hits were a lot more prominent on WMJI, which could suddenly be heard playing "She Ain't Lovin' You" by the Distant Cousins or "A Public Execution" by Mouse. There was a lot of tough, up-tempo R&B like "(I Wanna) Testify" by the Parliaments or "There Is" by the Dells. There were Sun-era Elvis songs and early Beatles album tracks.

Although Gorman says he had Tommy Edwards' WODS Boston in mind as a model, the library depth on WMJI brings to mind two stations—WCBS-FM New York and WMMS' AM outlet, WHK, which, as "14K," played a tougher, wider mix than most other oldies stations in the mid-'80s.

"The grungy rock'n'roll and R&B sound was very popular in Cleveland," Gorman says. "The important thing about this city is that if somebody here is a 40-year-old male, the chances are they were born and raised here. Unlike L.A. or a Sunbelt city that people move to, I have to rely more on songs that hit their hot button." But despite the presence of "Open Up Your Door" by Richard & the Young Lions, Gorman contends that "we're not a radio station for record collectors. We're playing songs that were hits. It's just that people haven't heard them since the mid-'60s."

Here's WMJI in p.m. drive: Rick Nelson, "Stood Up"; Cowsills, "The Rain, The Park & Other Things"; Jerry Butler, "He Will Break Your Heart"; the Lovin' Spoonful, "Did You Ever Have To Make Up Your Mind?"; Ray Charles, "Busted"; Carole King, "I Feel The Earth Move"; Drifters, "There Goes My Baby"; Terry Knight, "I (Who Have Nothing)"; Marcie Blane, "Bobby's Girl"; and Jimmy Ruffin, "What Becomes Of The Broken-hearted."

Gorman's other controversial move was the interjection of the sort of attitude not usually found on oldies stations. While some of J.R. Nelson's production pieces feature conventional sell-lines or identify artists as Rock and Roll Hall of Fame inductees, there's one referring to WMMS, which is known locally as "The Buzzard," as "the dead bird station." There's another one that ponders AC WLTF's "Not too hard, not too soft" slogan before adding, "Sounds kinda limp to me" and identifying WMJI as "the potent performer."

You might have expected something like that from morning man John Lanigan. But they were odd liners for what has been a traditionally pro-social format. "Show me a rule book that says we can't do it," says Gorman. "If you can, I'll just tell you we're going to break that rule."

As for any notion that the anti-WMMS liners are there, even though WMMS isn't a direct competitor, just because Gorman, Hirsch, and Thacker are still mad at Malrite, he responds, "We're not angry ex-Malrite employees. Our philosophy is that we don't look back because the future is much more exciting. All we're doing is reflecting the attitude of every other 35-plus person in this market who thinks WMMS stands for 'Where music meant something.'"

WMJI didn't promote in the winter because Gorman was still tinkering with the product. Its first major event will be a Memorial Day weekend oldies concert. It also plans to sponsor this year's July Fourth fireworks. And Gorman, who has already moved former WRQC PD Scott Howitt from weekends to p.m. drive, hints there are further jock changes coming. And that "our plan is to make our part-timers as important as our full-time people. Everybody we're hiring are killers." SEAN ROSS

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3	5	Lisa Fischer, How Can I Ease The Pain
4	6	Paula Abdul, Rush Rush
5	7	AfterShock, Going Through The Motions
6	8	Mariah Carey, I Don't Wanna Cry
7	9	L.L. Cool J, Mama Said Knock You Out
8	10	Surface, Never Gonna Let You Down
9	11	Luther Vandross, Power Of Love/Love P
10	12	Yo-Yo Featuring Ice Cube, You Can't P
11	13	Black Box, Strike It Up
12	14	Tony! Toni! Toné!, Whatever You Want
13	15	Christy Williams, I'm Dreamin' (F
14	16	Crystal Waters, Gypsy Woman (She's Ho
15	17	En Vogue, Don't Go
16	18	Keith Washington, Kissing You
17	19	Tara Kemp, Piece Of My Heart
18	20	After 7, Nights Like This (From "The
19	21	Do La Soul, Ring Ring Ring
20	22	Boyz II Men, Motown Philly
21	23	Corina, Temptation
22	24	Ice-T, New Jack Hustler (Nino's Theme
23	25	EMF, Unbelievable
24	26	Damian Dame, Exclusivity
25	27	B Angie B, I Don't Want To Lose Your
26	28	Sandee, Love Desire
27	29	Hi-Five, I Like The Way (The Kissing
28	30	Hi-Five, I Can't Wait Another Minute
29	31	UB40, Here I Am (Come And Take Me)
30	32	Dee-Lite, Good Beat
31	33	Lenny Kravitz, It Ain't Over Till It'
32	34	David A. Stewart Introducing Candy Du
33	35	Sounds Of Blackness, Optimistic
34	36	Tommy Page, Whenever You Close Your E
35	37	Gerardo, We Want The Funk

SILVER



Providence P.D.: Paul Cannon

1	2	Extreme, More Than Words
2	3	Rod Stewart, Rhythm Of My Heart
3	4	Cathy Dennis, Touch Me (All Night Lon
4	5	Mariah Carey, I Don't Wanna Cry
5	6	C&C Music Factory Feat. Freedom Willi
6	7	Michael Bolton, Love Is A Wonderful T
7	8	UB40, Here I Am (Come And Take Me)
8	9	Color Me Badd, I Wanna Sex You Up (Fr
9	10	Rude Boys, Written All Over Your Face
10	11	Amy Grant, Baby Baby
11	12	Sheena Easton, What Comes Naturally
12	13	Whitney Houston, Miracle
13	14	Celine Dion, (If There Was) Any Other
14	15	Queensryche, Silent Lucidity
15	16	Black Box, Strike It Up
16	17	Keedy, Save Some Love
17	18	Luther Vandross, Power Of Love/Love P
18	19	Paula Abdul, Rush Rush
19	20	Wilson Phillips, You're In Love
20	21	Another Bad Creation, Playground
21	22	Gerardo, We Want The Funk
22	23	EMF, Unbelievable
23	24	Monie Love Featuring True Image, It's
24	25	Damian Dame, Exclusivity
25	26	Salt-N-Pepa, Do You Want Me
26	27	Londonbeat, A Better Love
27	28	R.E.M., Losing My Religion
28	29	Salt-N-Pepa, Do You Want Me
29	30	David A. Stewart Introducing Candy Du
30	31	Tony! Toni! Toné!, Whatever You Want
31	32	Scorpions, Wind Of Change
32	33	Styx, Love At First Sight
33	34	Crystal Waters, Gypsy Woman (She's Ho
34	35	Marc Cohn, Walking In Memphis
35	36	Daryl Braithwaite, Higher Than Hope



Hartford P.D.: Tom Mitchell

1	4	Color Me Badd, I Wanna Sex You Up (Fr
2	5	Extreme, More Than Words
3	6	Michael Bolton, Love Is A Wonderful T
4	7	Mariah Carey, I Don't Wanna Cry
5	8	Paula Abdul, Rush Rush
6	9	Divinyls, I Touch Myself
7	10	Hi-Five, I Like The Way (The Kissing
8	11	Rod Stewart, Rhythm Of My Heart
9	12	Black Box, Strike It Up
10	13	Rude Boys, Written All Over Your Face
11	14	Roxette, Joyride
12	15	Whitney Houston, Miracle
13	16	Luther Vandross, Power Of Love/Love P
14	17	Sheena Easton, What Comes Naturally
15	18	R.E.M., Losing My Religion
16	19	Amy Grant, Baby Baby
17	20	Rick Astley, Cry For Help
18	21	Salt-N-Pepa, Do You Want Me
19	22	Wilson Phillips, You're In Love
20	23	Gerardo, We Want The Funk
21	24	Damian Dame, Exclusivity
22	25	Lisa Fischer, How Can I Ease The Pain
23	26	EMF, Unbelievable
24	27	Surface, Never Gonna Let You Down
25	28	Crystal Waters, Gypsy Woman (She's Ho
26	29	Tara Kemp, Piece Of My Heart
27	30	Daisy Dee, Crazy
28	31	Londonbeat, A Better Love
29	32	Wilson Phillips, The Dream Is Still A
30	33	George Lamond, Love's Contagious
31	34	Corina, Temptation
32	35	David A. Stewart Introducing Candy Du
33	36	Gloria Estefan, Can't Forget You
34	37	Rhythm Syndicate, Passion
35	38	Sandee, Love Desire
36	39	Lenny Kravitz, It Ain't Over Till It'
37	40	Titiyo, My Body Says Yes
38	41	Keith Sweat, Your Love



Miami P.D.: Frank Amadeo

1	2	Rod Stewart, Rhythm Of My Heart
2	3	Rick Astley, Cry For Help
3	4	Mariah Carey, I Don't Wanna Cry
4	5	Divinyls, I Touch Myself
5	6	Extreme, More Than Words
6	7	Teddy Pendergrass, It Should've Been
7	8	R.E.M., Losing My Religion
8	9	C&C Music Factory Feat. Freedom Willi
9	10	The Rembrandts, Just The Way It Is, B
10	11	Michael Bolton, Love Is A Wonderful T
11	12	Michael W. Smith, Place In This World
12	13	Amy Grant, Baby Baby
13	14	Cathy Dennis, Touch Me (All Night Lon
14	15	Hi-Five, I Like The Way (The Kissing
15	16	Roxette, Joyride
16	17	Huey Lewis & The News, Couple Days O
17	18	Luther Vandross, Power Of Love/Love P
18	19	Paula Abdul, Rush Rush
19	20	Color Me Badd, I Wanna Sex You Up (Fr
20	21	Whitney Houston, Miracle
21	22	Bee Gees, When We're Gone
22	23	Lisa Fischer, How Can I Ease The Pain
23	24	EMF, Unbelievable
24	25	Michelle, Something In My Heart
25	26	UB40, Here I Am (Come And Take Me)
26	27	Black Box, Strike It Up
27	28	David A. Stewart Introducing Candy Du
28	29	Styx, Love At First Sight
29	30	Gloria Estefan, Can't Forget You
30	31	Voices That Care, Voices That Care

1	8	Color Me Badd, I Wanna Sex You Up (Fr
2	9	Tracie Spencer, This Time Make It Fun
3	10	D.J. Laz & Danny D, Miami El Negro
4	11	Guns N' Roses, I've Been Waiting For
5	12	Tara Kemp, Piece Of My Heart
6	13	C&C Music Factory Feat. Freedom Willi
7	14	Mariah Carey, I Don't Wanna Cry
8	15	Divinyls, I Touch Myself
9	16	Londonbeat, I've Been Thinking About
10	17	Cathy Dennis, Touch Me (All Night Lon
11	18	Wilson Phillips, You're In Love
12	19	TKA, Give Your Love To Me
13	20	Amy Grant, Baby Baby
14	21	Paula Abdul, Rush Rush
15	22	Crystal Waters, Gypsy Woman (She's Ho
16	23	Crystal Waters, Gypsy Woman (She's Ho
17	24	Cynthia, Break Up To Make Up
18	25	Timmy T., Over And Over
19	26	Nyasia, Now & Forever
20	27	Nomad, Wanna Give U Devotion
21	28	About Face, I Don't Want To Sleep Alo
22	29	Extreme, More Than Words
23	30	Salt-N-Pepa, Do You Want Me
24	31	Nas-T, What I'm Feeling
25	32	Monie Love Featuring True Image, It's
26	33	Stevie B, I'll Be By Your Side
27	34	Lisette Melendez, Together Forever
28	35	L.L. Cool J, Mama Said Knock You Out
29	36	Whitney Houston, Miracle
30	37	MVP, Do It To Me
31	38	Coro, My Fallen Angel
32	39	Shawn Christopher, Another Sleepless
33	40	Ice-T, New Jack Hustler (Nino's Theme
34	41	Baran Bosnia, I Don't Wanna Cry
35	42	Chubb Rock, Treat 'Em Right
36	43	D'zire, Forever Amore
37	44	Tommy Page, Whenever You Close Your E
38	45	Corina, Temptation
39	46	George Lamond, Love's Contagious
40	47	Luther Vandross, Power Of Love/Love P

1	2	Color Me Badd, I Wanna Sex You Up (Fr
2	3	Mariah Carey, I Don't Wanna Cry
3	4	Wilson Phillips, You're In Love
4	5	R.E.M., Losing My Religion
5	6	Salt-N-Pepa, Do You Want Me
6	7	C&C Music Factory Feat. Freedom Willi
7	8	Hi-Five, I Like The Way (The Kissing
8	9	Rude Boys, Written All Over Your Face
9	10	Paula Abdul, Rush Rush
10	11	UB40, Here I Am (Come And Take Me)
11	12	After 7, Nights Like This (From "The
12	13	Amy Grant, Baby Baby
13	14	Divinyls, I Touch Myself
14	15	EMF, Unbelievable
15	16	Surface, Never Gonna Let You Down
16	17	L.L. Cool J, Mama Said Knock You Out
17	18	Cathy Dennis, Touch Me (All Night Lon
18	19	Sheena Easton, What Comes Naturally
19	20	Black Box, Strike It Up
20	21	Extreme, More Than Words
21	22	Luther Vandross, Power Of Love/Love P
22	23	Lisa Fischer, How Can I Ease The Pain
23	24	LaTour, People Are Still Having Sex
24	25	Another Bad Creation, Playground
25	26	David A. Stewart Introducing Candy Du
26	27	Whitney Houston, Miracle
27	28	Crystal Waters, Gypsy Woman (She's Ho
28	29	Stereo M.C.'s, Elevate My Mind
29	30	Michael Bolton, Love Is A Wonderful T
30	31	AfterShock, Going Through The Motions
31	32	The Escape Club, I'll Be There
32	33	Sandee, Love Desire
33	34	Corina, Temptation
34	35	Keith Sweat, Your Love
35	36	Voices That Care, Voices That Care
36	37	Gerardo, We Want The Funk
37	38	Gardner Cole, Whatever It Takes
38	39	Tracie Spencer, This Time Make It Fun
39	40	Tara Kemp, Piece Of My Heart



Columbus P.D.: Dave Robbins

1	1	Mariah Carey, I Don't Wanna Cry
2	2	Michael Bolton, Love Is A Wonderful T
3	3	Voices That Care, Voices That Care
4	4	Extreme, More Than Words
5	5	Whitney Houston, Miracle
6	6	Rod Stewart, Rhythm Of My Heart
7	7	Paula Abdul, Rush Rush
8	8	R.E.M., Losing My Religion
9	9	Huey Lewis & The News, Couple Days O
10	10	UB40, Here I Am (Come And Take Me)
11	11	Lisa Fischer, How Can I Ease The Pain
12	12	EMF, Unbelievable
13	13	Styx, Love At First Sight
14	14	Cathy Dennis, Touch Me (All Night Lon
15	15	Marc Cohn, Walking In Memphis
16	16	Damian Dame, Exclusivity
17	17	Jude Cole, Compared To Nothing
18	18	David A. Stewart Introducing Candy Du
19	19	Tara Kemp, Piece Of My Heart
20	20	Amy Grant, Baby Baby
21	21	Michael Damian, What A Price To Pay
22	22	Wilson Phillips, The Dream Is Still A
23	23	Lenny Kravitz, It Ain't Over Till It'
24	24	Mike + The Mechanics, Everybody Gets



Cleveland P.D.: Cat Thomas

1	1	Extreme, More Than Words
2	2	Rod Stewart, Rhythm Of My Heart
3	3	Mariah Carey, I Don't Wanna Cry
4	4	Color Me Badd, I Wanna Sex You Up (Fr
5	5	Michael Bolton, Love Is A Wonderful T
6	6	Amy Grant, Baby Baby
7	7	Cathy Dennis, Touch Me (All Night Lon
8	8	Paula Abdul, Rush Rush
9	9	UB40, Here I Am (Come And Take Me)
10	10	Voices That Care, Voices That Care
11	11	Salt-N-Pepa, Do You Want Me
12	12	Rude Boys, Written All Over Your Face
13	13	Huey Lewis & The News, Couple Days O
14	14	Firehouse, Don't Treat Me Bad
15	15	Hi-Five, I Like The Way (The Kissing
16	16	R.E.M., Losing My Religion
17	17	Roxette, Joyride
18	18	Queensryche, Silent Lucidity
19	19	EMF, Unbelievable
20	20	Black Box, Strike It Up
21	21	Styx, Love At First Sight
22	22	Gerardo, We Want The Funk
23	23	Marc Cohn, Walking In Memphis
24	24	Another Bad Creation, Playground
25	25	Sheena Easton, What Comes Naturally
26	26	Amy Grant, Baby Baby
27	27	Wilson Phillips, The Dream Is Still A
28	28	Jesus Jones, Right Here, Right Now
29	29	L.L. Cool J, Mama Said Knock You Out
30	30	Tara Kemp, Piece Of My Heart
31	31	Steeleheart, I'll Never Let You Go
32	32	Enigma, Mea Culpa Pt. II
33	33	Damian Dame, Exclusivity
34	34	Kane Roberts, Does Anybody Really Fal
35	35	David A. Stewart Introducing Candy Du

1	2	Cathy Dennis, Touch Me (All Night Lon
2	3	Amy Grant, Baby Baby
3	4	The Black Crowes, She Talks To Angels
4	5	Mariah Carey, I Don't Wanna Cry
5	6	C&C Music Factory Feat. Freedom Willi
6	7	Damian Dame, Exclusivity
7	8	The Triplets, You Don't Have To Go Ho
8	9	Nelson, More Than Ever
9	10	Styx, Love At First Sight
10	11	Michael Bolton, Love Is A Wonderful T
11	12	Firehouse, Don't Treat Me Bad
12	13	Kane Roberts, Does Anybody Really Fal
13	14	Roxette, Joyride
14	15	Hi-Five, I Like The Way (The Kissing
15	16	Rod Stewart, Rhythm Of My Heart
16	17	The Rembrandts, Just The Way It Is, B
17	18	Michael Bolton, Love Is A Wonderful T
18	19	Queensryche, Silent Lucidity
19	20	Extreme, More Than Words
20	21	Celine Dion, (If There Was) Any Other
21	22	Tevin Campbell, Round And Round
22	23	Sheena Easton, What Comes Naturally
23	24	Huey Lewis & The News, Couple Days O
24	25	Color Me Badd, I Wanna Sex You Up (Fr
25	26	Paula Abdul, Rush Rush
26	27	R.E.M., Losing My Religion
27	28	The Fixx, How Much Is Enough
28	29	Tara Kemp, Piece Of My Heart
29	30	Black Box, Strike It Up
30	31	EMF, Unbelievable
31	32	UB40, Here I Am (Come And Take Me)
32	33	Gardner Cole, Whatever It Takes
33	34	Marc Cohn, Walking In Memphis
34	35	The Rembrandts, Someone
35	36	Thunder, Dirty Love



Milwaukee P.D.: Mike Berliak

1	2	Rod Stewart, Rhythm Of My Heart
2	3	Rick Astley, Cry For Help
3	4	Michael Bolton, Love Is A Wonderful T
4	5	Mariah Carey, I Don't Wanna Cry
5	6	The Rembrandts, Just The Way It Is, B
6	7	R.E.M., Losing My Religion
7	8	Paula Abdul, Rush Rush
8	9	Celine Dion, (If There Was) Any Other
9	10	Roxette, Joyride
10	11	Glenn Frey, Part Of Me, Part Of You
11	12	Huey Lewis & The News, Couple Days O
12	13	Sheena Easton, What Comes Naturally
13	14	Amy Grant, Baby Baby
14	15	David A. Stewart Introducing Candy Du
15	16	Extreme, More Than Words
16	17	Londonbeat, A Better Love
17	18	Whitney Houston, Miracle
18	19	Ruff, My Heart Is Failing Me
19	20	Keedy, Save Some Love
20	21	Marc Cohn, Walking In Memphis
21	22	Luther Vandross, Power Of Love/Love P
22	23	The Escape Club, I'll Be There



St. Louis P.D.: Mark Todd

2	2	Mariah Carey, I Don't Wanna Cry
3	5	Queensryche, Silent Lucidity
4	6	Paula Abdul, Rush Rush
5	7	R.E.M., Losing My Religion
6	8	C&C Music Factory Feat. Freedom Will
7	9	Divinyls, I Touch Myself
8	8	Michael Bolton, Love Is A Wonderful T
9	17	King of the Hill, I'll Say
10	16	Color Me Badd, I Wanna Sex You Up (C
11	13	Kane Roberts, Does Anybody Really Fa
12	14	Hi-Five, I Like The Way (The Kissing
13	15	Damn Yankees, Come Again
14	20	Celine Dion, (If There Was) Any Other
15	3	Rod Stewart, Rhythm Of My Heart
16	1	Amy Grant, Baby Baby
17	19	Styx, Love At First Sight
18	23	Michael W. Smith, Place In This World
19	21	Huey Lewis & The News, Couple Days
20	25	EMF, Unbelievable
21	22	The Black Crowes, She Talks To Angel
22	24	Whitney Houston, Miracle
23	27	Firehouse, Don't Treat Me Bad
A24	2	Tara Kemp, Piece Of My Heart
25	12	Nelson, More Than Ever
26	35	The Escape Club, I'll Be There
A27	3	Daryl Braithwaite, Higher Than Hope
28	5	Rude Boys, Written All Over Your Face
29	31	Marc Cohn, Walking In Memphis
A30	1	Londonbeat, A Better Love
31	2	Jesus Jones, Right Here, Right Now
EX	4	Black Box, Strike It Up
EX	1	Wilson Phillips, The Ogram Is Still A

Album Rock Tracks™

COMPILED FROM NATIONAL ALBUM ROCK RADIO AIRPLAY REPORTS.					ARTIST
THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	
1	1	1	7	★ ★ NO. 1 ★ ★ LIFT ME UP ARISTA 2218	YES 5 weeks at No. 1
2	4	7	9	WIND OF CHANGE MERCURY 868 180-4	SCORPIONS
3	5	8	5	ORDINARY AVERAGE GUY PYRAMID LP CUT/EPIC	JOE WALSH
4	3	4	6	COUPLE DAYS OFF EMI 50346	HUEY LEWIS & THE NEWS
5	2	2	8	DANGEROUS CAPITOL 79662	THE DOOBIE BROTHERS
6	9	19	4	SEEING THINGS DEF AMERICAN LP CUT/REPRISE	THE BLACK CROWES
7	11	17	9	RIGHT HERE, RIGHT NOW SBK 07345	JESUS JONES
8	7	11	9	WALKING IN MEMPHIS ATLANTIC 4-87747	MARC COHN
9	10	10	6	PART OF ME, PART OF YOU MCA 54060	GLENN FREY
10	14	15	8	DIRTY LOVE Geffen 19026	THUNDER
11	20	31	3	TEXARKANA WARNER BROS. LP CUT	R.E.M.
12	15	13	14	MORE THAN WORDS A&M 1552	EXTREME
13	6	3	13	LOSING MY RELIGION WARNER BROS. 4-19392	R.E.M.
14	8	5	12	LAYING DOWN THE LAW ATLANTIC LP CUT	THE LAW
15	19	24	6	BLACK MONEY CYPRESS 2786/RCA	VINNIE JAMES
16	21	22	8	HEAVEN HELP THE LONELY COLUMBIA LP CUT	WILLIE NILE
17	18	21	5	REBEL HEART WARNER BROS. LP CUT	ROD STEWART
18	23	23	6	ALL THE WAY FROM MEMPHIS IMPACT LP CUT/MCA	CONTRABAND
19	12	9	12	TRADEMARK CAPITOL LP CUT	ERIC JOHNSON
20	29	36	3	HELLO LITTLE GIRL EMI LP CUT	GEORGE THOROGOOD
21	25	35	3	BLOOD ON THE BRICKS JAMCO LP CUT/MERCURY	ALDO NOVA
22	13	6	10	SHE GOES DOWN CAPITOL 44688	BILLY SQUIER
23	27	29	4	DESERT MOON CAPITOL LP CUT	GREAT WHITE
24	24	25	7	LOVE DON'T COME EASY ATLANTIC 4-87734	WHITE LION
25	17	14	19	SILENT LUCIDITY EMI 50345	QUEENSRYCHE
26	16	12	11	SEE THE LIGHTS A&M 1553	SIMPLE MINDS
27	30	30	6	MOTHER'S EYES ATCO 4-98845	ENUFF Z'NUFF
28	26	27	8	MAN IN THE BOX COLUMBIA LP CUT	ALICE IN CHAINS
29	28	28	5	OBVIOUS SONG VIRGIN LP CUT	JOE JACKSON
30	33	34	4	RAW I.R.S. LP CUT	THE ALARM
31	36	44	3	BEEN YOUR FOOL ATLANTIC LP CUT	TATTOO RODEO
32	34	37	3	WHY SHOULD I CRY FOR YOU? A&M 1560	STING
33	22	18	9	PAYIN' THE COST TO BE THE BOSS CHRYSALIS 23695	PAT BENATAR
34	42	—	2	HANG ON ST. CHRISTOPHER WARNER BROS. LP CUT	BULLETBOYS
35	49	—	2	★ ★ ★ POWER TRACK ★ ★ ★ JET CITY WOMAN EMI LP CUT	QUEENSRYCHE
36	45	—	2	EVERYBODY LOVES EILEEN MCA LP CUT	STEELHEART
37	40	47	3	BERTHA ARISTA 2226	LOS LOBOS
38	35	33	7	GREEN-TINTED SIXTIES MIND ATLANTIC LP CUT	MR. BIG
39	31	20	13	SENSIBLE SHOES WARNER BROS. 4-19365	DAVID LEE ROTH
40	47	—	2	THE OTHER SIDE OF SUMMER WARNER BROS. 4-19333	ELVIS COSTELLO
41	50	—	2	SEX DRIVE COLUMBIA LP CUT	ROLLING STONES
42	38	26	15	SAVED BY LOVE CHARISMA LP CUT	RIK EMMETT
43	48	—	2	SEDUCER POLYDOR LP CUT/PLG	SARAYA
44	37	39	7	MAD ABOUT YOU CHRYSALIS 23699	SLAUGHTER
45	39	43	4	FOREVER YOUNG DGC LP CUT	TYKETTO
46	NEW ▶	1	1	★ ★ ★ FLASHMAKER ★ ★ ★ NONE OF IT MATTERS MERCURY LP CUT	BLACKEYED SUSAN
47	NEW ▶	1	1	SET ME IN MOTION RCA 2846	BRUCE HORNSBY & THE RANGE
48	46	46	16	HEARTBREAK STATION MERCURY 878 796-4	CINDERELLA
49	41	32	20	SHE TALKS TO ANGELS DEF AMERICAN 4-19403/REPRISE	THE BLACK CROWES
50	32	16	10	SOMEONE TO LOVE ARISTA 2214	ROGER MCGUINN

○ Tracks with the greatest airplay gains this week. The Flashmaker is the highest-debating 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

Study Reveals Women Choose Radio Over TV, Print Media: 98% Of 18-24 Listen

NEW YORK—Women spend more time with radio on a daily basis than with television, newspapers, or magazines, according to a newly released study called "Marketing To Women In The '90s." The study, compiled by the research division of the New York-based Interep Radio Store, is the first in a series of marketing studies being prepared by Interep for release later this year.

Among the study's other findings, radio reaches 95.8% of women ages 18-plus each week. Broken down into individual dayparts, radio reaches 84.9% of 18-plus women in morning drive, 77.1% in middays, 80% in afternoons, 54.6% during evening hours, and 82.4% on weekends.

Divided by demos, radio reaches 98.1% of women 18-24, 97.7% of women 25-34, 97.2% of women 35-44, 96.6% of women 45-49, and 95.7% of women 50-54 each week.

More than one-fourth (27.1%) of all women 18-plus listen to radio during an average quarter-hour in morning drive. About 24.9% listen in middays, as do 20% in afternoons.

During drive time, 55% of the women listening are at home, 24% are in their cars, and 21% are at work or in another location. During middays, 40% are at home, 17% are in cars, and 43% are at work or elsewhere, more than double the drivetime figure for at-work listening.

Women spend about 24 hours a week listening to the radio. 64% of all working women have a radio at work, and working women spend slightly more time listening to the radio than nonworking women.

In addition to radio-listening habits, the study examined other things useful to stations targeting women, including work habits, marital status, and financial situation. Among those findings, 54.6% of women currently work, 42.8% full time and 12.3% part time. Fifty-eight percent of working women are married, 22% are single, and the rest are divorced or widowed.

Women now hold more than one-third of the executive/management jobs in the U.S. Women own 4.1 million businesses in this country, which generate \$71 billion in revenues.

IDEA MILL: DHAHRAN 500

WZPL Indianapolis is taking the Indy 500 race to the troops in Saudi Arabia as five staffers visit Dhahran May 22-27. The staffers, morning team members Dave McKay, Ann Craig, and Rick Miles, VP/GM Roger Ingram, and promotions director Kay Feeney, planned to bring along sacks of White Castle burgers, buckets of Kentucky Fried Chicken, and two large-screen TVs for the troops to watch the May 26 car race. The morning team also planned to broadcast live from a troop barracks during the race.

WRKS (Kiss 98.7) New York and Blockbuster Video have teamed up for a promotion that offers listeners "a cure for their couch potato sores." A postcard drawing will determine the winner of a couch, a new VCR and television, 98 free video rentals, and a year's supply of popcorn... WMXP (Mix Jamz 100.7) Pittsburgh listeners have a chance to win a share of \$100,000 at every Pirates home

game played on Saturday this season. Listeners seated in the "pirate posse" cheering section at the games will share the cash if anyone in that section catches a grand-slam home-run ball during the game.



by Phyllis Stark

WRQX Washington, D.C., recently played Cupid for Dave Perry, the baseball fan who camped on top of RFK stadium in an attempt to bring a major-league baseball team to the city. In the station's "win a date with Dave" contest, women called in to win a catered candlelight dinner on top of the stadium with Perry. Lim-

ousine service and a strolling violinist were also provided.

WHFS Washington, D.C., is sponsoring an organ donor drive on behalf of People for the Ethical Treatment of Animals. The station is encouraging listeners to sign up to donate their organs to medical research after they die so that animal organs will not be used. Meanwhile, CIMX Detroit raised more than \$3,000 for PETA during a recent radiothon.

WXKS (Kiss 108) Boston has announced the lineup for its annual Kiss Concert, to be held June 8. Among the more than two dozen performers will be M.C. Hammer, Amy Grant, Gerardo, Celine Dion, Cathy Dennis, En Vogue, Cover Girls, Kenny G., Poison, Carly Simon, Wilson Phillips, and Another Bad Creation. Proceeds will benefit the Genesis Fund, a children's birth-defect charity.

(Continued on next page)

Modern Rock Tracks™

COMPILED FROM COMMERCIAL AND COLLEGE RADIO AIRPLAY REPORTS.					ARTIST
THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	
1	1	6	4	★ ★ NO. 1 ★ ★ THE OTHER SIDE OF SUMMER WARNER BROS. 4-19333	ELVIS COSTELLO 2 weeks at No. 1
2	2	3	5	OBVIOUS SONG VIRGIN LP CUT	JOE JACKSON
3	5	5	8	THERE SHE GOES LONDON 869 370-4/PLG	THE LA'S
4	6	7	5	BEAUTIFUL LOVE ISLAND LP CUT	JULIAN COPE
5	3	2	8	AMERICAN MUSIC SLASH LP CUT/REPRISE	VIOLENT FEMMES
6	8	11	6	GET THE MESSAGE WARNER BROS. 2-21832	ELECTRONIC
7	9	10	6	ALL TOGETHER NOW REPRISE 4-40067	THE FARM
8	13	28	3	TEXARKANA WARNER BROS. LP CUT	R.E.M.
9	19	—	2	KISS THEM FOR ME Geffen 7-24387	SIOUXSIE AND THE BANSHEES
10	11	13	6	I BELIEVE EMI 56213	EMF
11	4	1	11	SEE THE LIGHTS A&M 1553	SIMPLE MINDS
12	14	18	3	SING YOUR LIFE SIRE LP CUT/REPRISE	MORRISSEY
13	12	15	7	I WANT MORE I.R.S. LP CUT/MCA	DAVE WAKELING
14	10	8	8	SUNLESS SATURDAY COLUMBIA 38-73668	FISHBONE
15	18	23	6	DIANE MERCURY 868 165-2	MATERIAL ISSUE
16	26	26	3	DON'T FIX WHAT AIN'T BROKE POLYDOR LP CUT/PLG	GANG OF FOUR
17	7	4	9	MISS FREELOVE '69 RCA 2805	HOODOO GURUS
18	22	27	4	SHOOT YOU DOWN RADIOACTIVE LP CUT/MCA	BIRDLAND
19	20	20	5	PSYCH OUT RELATIVITY LP CUT	THE SEERS
20	17	24	6	CRUSH STORY GIANT LP CUT/WARNER BROS.	TOO MUCH JOY
21	15	17	4	RAW I.R.S. LP CUT	THE ALARM
22	30	—	2	RIPPLE ARISTA LP CUT	JANE'S ADDICTION
23	29	—	2	CARAVAN ELEKTRA LP CUT	INSPIRAL CARPETS
24	28	29	4	MY DEFINITION OF A BOOM... ISLAND LP CUT	THE DREAM WARRIORS
25	25	21	8	PHOENIX OF MY HEART WING 868 133-2/MERCURY	XYMOX
26	27	—	2	VOTE ELVIS ALPHA INTERNATIONAL V-73021	THE POPINJAYS
27	21	22	6	MAKE OUT ALRIGHT VIRGIN 4-98780	DIVINYLS
28	NEW ▶	1	1	WOMAN WITH THE STRENGTH OF... EPIC LP CUT	PETER HIMMELMAN
29	NEW ▶	1	1	HEAVEN (I WANT YOU) ATLANTIC 0-86043	CAMOUFLAGE
30	24	16	11	INTERNATIONAL BRIGHT YOUNG THING SBK LP CUT	JESUS JONES

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

Deborah Norville Steps Into Radio Spotlight At ABC

LOS ANGELES—Filling a high-profile personality's shoes isn't something new to **Deborah Norville**. She was the much-publicized replacement for **Jane Pauley** on NBC-TV's "Today" show, but after giving birth to her son Niki, she chose parenting over the spotlight.

Although some reports have suggested that Norville was dropped from the NBC program, she maintains the decision to not return was hers. Now Norville will replace another big-name personality, **ABC Radio Networks'** nightly talk host **Sally Jessy Raphael** (Billboard, May 25). Although Norville's appointment hasn't been greeted by the same kind of hysteria that occurred when she replaced Pauley on "Today," once again there are nay-sayers. And, once again, Norville is ready to meet the criticism head-on.

"I am sure there are some folks out there who believe some of the press that went on with the 'Today' program and are thinking, 'Yech, Deborah Norville.' All I can say is there was a lot of bad reporting out there on that," says Norville. "I am what I am, and what I am is a decent, God-fearing woman who loves her kid and her husband, worked hard to get where I am, and has a healthy perspective, and a certain

amount of skepticism about government.

"Mostly I just like to have fun. I like to fool around with people and crack a joke every now and then. And that is what kind of program we are going to put on the air: one that is friendly; one that people feel comfortable with."

According to Norville, as her maternity leave wound down, she decided she didn't want to return to the national morning television show. "The more I thought about it, the less I wanted to do it," she says. "I have an inner voice I listen to, and that inner voice kept saying, 'Stay with Niki.'"

Norville acknowledges that another part of her wanted to continue her career, but she made a decision to put her career on hold—at least until she heard from the folks at ABC Radio Networks.

"I fully expected that I would just put my career 100% on hold, and when Niki was a little bigger, I would roll the dice and see what would happen. Then this radio opportunity came along and allowed me to continue working, but not sacrifice the time I wanted to spend with Niki," she says. "It really was a gift from heaven."

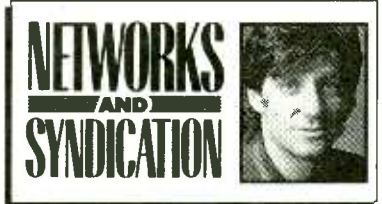
When Norville does take over as host of the program, it will originate from her New York home. While Norville was speaking with Billboard from her home, her infant could be heard crying in the background.

Although Norville was set to guest on Raphael's show during her final week (May 20), she will not begin hosting the show until September because of prior commitments to her family. Former WOR New York substitute host and television personality **Cyndy Garvey** will serve as the interim host.

By Norville's own admission, her experience in radio is limited. She actually broke into the world of broadcasting at **WQMT-FM** Chatsworth, Ga., in 1977, an automated station located a few miles from her hometown of Dalton, Ga. At the station, Norville did just about everything except sell spots. "It was because I had that radio experience I was able to get a television intern-

ship," she says. "That gave me the leg up to get into a television reporting career."

Although Norville does have some radio experience, her hiring has left some programmers perplexed. In an article in New York



by Craig Rosen

Newsday, several programmers questioned the hiring of the former "Today" co-host. Norville has grown accustomed to such doubts.

"All I can say is the proof is in the pudding, and I'll also say that every job I have ever gotten in my life in broadcasting, there has been someone there who has said, 'Are you sure she's ready for it?' I think I thrive on those kinds of questions, because it only means that I have to prove that somebody made the right decision."

Actually, Norville says, hosting a radio show won't be too much different from what she did for NBC. "What I did on the 'Today' program was essentially radio with a camera," she says. "The interviews are shorter, but the essence of the information you elicit is the same."

Don't, however, expect Norville to attempt to copy Raphael's format on the show. "Sally has pretty much defined the radio advice program. She set the standard," Norville says. "I don't think anyone could do it as well as she does, so I am not even going to attempt to do that." What Norville will do is a more event-oriented, news-driven type of show.

"It will depend on what is happening right then," Norville says of the show's subject matter. "If my husband is entertaining guests downstairs for dinner and it turns out one of his guests happens to have an expertise in one of the topics that one of the callers has brought into the discussion, I will say 'hold on for a second' and we will tell that person

to put their fork down and come here and talk about what this guy from Topeka just mentioned. I'm not saying we're going to have diners and be dragging people away from them, but it is a possibility, and that's the great thing about radio and this particular format."

A few national talk hosts such as **Larry King** and **Raphael** have proven that it is possible to maintain radio and television careers simultaneously. Yet Norville, at this point in time, has no plans to return to television. "My kind of split will not be between television and radio, but between radio and Niki," she says. "If I can do those two things well I don't want to jinx fate by throwing a third element in there."

Besides, it's not likely that a television show could originate from the host's home. "I don't think people want to see what I look like at home," Norville says. "There is another advantage to radio, you don't have to wear the war paint."

AROUND THE INDUSTRY

Independent syndicator **On The Radio Broadcasting** is set to serve up another summer of sizzling specials. OTR was set to kick off the season with "Number One Good-time Oldies" on Memorial Day, and was scheduled to follow it with "Made In America" July 4, and "The '60s" for Labor Day. Each special is 12 hours long, but can be split into three four-hour editions, two six-hour shows, or run complete as a 12-hour marathon broadcast.

AC KLIT Los Angeles has added **Bruce Chandler Productions'** "Romancin' The Oldies." The five-hour program is hosted by Chandler, who uses the on-air name **Jeff Robins**.

Lee Bailey Communications' "RadioScope" will celebrate its eighth anniversary with a promotion sponsored by **MCA Records**. **Gladys Knight** and **Ray Parker Jr.** will be featured on the June 1 week-end edition of the show.



Fateful Trip. Three original "Gilligan's Island" cast members were reunited for WYST (92 Star) Baltimore's three-hour tour on the 500-passenger boat **Lady Baltimore**. Pictured, from left, are **Russell Johnson** (the Professor), **Dawn Wells** (Mary Ann), and **Bob Denver** (Gilligan). The Coast Guard helped "rescue" the actors and bring them on board during the cruise.



Deborah Norville will begin hosting a talk show on ABC Radio Networks in September.

PROMOTIONS AND MARKETING

(Continued from preceding page)

WHTZ (Z100) New York is sponsoring a band search for the television soap opera "Another World." Z100 morning men **Ross Brittain** and **Gary Bryan** will help select five finalist bands, which will each appear on an episode of the soap in August. Viewers will vote for their favorite band via a 900 number. The winning band will appear on the show regularly.

KOST Los Angeles morning man **Mark Wallengren** dressed in drag and was made up as a woman for the station's screening of the new film "Switch," about a man who dies and returns to life as a woman... **WXRT** Chicago is planning a "sky concert" of fireworks synchronized to music on Sunday (26).

Justice Records promoted its new single "Impending Bloom," by **Nancy King** and **Glen Moore**, by sending

PDs a personalized letter on embossed stationery that read "we met at a party a few months ago and went back to my place for a nightcap... I don't know how to tell you this, but it's Impending Bloom." The letters, which were signed with the initials "K.M.," sparked reactions in PDs ranging from fear and anger to amusement.

KRLA Los Angeles marked Mother's Day with a salute to some famous television moms. Morning man **Jimmy O'Neil** hosted an awards ceremony honoring **Jane Wyatt** of "Father Knows Best," **Marion Ross** of "Happy Days," **Barbara Billingsley** of "Leave It To Beaver," **Gloria Henry** of "Dennis The Menace," **Esther Rolle** of "Good Times," and the actresses who supplied the voices of **Jane Jetson** and **Wilma Flintstone**.

Chicago's Museum of Broadcast

Communications has announced the establishment of the **Radio Hall of Fame** to be housed there. The hall of fame will recognize and showcase both radio pioneers and contemporary talent. The hall will include artifacts and tapes. The first induction ceremony is planned for next year. Interested stations can write to **Radio Hall of Fame**, 800 South Wells St., Chicago, Ill. 60607.

PRO-MOTIONS

Jill Crawford has been named VP/marketing of the **Interp Radio Store**. She was LSM at **KHMX** Houston... **Bob Steele** has been named director of promotions at **WETT/WWTR** Ocean City, Md. He was most recently PD at crosstown **WLVW/WQHQ**.

Hot Hits in Tokio

Week of May 12, 1991

- 1 Love Is A Wonderful Thing Michael Bolton
- 2 Highway The Rolling Stones
- 3 Always On The Run Lenny Kravitz
- 4 Because I Love You Stevie B
- 5 We Are In Love Harry Connick, Jr.
- 6 Gonna Make You Sweat C&C Music Factory
- 7 I'm Dreamin' Christopher Williams
- 8 Jayride Boyette
- 9 Someday Mariah Carey
- 10 I've Been Thinking About You Londonbeat
- 11 Dream Tuck & Patti
- 12 Couple Days Off Huey Lewis & The News
- 13 You're In Love Wilson Phillips
- 14 Sadness Part 1 Enigma
- 15 Here We Go C&C Music Factory
- 16 Rhythm Of My Heart Rod Stewart
- 17 Heaven Chris Rea
- 18 Touch Me (All Night Long) Cathy Dennis
- 19 Sur Ton Ile Isabelle Antena
- 20 Baby Baby Amy Grant
- 21 There Must Be An Angel Eurythmics
- 22 I Touch Myself Divinyls
- 23 One More Try Timmy T
- 24 Kissing You Keith Washington
- 25 Secret Love Bee Gees
- 26 Miracle Whitney Houston
- 27 Let's Go Round Again Yell!
- 28 Sex Cymbal Sheila E.
- 29 I Don't Wanna Cry Mariah Carey
- 30 I Like The Way (The Kissing Game) Hi Five
- 31 Voices That Care Voices That Care
- 32 Rico Suave Geraldo
- 33 Rush Rush Paula Abdul
- 34 Hold You Tight Tara Kemp
- 35 Temple Of Love Harriet
- 36 Cry For Help Rick Astley
- 37 L'Autre Mylene Farmer
- 38 That's The Easy Part Beth Nielsen Chapman
- 39 Ai Yori Ai Umi Shang Shang Typhoon
- 40 Do It Again Baha
- 41 From A Distance Bette Midler
- 42 It's A Shame (My Sister) Monie Love
- 43 This House Tracie Spencer
- 44 (If There Was) Any Other Way Celine Dion
- 45 Coming Out Of The Dark Gloria Estelan
- 46 State Of The World Janet Jackson
- 47 Sunless Saturday Fishbone
- 48 More Than Words Extreme
- 49 Stone Cold Gentleman Ralph Tresvant
- 50 Emotionally Yours The O'Jays

J-WAVE

81.3FM

MORE STAFFERS GETTING A SAY—AND A TITLE

(Continued from page 15)

OM/PD Bob Case and APD Barry Beck. "It is too diverse for one music guy and a programming guy to take care of. Programming is a wide base of things, and one guy alone would have his hands full."

WFLZ (Power 93) Tampa, Fla., director of operations Marc Chase concurs. "There are like 51 labels out there and each one has four people—a national guy, a regional person, and dance people. We get a minimum of 100-200 phone calls a week. It's a full-time job for one person, so we split it up with two." At the Power Pig, APD Jeff "Booger" Kapugi and MD Hawk Harrison handle the label calls, while Chase and PD B.J. Harris call the programming shots.

"He is responsible for the day-to-day things that have to get done," Chase says of Harris. "He has to make sure the music sounds right and our positioning statements are running in an equal ratio to our attitude drops. I'm trying to work on getting my golf game down to a single-digit handicap," Chase quips.

Chase is also currently spending much of his time fine-tuning the morning show, which, he says, "takes a big chunk out of my day."

KTFM San Antonio, Texas, OM Bob Perry says the team concept is a must. "After doing this a long time I figured out it was just absolutely crazy for one guy to think he has all the answers. I like to have input from all directions."

Perry gets that input from PD Rick "Big Dog" Hayes, and MD Ross Knight, as well as from other staffers at the station. "No one can have a successful station by themselves," he adds. "It may sound like a bunch of BS, but it really takes a team all working toward the same goal."

According to Hayes, he receives consultation from Perry, but he is pretty much free to run with the ball.

"Bob is more or less the guy in the sky box and I am down on the field," he says. "He reads the defense and tells me what plans would work. People like Ross Knight and I make his plans work. But if I decide to call an audible, that's cool, too."

Not all programmers, however, feel that it is necessary to have a third or fourth key player. "I don't think there is any trend," says KOY (Y95) Phoenix PD Rick Thomas. "Every situation is different, but if you have the resources, you should use them." Thomas says he has an APD because Steve Goddard has talent to contribute to the programming department. "He helps out with everything from music to programming brainstorming to taking out the trash. If I didn't have Steve, I probably wouldn't have an APD here," he says.

KKBQ's Hallam doesn't think it's necessary for every station to have more than a PD and an MD. "We're just fortunate to have Gannett give us the tools to put the best product on the air," he says.

Others like Chase say that some programmers just don't know how to delegate responsibilities to co-workers. "A lot of people won't share," he says. "A lot of managers want to do everything. That is one thing I remember from 'Management By Objectives'—give people things to do and don't be a dictator."

KUBE's Orlando says the concept of a third or fourth player in the programming department is nothing new. "There have always been APDs of sorts," he says. "Programmers have always had their right-hand person. It's not something new for the '90s. It's just that they are getting the title now that shows some appreciation. For as long as I have been in the business there has been that type of person between the MD and PD."

WASHINGTON ROUNDUP

(Continued from page 16)

plicants with limited financial resources from pursuing their applications, the FCC has modified its settlement payment limits to partial recovery of expenses at any stage in the comparative hearing process.

On reconsideration, the commission felt across-the-board limitations on settlement payments to incurred expenses is sufficient to deter speculative "applicant sharks."

NAB BRINGS PROOF TO HILL

On May 15, The House Telecommunications Subcommittee held a hearing on broadcasting and the public interest standard. Not only did NAB officials testify that the nation's radio and TV stations are closely in touch with their local issues and concerns, but—just to add weight to the testimony—each member of the subcommittee was presented with four telephone book-sized documents (plus a few booklets) for the record, which illustrate station-listener involvement. Vital stats of each package: more than 1,400 pages and nearly 10 pounds apiece.

Critics of broadcaster public interest performance, such as Andy Schwartzman of the Media Access Project, presented an opposite view that big-bucks operators have forced

stations to cut down news staffs.

ROOT BOOT MOOT

Disbarred communications attorney Thomas Root's petition to the FCC for compensation, due to his initial June, 1990 suspension from the FCC bar, has been dismissed by the commission as not an "adversary adjudication."

Root faces fines and jail terms after being convicted in several courts for fraud and misrepresentation in cases involving new applications for radio licenses.

FORMAT PREFERENCES

(Continued from page 15)

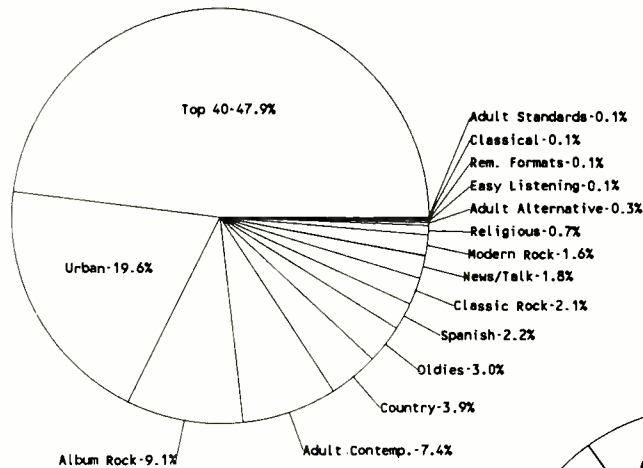
3.1%-3.5%, easy dropped 2.9%-2.5%, adult alternative was up 1.9%-2.1%, religious was down 2.1%-2.0%, classical was off 1.8%-1.7%, and modern rock remained flat at 0.9%

This information is based on Arbitron's quarterly collation of national data in its 95 continuously measured markets based on format data supplied by Billboard.

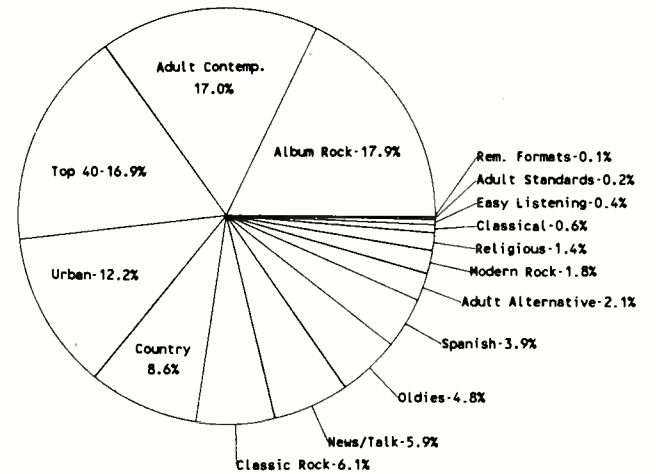
(See accompanying charts for full information on format shares.)

FORMAT SHARE WINTER '91 ARBITRONS

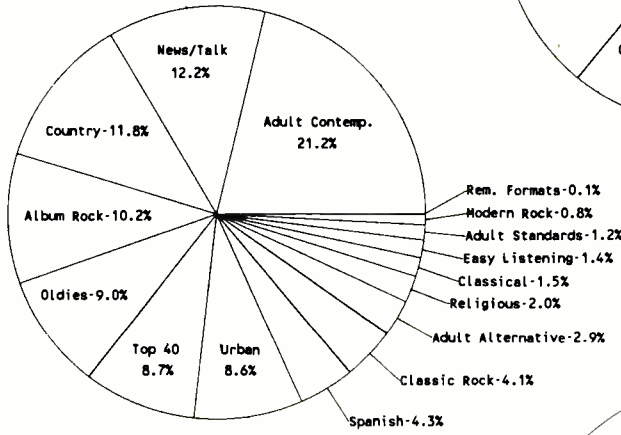
Persons 12-17
Monday-Sunday 6 a.m.-Midnight



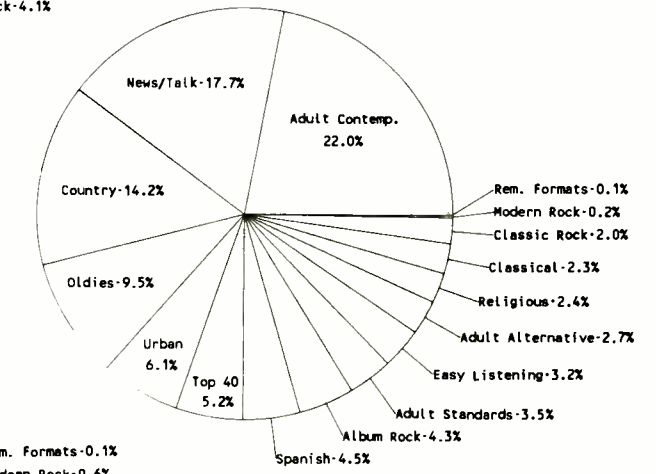
Persons 18-34
Monday-Sunday 6 a.m.-Midnight



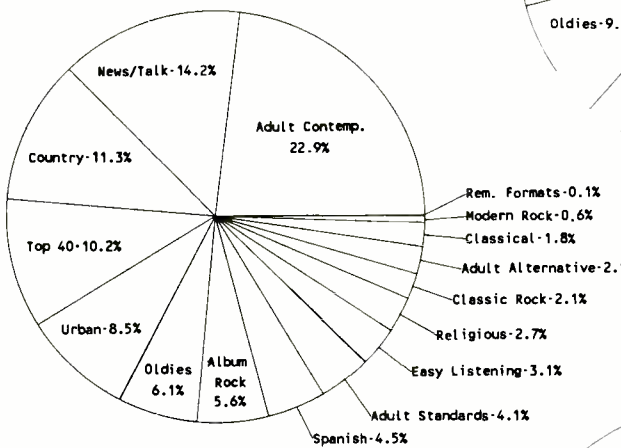
Persons 25-54
Monday-Sunday 6 a.m.-Midnight



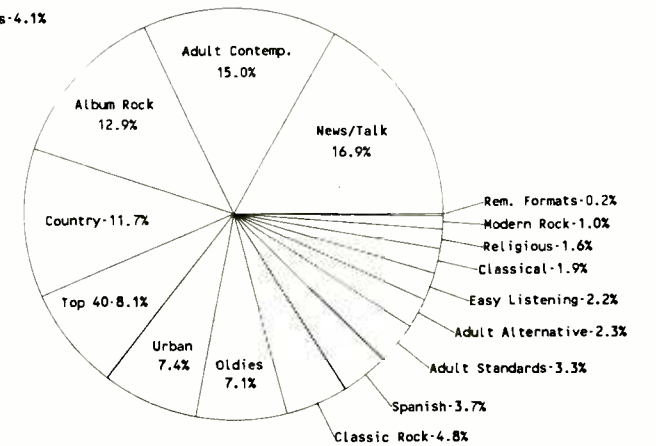
Persons 35-64
Monday-Sunday 6 a.m.-Midnight



Women 18+
Monday-Sunday 6 a.m.-Midnight



Men 18+
Monday-Sunday 6 a.m.-Midnight



Source:
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TERRI ROSSI'S RHYTHM SECTION

THE TOP of the Hot R&B Singles chart reads like a who's who (or soon to be) of superstardom. Look at the records positioned from 6-16. I refuse to dust off my crystal ball and guess which ones will remain healthy.

But first, let's finish the story on the record of the year (so far). "I Wanna Sex You Up" by **Color Me Badd** (Giant) earns the top spot with 66 No. 1 radio reports. It has 94% of the possible radio points available and 95% of the retail points. It outdistances the next bulleted record by such a huge margin that it seems impossible that it won't hold at least one more week. The closest challenger, "Playground," by **Another Bad Creation** (Motown), moves up one notch despite strong retail and radio gains. It has reports from 90 stations and gets its first No. 1 from KSOL San Francisco.

Now, back to the pack of bulleted records. Most are making similar gains and therefore hold their place in line. The one leapfrogger is "Do Me Right" by **Guy** (MCA). It was released to retail quite a while after it gained major radio exposure. Therefore, this surge in retail points is from records newly entering the retail pipeline. The single is on 97 stations, gaining five new reports. It is No. 4 at WAMO Pittsburgh and KBLK Tulsa, Okla. The two records reported by the entire radio panel are both Sony records. "I Don't Wanna Cry" by **Mariah Carey** (Columbia) shows upward movement from 75% of the panel. "Power Of Love/Love Power" by **Luther Vandross** (Epic) trails Carey by a slim margin and has upward movement on 91% of the playlists. Carey has 45 top five reports; Vandross has 30.

"Miracle" by **Whitney Houston** (Arista) has reports from 104 stations and is developing top five reports. "With You" by **Tony Terry** (Epic) is on 100 stations and is No. 1 at KJMZ Dallas; WXYV Baltimore; WYFX West Palm Beach, Fla.; WZHT Montgomery, Ala.; and WIKS Coastal, N.C. It is new at WRKS and WBLS, both in New York. Two rap records make the grade. "You Can't Play With My Yo-Yo" by **Yo-Yo** (East West) has reports from 76 stations, gaining WLWZ Greenville, S.C.; WQQK Raleigh, N.C.; WJTT Chattanooga, Tenn.; and KIPR Little Rock, Ark. "Born And Raised In Compton" by **D.J. Quik** (Profile) has reports from 63 stations, gaining six, including, WOWI Norfolk, Va., and WBLX-FM Mobile, Ala.

FAIR IS FAIR: "Emotionally Yours" by the O'Jays (EMI) was produced by **Narada Michael Walden** and another version was done by **Ron Fair**, senior VP of A&R for EMI. Airplay has been split between the two versions and so both producers have been given credit. "Yours" is on 103 stations, gaining WRKS New York.

THE JAM THAT WON'T DIE: "Treat' Em Right" by **Chubb Rock** (Select) continues to get radio airplay even though that airplay is not represented in reports. The radio development has been uneven nationally, therefore there is no way to reflect just how successful this record has been. It is at No. 84 and has been on the chart for 21 weeks.

IMAGINE THAT: "Imagination" by **Hansoul** (Epic) gets pushed back on the Hot Rap Singles chart, even though it gained 95% of the points necessary to gain a bullet. It was jumped by three very strong singles, but it could easily bounce back next week.

HOT R&B SINGLES ACTION

RADIO MOST ADDED

	PLATINUM/ GOLD ADDS 22 REPORTERS	SILVER ADDS 31 REPORTERS	BRONZE/ SECONDARY ADDS 55 REPORTERS	TOTAL ADDS 108 REPORTERS	TOTAL ON
GOTTA HAVE YOU STEVIE WONDER MOTOWN	20	28	39	87	88
IN YOUR EYES SHIRLEY MURDOCK ELEKTRA	13	16	33	62	62
THE MORNING AFTER I... JEFFREY OSBORNE ARISTA	11	12	25	48	48
IF YOU'RE SERIOUS RIFF SBK	6	7	27	40	40
CAN YOU STOP THE RAIN PEABO BRYSON COLUMBIA	4	8	19	31	90
SHE NEEDS TO GET SOME RAY PARKER, JR. MCA	6	8	17	31	31
GOT A LOVE FOR YOU JOMANDA BIG BEAT	3	5	14	22	22
OPTIMISTIC SOUNDS OF... PERSPECTIVE	4	3	14	21	74
LOVE IN THE RAIN LAMONT DOZIER ATLANTIC	1	6	14	21	33
AMAZING LOVE PHIL PERRY CAPITOL	3	7	10	20	22

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

Hot R&B Singles Sales & 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	2	I WANNA SEX YOU UP	COLOR ME BADD	1	1	2	I WANNA SEX YOU UP	COLOR ME BADD	1
2	3	I DON'T WANT TO LOSE YOUR LOVE	B ANGIE B	2	2	1	KISSING YOU	KEITH WASHINGTON	3
3	5	PLAYGROUND	ANOTHER BAD CREATION	4	3	4	I DON'T WANNA CRY	MARIAH CAREY	6
4	1	KISSING YOU	KEITH WASHINGTON	3	4	3	I DON'T WANT TO LOSE YOUR LOVE	B ANGIE B	2
5	4	YOUR LOVE - PART 2	KEITH SWEAT	5	5	6	POWER OF LOVE/LOVE POWER	LUTHER VANDROSS	7
6	9	POWER OF LOVE/LOVE POWER	LUTHER VANDROSS	7	6	5	YOUR LOVE - PART 2	KEITH SWEAT	5
7	13	HOW CAN I EASE THE PAIN	LISA FISCHER	10	7	9	DON'T GO	EN VOGUE	8
8	14	MIRACLE	WHITNEY HOUSTON	9	8	8	PLAYGROUND	ANOTHER BAD CREATION	4
9	16	YOU CAN'T PLAY WITH MY YO-YO	YO-YO FEAT. ICE CUBE	13	9	7	WITH YOU	TONY TERRY	11
10	19	I DON'T WANNA CRY	MARIAH CAREY	6	10	12	MIRACLE	WHITNEY HOUSTON	9
11	17	DON'T GO	EN VOGUE	8	11	13	HOW CAN I EASE THE PAIN	LISA FISCHER	10
12	18	BORN AND RAISED IN COMPTON	DJ QUIK	16	12	15	EMOTIONALLY YOURS	O'JAYS	12
13	22	EMOTIONALLY YOURS	O'JAYS	12	13	16	DO ME RIGHT	GUY	14
14	21	STRIKE IT UP	BLACK BOX	18	14	18	DO WHAT I GOTTA DO	RALPH TRESVANT	19
15	11	A HEART IS A HOUSE FOR LOVE	THE DELLS	17	15	17	I TRY	WILL DOWNING	15
16	24	I TRY	WILL DOWNING	15	16	20	MOTOWNPHILLY	BOYZ II MEN	21
17	28	WITH YOU	TONY TERRY	11	17	21	EXCLUSIVITY	DAMIAN DAME	20
18	8	IT SHOULD'VE BEEN YOU	TEDDY PENDERGRASS	23	18	14	A HEART IS A HOUSE FOR LOVE	THE DELLS	17
19	7	CALL ME	PHIL PERRY	24	19	22	BABY I'M READY	LEVERT	22
20	6	HERE WE GO	C&C MUSIC FACTORY	28	20	23	WHAT IS THIS THING CALLED LOVE?	ALEXANDER O'NEAL	27
21	29	EXCLUSIVITY	DAMIAN DAME	20	21	19	STRIKE IT UP	BLACK BOX	18
22	38	DO ME RIGHT	GUY	14	22	27	MAIN COURSE	FREDDIE JACKSON	25
23	20	MAMA SAID KNOCK YOU OUT	L.L. COOL J	36	23	28	YOU CAN'T PLAY WITH MY YO-YO	YO-YO FEAT. ICE CUBE	13
24	40	DO WHAT I GOTTA DO	RALPH TRESVANT	19	24	29	BORN AND RAISED IN COMPTON	DJ QUIK	16
25	39	MOTOWNPHILLY	BOYZ II MEN	21	25	33	YOU'RE GONNA GET SERVED	GENE RICE	33
26	35	IF?	MICHEL'LE (DUET WITH MICHAEL HOLMES)	26	26	31	THIS TIME MAKE IT FUNKY	TRACIE SPENCER	38
27	36	BABY I'M READY	LEVERT	22	27	40	NEVER GONNA LET YOU DOWN	SURFACE	41
28	32	RAMPAGE	EPMD FEATURING L.L. COOL J	32	28	32	IF?	MICHEL'LE (DUET WITH MICHAEL HOLMES)	26
29	12	SHE'S DOPE!	BELL BIV DEVOE	42	29	37	HEAVEN	RUDE BOYS	29
30	26	DADDY'S LITTLE GIRL	NIKKI D	54	30	10	IT SHOULD'VE BEEN YOU	TEDDY PENDERGRASS	23
31	34	LET'S PUSH IT	INNOCENCE	39	31	—	NIGHTS LIKE THIS	AFTER 7	45
32	—	RING RING RING (HA HA HEY)	DE LA SOUL	31	32	—	CIRCLE OF ONE	OLETA ADAMS	34
33	25	I'M DREAMIN'	CHRISTOPHER WILLIAMS	30	33	—	I CAN'T WAIT ANOTHER MINUTE	HI-FIVE	48
34	27	WHATEVER YOU WANT	TONY! TONI! TONE!	44	34	38	THE OTHER SIDE	RUBY TURNER	35
35	15	BACKYARD	PEBBLES (WITH SALT-N-PEPA)	49	35	—	CAN YOU STOP THE RAIN	PEABO BRYSON	50
36	—	HEAVEN	RUDE BOYS	29	36	36	SWEET CONTROL	JON LUCIEN	40
37	30	KRAZE	LAZET MICHAELS	37	37	26	I'M DREAMIN'	CHRISTOPHER WILLIAMS	30
38	—	TONIGHT'S THE NIGHT	TERRY STEELE	47	38	11	CALL ME	PHIL PERRY	24
39	—	MAIN COURSE	FREDDIE JACKSON	25	39	—	GOTTA HAVE YOU	STEVIE WONDER	53
40	10	IF MY BROTHER'S IN TROUBLE	JEFFREY OSBORNE	51	40	—	THIS MUST BE HEAVEN	OMAR CHANDLER	52

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

TITLE (Publisher - Licensing Org.) Sheet Music Dist.			
96 ALL I WANT IS YOU (Colgems-EMI, ASCAP/Multi Culler, ASCAP/Sony Tunes, ASCAP) WBM	69 I LIKE THE WAY (THE KISSING GAME) (Zomba, ASCAP/WB, ASCAP/B Funk, ASCAP) WBM	32 RAMPAGE (Parick, ASCAP/LL Cool J, ASCAP/Def Jam, ASCAP/Power Force, BMI/Budget, BMI)	31 RING RING RING (HA HA HEY) (Tee Girl, BMI/MCA, ASCAP/Curio, BMI/Chelsea, BMI/WB, ASCAP)
100 ALWAYS (Mama Doll, ASCAP/Warner Chappell, ASCAP/Michael Troy, ASCAP/Inner Court, ASCAP/Paper Boy-Agape, BMI) WBM	65 IN YOUR EYES (Degroate & Degroate, BMI)	43 RUSH RUSH (EMI April, ASCAP/LesSun, ASCAP) WBM	93 SEE SAW (EMI Blackwood, BMI/Elm Street, BMI)
46 ANTI FUNKY WORLD (Two Tuff-Enuff, BMI/Irving, BMI) CPP	92 IT'S A SHAME (MY SISTER) (Jobete, ASCAP/Black Bull, ASCAP/Virgin, ASCAP/Stone Agate, BMI/Sawandi, BMI) CPP	62 SENSUOUS (Virgin Songs, BMI/Abana, BMI)	83 SHE NEEDS TO GET SOME (Raydiola, ASCAP)
63 BABY COME TO ME (Virgin, ASCAP/Penzafire, ASCAP/Gratitude Sky, ASCAP)	23 IT SHOULD'VE BEEN YOU (Ted-On, BMI)	42 SHE'S DOPE! (Hip City, BMI)	66 SLOW DOWN (Brand Nubian, ASCAP)
22 BABY I'M READY (Trycap, BMI/Willesden, BMI)	82 IT'S SOMETHIN' (Irving, ASCAP/Foster Frees, BMI/Almo, ASCAP/Rutland Road, ASCAP) CPP/WBM	61 SOUTH OF THE RIVER (Chappell, ASCAP/Unichappell, BMI)	64 STRAIGHT DOWN TO BUSINESS (MCA, ASCAP/Ready Ready, ASCAP/Music Corp. Of America, BMI/Ready For The World, BMI)
49 BACKYARD (Kear, BMI/Sony Epic/Solar, BMI/Bed Of Nails, ASCAP) HL	1 I WANNA SEX YOU UP (FROM NEW JACK CITY) (Hip Hop, BMI/Hi-Frost, BMI)	18 STRIKE IT UP (Lombardoni Edizioni, ASCAP/Intersong U.S.A., ASCAP) HL	77 SWEET BITTER LOVE (Tiju, ASCAP/Forecast, ASCAP)
16 BORN AND RAISED IN COMPTON (Protoons, ASCAP/Total Trak, ASCAP)	59 JUST WANT TO HOLD YOU (Ensign, BMI/Caltone, BMI) CPP	40 SWEET CONTROL (WB, ASCAP/DQ, ASCAP/EMI Blackwood, BMI/Kuzu, BMI/Spruill House, BMI) WBM	72 TELL ME THIS NIGHT WON'T END (Paper Boy, BMI/Agape, BMI/A-Ray, ASCAP/Terry Cummings, BMI)
24 CALL ME (Pundit, BMI)	3 KISSING YOU (EMI April, ASCAP/K-Shreve, ASCAP/Markie, ASCAP/Full Keel, ASCAP/JRM, ASCAP) WBM	85 THANK 4 THE FUNK (Buff Man, BMI/Kipteez, ASCAP/Pecot, ASCAP/Virgin Songs, BMI/Virgin, ASCAP)	52 THIS MUST BE HEAVEN (Interior, BMI)
50 CAN YOU STOP THE RAIN (Warner Chappell, ASCAP/Walter Afanasieff, ASCAP)	37 KRAZE (2-Boat, ASCAP/Careers, BMI/Works Of Davinci, BMI)	38 THIS TIME MAKE IT FUNKY (Zodro, ASCAP/Zodboy, ASCAP/Editions EG, ASCAP/Sir Spence, ASCAP/M&T Spencer, ASCAP/Bet-Car, ASCAP) WBM	73 THROUGH (Soul II Soul Mad, ASCAP/Virgin, ASCAP)
34 CIRCLE OF ONE (Copyright Control)	88 LET'S CHILL (Donril, ASCAP/Zomba, ASCAP/WB, ASCAP/B Funk, ASCAP) WBM	55 TIC TOK (Peljo, BMI/Tarrell, ASCAP/Bernard Harc, BMI/MVF III, ASCAP/Carol Coleman, BMI)	47 TONIGHT'S THE NIGHT (Rod Stewart, ASCAP/Intersong, ASCAP/EMI April, ASCAP)
54 DADDY'S LITTLE GIRL (Waitersongs, ASCAP/AGF, ASCAP/Have Faith, ASCAP/Daddy's Little Girl, ASCAP/Def Jam, ASCAP) CLM	39 LET'S PUSH IT (MCA, ASCAP)	84 TREAT 'EM RIGHT (ADRA, BMI/Getaloadoffatso, BMI/Howie Tee, BMI)	98 WHAT COMES NATURALLY (Tom Sturges, ASCAP/Chrysalis, ASCAP/Warner-Tamerlane, BMI/Nick Mundy, BMI/GG Loves Music, BMI) CLM/WBM
14 DO ME RIGHT (Donril, ASCAP/Zomba, ASCAP/Ten Ways To Sundown, ASCAP/EMI April, ASCAP/Across 110th Street, ASCAP/E-Z-Duz-It, ASCAP)	86 LOVE IN THE RAIN (Beau Di O Do, BMI/Warner-Tamerlane, BMI)	44 WHATEVER YOU WANT (Tony Toni Tone, ASCAP/Pri, ASCAP) HL	27 WHAT IS THIS THING CALLED LOVE? (Flyte Tyme, ASCAP/Avant Garde, ASCAP)
8 DON'T GO (2 Tuff-E-Nuff, BMI/Irving, BMI) CPP	25 MAIN COURSE (MCA, ASCAP/Bush Burnin', ASCAP)	58 WHY (Hiss N' Tel, ASCAP/Gale Warnings, BMI/Carpedium, ASCAP)	11 WITH YOU (Re-deer, ASCAP/Sun Face, ASCAP)
67 DON'T LEAVE ME (Marvin L. Winans, ASCAP/Zomba, ASCAP)	36 MAMA SAID KNOCK YOU OUT (Marley Marl, ASCAP/L.L. Cool J, ASCAP/Irving, ASCAP/Def Jam, ASCAP) CPP	95 WRAP MY BODY TIGHT (Flyte Tyme, ASCAP) WBM	91 WRITTEN ALL OVER YOUR FACE (Trycap, BMI/Rude News, BMI)
19 DO WHAT I GOTTA DO (Flyte Tyme, ASCAP)	81 MATURE LOVE (Kharatroy, ASCAP/B.Black, ASCAP/Chrysalis, ASCAP)	13 YOU CAN'T PLAY WITH MY YO-YO (Gangsta Boogie, ASCAP/Street Knowledge, BMI/Dynatone, BMI/Unichappell, BMI)	33 YOU'RE GONNA GET SERVED (Island, BMI/Stanton's Gold, BMI/Genric, BMI/Troyce One, BMI)
97 DREAM COME TRUE (Varry White, ASCAP/London, ASCAP)	9 MIRACLE (Kear, BMI/Sony Epic/Solar, BMI) HL	5 YOUR LOVE - PART 2 (WB, ASCAP/F/A, ASCAP/Keith Sweat, ASCAP/Sony Tunes, ASCAP/Maestro B., ASCAP) WBM	
12 EMOTIONALLY YOURS (Special Rider, ASCAP)	70 THE MORNING AFTER I MADE LOVE TO YOU (Zomba, ASCAP/Barry J. Eastmond, ASCAP/Almo, ASCAP/March 9, ASCAP)		
20 EXCLUSIVITY (Kear, BMI/Sony Epic/Solar, BMI/Macadamian, ASCAP) HL	76 MORNING IN MY LIFE (Sweetbeat, ASCAP/Chicago Town, ASCAP)		
78 GAMES (Pac Jam, BMI/C.Tan, BMI)	21 MOTOWNPHILLY (Diva One, BMI/Biv Ten, BMI/Mike Ten, BMI)		
94 GO ON (Next Plateau, ASCAP/Bratton & White, ASCAP/Godspeed, ASCAP)	79 NAKED (Nookie, BMI)		
53 GOTTA HAVE YOU (Stevland Morris, ASCAP)	99 NEVER BEEN IN LOVE BEFORE (Left Handed, ASCAP/Ackee, ASCAP)		
79 GOTTA LOVE (EMI April, ASCAP/Across 110th Street, ASCAP/De Swind Mob, ASCAP/LBN, ASCAP)	41 NEVER GONNA LET YOU DOWN (Keep Your Music, ASCAP)		
57 GYPSY WOMAN (SHE'S HOMELESS) (Basement Boys, ASCAP)	80 NEW JACK HUSTLER (NINO'S THEME) (FROM NEW JACK CITY) (Rhyme Syndicate, ASCAP)		
17 A HEART IS A HOUSE FOR LOVE (FROM THE FIVE HEARTBEATS) (TCF, ASCAP/EMI April, ASCAP/Smic Smac, ASCAP/Behind Bars, ASCAP) WBM	45 NIGHTS LIKE THIS (FROM THE FIVE HEARTBEATS) (TCF, ASCAP/Jack The Mack, ASCAP)		
29 HEAVEN (Trycap, BMI/Rude News, BMI)	56 OPTIMISTIC (Flyte Tyme, ASCAP)		
28 HERE WE GO (Virgin, ASCAP/Cole-Civillies, ASCAP/RBG-Dome, ASCAP) HL	35 THE OTHER SIDE (Willesden, BMI)		
87 HONEY DON'T PLAY DAT (Sound Dome, BMI)	60 P.A.S.S.I.O.N. (Warner-Tamerlane, BMI/Could Be Music, ASCAP/Bayjun Beat, BMI)		
10 HOW CAN I EASE THE PAIN (Gratitude Sky, ASCAP/Melanie, ASCAP/MCA, ASCAP) CPP/HL	68 PIECE OF MY HEART (Kallman, BMI/One Two, BMI)		
75 HOW CAN YOU HURT THE ONE YOU LOVE (Forceful, BMI/Willesden, BMI)	4 PLAYGROUND (Diva One, ASCAP/Biv Ten, ASCAP/Mike Ten, BMI)		
48 I CAN'T WAIT ANOTHER MINUTE (Zomba, ASCAP/AMW, ASCAP)	71 PLAYING YOUR GAME (Better Nights, ASCAP)		
6 I DON'T WANNA CRY (Vision Of Love, BMI/Sony Songs, BMI/Gratitude Sky, ASCAP) CPP/HL	89 POP GOES THE WEASAL (Rhyming Is Fundamental, ASCAP/Clyde Pearl, ASCAP/Def Jam, ASCAP/Black Bull, ASCAP/Jobete, ASCAP/Peter Gabriel, BMI/Hidden Pun, BMI)		
2 I DON'T WANT TO LOSE YOUR LOVE (EMI Blackwood, BMI/Pam-Jo-Keen, BMI)			
51 IF MY BROTHER'S IN TROUBLE (Virgin, ASCAP/Copyright Control)			
26 IF? (Ruthless Attack, ASCAP)			
90 I GOT TO HAVE IT (Barney & Fred, BMI)			

ARTIST DEVELOPMENTS

REEVES' NEW STANDARD

"I didn't really want this record to come out here initially, but when all is said and done, I'm a vocalist and the reason I'm in this is because I love music, different kinds of music."

Dianne Reeves is referring to "I Remember," her latest set for Blue Note, which was originally cut in 1988 specifically for EMI's Japanese licensee. "When Toshiba in Japan asked me if I would do a whole album of standards after my first Blue Note album came out, I got the chance to record some of my own personal favorite standards," says Reeves.

Among the time-honored tunes Reeves covers on the album are "How High The Moon," "Softly As The Morning Sunrise," and "For All We Know," which she produced with Michael Cuscuna.

Reeves notes that once Blue Note president Bruce Lundvall had decided to release the album in the U.S., she recorded some

additional material, including "I Remember Sky," "Love For Sale," a medley of "The Nearness Of You" and "Misty," and Mongo Santamaria's "Afro Blue," which is the first single.

"Doing this album is kind of risky. A lot of people know me one way—from 'Better Days' or from 'Never Too Far,'" says Reeves, referring to the first single and the 1988 album from which it came. "While others think of me as a jazz singer because of my early work for [Palo Alto Records], so this is an attempt to bring it all together."

Reeves adds: "The special thing was the mix of musicians." She adds that besides her own musicians, she worked with drummer Teri Lynn Carrington, Bobby Hutcherson, Kevin Eubanks, and Bill Summers, in a live recording situation.

Blue Note's Tom Evered, director of sales, says the label is looking to "I Remember" to introduce "Dianne's contemporary R&B fans to her incredible jazz chops. Jazz radio needed no encouragement to jump right on the album. Now our challenge is to get the same kind of response from R&B radio. So far, 'Afro Blue' is getting good reaction and we're interested in ensuring that consumers see Dianne as an artist who truly transcends musical boundaries."

Reeves will be playing dates in Europe, Japan, and Australia at selected jazz festivals this summer and also plans to participate in a big-band tour.

Like label mates Stanley Jordan and Bobby McFerrin, Reeves' contract allows her to record albums for both EMI and Blue Note. She says that her next album will be for EMI. "I'm doing jazz and pop/R&B, and I'm very fortunate to be doing both," she says.

DAVID NATHAN

THE LUCK OF LUCIEN

While the quiet-storm radio format grew in the last few years, Jon Lucien—considered one of the genre's pioneers—has been on a self-imposed, nine-year hiatus. So it is no surprise that

"Listen Love," Lucien's debut for Mercury after nine years of silence, is receiving an enthusiastic reception at a number of R&B and black AC stations.

Lucien was widely respected for his distinctive and seductive delivery on such tunes as "Dindi" in the late '70s. Tagged "the architect of aural seduction," the Virgin Islands-born singer/songwriter/producer says that his decision to stop recording and performing was related to two factors: "First, the pressures of the business, with promises that weren't being kept. Record companies were asking me to make albums and yet everybody had a different idea of what I should do musically. They forgot that I had a sound of my own, which is why I got signed in the first place," he says.

Secondly, Lucien admits that "I was, you might say, powdering my nose a little too much," a reference to a cocaine habit that resulted in "a lot of personality change." Lucien returned to his native St. Thomas in 1985 and stayed there to clean up until 1989, when he moved to Puerto Rico. "I felt I was ready to get back into the business and moving there made me more accessible to it."

Through other label executives Lucien began conversations with Greg Peck, then in A&R at PolyGram (and now president of Bahia Records). Peck came to Puerto Rico, heard some of Lucien's demos, saw him perform, and struck a deal. When Peck exited Island, Lucien's project was directed to Lisa Cortes, VP of A&R for Mercury. Cortes gave Lucien free rein to write and produce his music, and introduced him to Jeff Lorber, who produced some tracks on the album.

Cortes says that "Listen Love" is the result of "a complete long-term commitment from everyone at this company, from Ed Eckstine on down. We started out with a heavy marketing-intensive campaign that included mailing several promotional items." Those items consisted of a series of greeting cards and a special package containing bath salts, massage oil, and a copy of Lucien's CD.

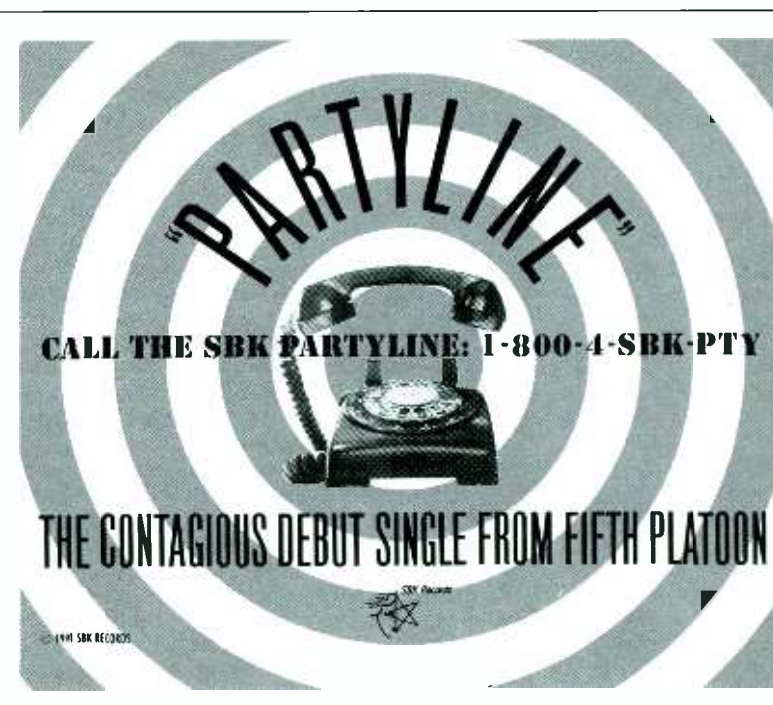
"Our intention now is to reconnect Jon with the legion of fans he had as well as creating awareness among the expanded new audience that has embraced the whole quiet-storm sound." She adds that so far reaction to "Listen Love" has been tremendous. "We're now starting to look at international markets, like Europe and Japan, where the initial response to Jon's music has been excellent."

Lucien is also preparing a nationwide tour in support of the album. "There are actually a lot of places, like Atlanta and pretty much half of the U.S., where I never performed during the '70s. With the release of this album, it's almost like a brand new career for me," he says.

D.N.



Classic Cole. Natalie Cole takes to the mike to complete her album of classic songs originally recorded by her father, the late Nat "King" Cole. The Elektra album is called "Unforgettable."



Billboard.

FOR WEEK ENDING JUNE 1, 1991

Hot Rap Singles™

Compiled from a national sample of retail and one-stop sales reports.					ARTIST	
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL		
1	1	2	7	★★ NO. 1 ★★ YOU CAN'T PLAY WITH MY YO-YO EAST WEST 0-96365 (C) (T)	◆ YO-YO FEAT. ICE CUBE 2 weeks at No. 1	
2	2	1	9	MAMA SAID KNOCK YOU OUT DEF JAM 44-73703/COLUMBIA (C) (CD) (M) (T)	◆ L.L. COOL J	
3	5	7	8	RAMPAGE RAL 44-73705/COLUMBIA (M) (T)	EPMD FEATURING L.L. COOL J	
4	8	9	4	RISE 'N' SHINE JIVE 1438/RCA (C) (T)	◆ KOOL MOE DEE/KRS-ONE & CHUCK D	
5	4	6	13	BORN AND RAISED IN COMPTON PROFILE 7323 (C) (T)	◆ DJ QUIK	
6	3	3	11	NEW JACK HUSTLER (NINO'S THEME) GIANT 0-21845/WARNER BROS. (C) (M) (T)	◆ ICE-T	
7	11	18	6	HONEY DON'T PLAY DAT P.R.O. DIVISION 44-73737/COLUMBIA (C) (T)	TERMINATOR X	
8	6	5	12	DADDY'S LITTLE GIRL DEF JAM 44-73697/COLUMBIA (C) (T)	◆ NIKKI D	
9	12	12	7	CASE OF THE P.T.A. ELEKTRA 0-66576 (M) (T)	◆ LEADERS OF THE NEW SCHOOL	
10	13	17	4	RING RING RING (HA HA HEY) TOMMY BOY 965 (CD) (M) (T)	◆ DE LA SOUL	
11	7	4	14	I GOT TO HAVE IT PWL AMERICA 878 881/MERCURY (C) (M) (T)	◆ ED O.G. & DA BULLDOGS	
12	10	15	5	IMAGINATION EPIC 49-73657 (C) (M) (T)	◆ HANSOUL	
13	9	8	11	WHIP IT BABY NASTYMIX 74005 (C) (T)	◆ MARIO	
14	14	11	7	CRANK IT UP SOUND OF NEW YORK 4763/MOTOWN (C) (T)	ARB	
15	20	28	4	FOLLOW 4 NOW GIANT 0-40004/WARNER BROS. (C) (T)	◆ MC SWAY & DJ KING TECH	
16	19	21	6	GET WILD GO CRAZY ARISTA 2196 (C) (T)	◆ K-9 POSSE	
17	26	—	2	LARRY, THAT'S WHAT THEY CALL ME RUFFHOUSE 44-73733/COLUMBIA (C) (M) (T)	◆ LARRY LARR	
18	25	27	3	YOU ARE MY HEAVEN PRIORITY 7232 (C) (T)	FONKE SOCIALISTIKS	
19	29	29	3	SLOW DOWN ELEKTRA 66568 (M) (T)	◆ BRAND NUBIAN	
20	15	10	11	IT'S AUTOMATIC CHEETAH 9506 (M) (T)	◆ VICIOUS BASE FEAT. D.J. MAGIC MIKE	
21	27	—	2	BITCH BETTA HAVE MY MONEY SELECT 62377 (M) (T)	AMG	
22	18	25	6	U-R-NOT THE 1 ATLANTIC 0-86076 (C) (T)	◆ CRAIG G	
23	NEW	1	1	POP GOES THE WEASEL DEF JAM 44-73702/COLUMBIA (C) (M) (T)	◆ 3RD BASE	
24	17	14	21	TREAT 'EM RIGHT SELECT 62358 (M) (T)	◆ CHUBB ROCK	
25	NEW	1	1	NOW IS TOMORROW CARDIAC 4010-0 (M) (T)	◆ DEFINITION OF SOUND	
26	NEW	1	1	O.G. ORIGINAL GANGSTER SIRE 0-41004/WARNER BROS. (C) (M) (T)	ICE-T	
27	23	22	16	DO YOU WANT ME NEXT PLATEAU 50137 (M) (T)	◆ SALT-N-PEPA	
28	NEW	1	1	WE WANT THE FUNK INTERSCOPE 0-96357/EAST WEST (C) (CD) (T)	◆ GERARDO	
29	NEW	1	1	LOVESICK CHRYSALIS 23676 (C) (M) (T)	◆ GANG STARR	
30	22	24	5	COUNTDOWN ATLANTIC 0-86070 (C) (T)	◆ L.A. POSSE	

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.

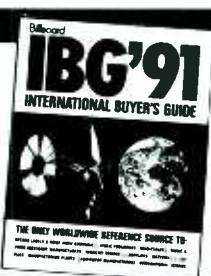
JUST PUBLISHED

BILLBOARD'S 1991 INTERNATIONAL BUYER'S GUIDE

The Worldwide Music and Video Business-to-Business Directory. Listings include name, address, phone number and marketing information of record companies, music publishers, distributors, accessory manufacturers and suppliers. Also manufacturers and wholesalers of hardware, software and accessories for Compact Disc, Video Cassettes and Video Games. **\$73.00** (Includes postage & handling.) Add appropriate sales tax in NY, NJ, CA, TN, MA, IL & DC.

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Billboard®
FOR WEEK ENDING JUNE 1, 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) 6 weeks at No. 1	NEW JACK CITY	10
2	2	3	2	ANOTHER BAD CREATION ● MOTOWN 6318* (9.98)	COOLIN' AT THE PLAYGROUND YA' KNOW!	13
3	3	2	2	O'JAYS EMI 93390 (9.98)	EMOTIONALLY YOURS	16
4	5	7	4	TEDDY PENDERGRASS ELEKTRA 60891* (9.98)	TRULY BLESSED	10
5	4	5	3	ALEXANDER O'NEAL TABU 45349/EPIC (9.98 EQ)	ALL TRUE MAN	15
6	7	6	1	WHITNEY HOUSTON ▲ ³ ARISTA 8616 (10.98)	I'M YOUR BABY TONIGHT	27
7	6	4	1	HI-FIVE ● JIVE 1328/RCA (9.98)	HI-FIVE	28
(8)	15	23	8	KEITH WASHINGTON QWEST 26528*/WARNER BROS. (9.98)	MAKE TIME FOR LOVE	5
(9)	12	19	9	YO-YO EAST WEST 91605* (9.98)	MAKE ROOM FOR THE MOTHERLOAD	7
10	8	8	1	GUY ▲ UPTOWN 10115/MCA (9.98)	THE FUTURE	27
11	9	12	9	DJ QUIK PROFILE 1402 (9.98)	QUIK IS THE NAME	15
12	11	10	1	FREDDIE JACKSON ● CAPITOL 92217 (9.98)	DO ME AGAIN	27
13	10	9	4	TONY! TON! TONE! ▲ WING 841 902/MERCURY (8.98 EQ)	THE REVIVAL	54
(14)	24	—	14	LUTHER VANDROSS EPIC 46789 (10.98 EQ)	POWER OF LOVE	2
15	13	14	3	MARIAH CAREY ▲ ⁵ COLUMBIA 45202 (9.98 EQ)	MARIAH CAREY	48
16	16	16	11	C&C MUSIC FACTORY ▲ COLUMBIA 47093 (9.98 EQ)	GONNA MAKE YOU SWEAT	21
17	14	13	2	L.L. COOL J ▲ DEF JAM 46888/COLUMBIA (9.98 EQ)	MAMA SAID KNOCK YOU OUT	35
18	17	15	1	KEITH SWEAT ▲ ² VINTERTAINMENT 60861/ELEKTRA (9.98)	I'LL GIVE ALL MY LOVE TO YOU	49
(19)	19	25	19	SOUNDTRACK VIRGIN 91609* (9.98)	THE FIVE HEARTBEATS	6
(20)	22	24	20	PHIL PERRY CAPITOL 92115 (9.98)	THE HEART OF THE MAN	10
(21)	25	29	21	B ANGIE B BUST IT 95236/CAPITOL (9.98)	B ANGIE B	5
22	18	11	11	RUDE BOYS ATLANTIC 82121* (9.98)	RUDE AWAKENING	26
23	20	18	1	RALPH TRESVANT ▲ MCA 10116 (9.98)	RALPH TRESVANT	26
24	23	21	21	ED O.G. & DA BULLDOGS PWL AMERICA 848 326/MERCURY (9.98 EQ)	LIFE OF A KID IN THE GHETTO	10
25	21	17	1	EPMD ● RAL 47067/COLUMBIA (9.98 EQ)	BUSINESS AS USUAL	18
26	26	22	11	OLETA ADAMS ● FONTANA 846 346/MERCURY (9.98 EQ)	CIRCLE OF ONE	41
27	28	27	25	BOOGIE DOWN PRODUCTIONS JIVE 1425/RCA (9.98)	LIVE HARDCORE WORLDWIDE	9
(28)	30	40	28	WILL DOWNING ISLAND 848 278/PLG (9.98)	A DREAM FULFILLED	8
29	27	20	19	GANG STARR CHRYSALIS 21798 (9.98)	STEP IN THE ARENA	17
30	29	26	9	JEFFREY OSBORNE ARISTA 8620 (9.98)	ONLY HUMAN	25
(31)	56	—	31	LISA FISCHER ELEKTRA 60889* (9.98)	SO INTENSE	2
32	31	28	1	BELL BIV DEVOE ▲ ³ MCA 6387 (9.98)	POISON	61
33	32	33	32	GEORGE HOWARD GRP 9629* (9.98)	LOVE AND UNDERSTANDING	11
34	39	34	9	LEVERT ATLANTIC 82164 (9.98)	ROPE A DOPE STYLE	27
35	38	42	16	BLACK BOX ● RCA 2221 (9.98)	DREAMLAND	42
36	36	38	3	EN VOGUE ▲ ATLANTIC 82084 (9.98)	BORN TO SING	58
37	33	30	17	SPECIAL GENERATION BUST IT 94846/CAPITOL (9.98)	TAKE IT TO THE FLOOR	28
(38)	46	59	38	LATIMORE MALACO 7456 (8.98)	ONLY WAY IS UP	7
(39)	49	52	36	BRAND NUBIAN ELEKTRA 60946 (9.98)	ONE FOR ALL	21
40	35	31	26	MONIE LOVE WARNER BROS. 26358 (9.98)	DOWN TO EARTH	28
41	37	36	19	SURFACE COLUMBIA 46772 (9.98 EQ)	3 DEEP	27
42	44	45	42	TYRONE DAVIS ICHIBAN 1103 (9.98)	I'LL ALWAYS LOVE YOU	10
43	34	35	1	JOHNNY GILL ▲ ² MOTOWN 6283 (8.98)	JOHNNY GILL	57
44	40	37	7	DIGITAL UNDERGROUND ● TOMMY BOY 964* (6.98)	THIS IS AN E.P. RELEASE	17
45	42	41	41	RIFF SBK 95828 (8.98)	RIFF	8
46	41	39	5	ICE CUBE ● PRIORITY 7230* (6.98)	KILL AT WILL	22
(47)	57	55	45	TONY TERRY EPIC 45015 (9.98 EQ)	TONY TERRY	18
48	47	47	46	MARVA HICKS POLYDOR 847 209/PLG (9.98 EQ)	MARVA HICKS	10
49	45	43	12	PEBBLES ● MCA 10025 (9.98)	ALWAYS	35

50	43	44	18	LALAH HATHAWAY VIRGIN 91382 (9.98)	LALAH HATHAWAY	40
(51)	59	65	51	THE BRAND NEW HEAVIES DELICIOUS VINYL 846 874 (9.98)	THE BRAND NEW HEAVIES	6
(52)	63	64	52	M.C. POOH IN A MINUTE 187 (8.98)	LIFE OF A CRIMINAL	5
53	48	32	22	CHUBB ROCK SELECT 9063 (6.98)	TREAT EM' RIGHT	28
(54)	67	89	54	JON LUCIEN MERCURY 848 532 (9.98 EQ)	LISTEN LOVE	3
55	54	57	54	REDHEAD KINGPIN & THE F.B.I. VIRGIN 91608* (9.98)	THE ALBUM WITH NO NAME	6
56	51	54	51	HERB ALPERT A&M 5345 (9.98)	NORTH ON SOUTH ST.	9
57	52	51	40	MAIN SOURCE WILD PITCH 2004 (8.98)	BREAKING ATOMS	15
(58)	60	60	58	M.C. BREED & D.F.C. S.D.E.G. 4103/ICHIBAN (9.98)	M.C. BREED & D.F.C.	8
59	53	53	48	WHODINI MCA 10201 (9.98)	BAG-A-TRIX	8
60	55	49	34	BWP NO FACE 47068/COLUMBIA (9.98 EQ)	BYTCHES	13
61	61	50	8	WHISPERS CAPITOL 92957 (9.98)	MORE OF THE NIGHT	42
(62)	65	63	62	VICTORIA WILSON-JAMES EPIC 46853 (9.98 eq)	PERSEVERANCE	5
63	50	46	1	M.C. HAMMER ▲ ¹⁰ CAPITOL 92857 (9.98)	PLEASE HAMMER DON'T HURT 'EM	64
64	62	56	56	SHEILA E WARNER BROS. 26255 (9.98)	SEX CYMBAL	7
65	64	62	51	VICIOUS BASE FEATURING D.J. MAGIC MIKE CHEETAH 9404 (9.98)	BACK TO HAUNT YOU	22
66	58	48	42	POISON CLAN EFFECT 112/LUKE (9.98)	2 LOW LIFE MUTHAS	19
67	69	77	64	VARIOUS ARTISTS PANDISC 8813 (9.98)	MIAMI BASS WARS VOL. II	11
(68)	NEW ►	68	68	TERMINATOR X & THE VALLEY OF THE JEEP BEETS P.R.O. DIVISION 46869/COLUMBIA (9.98 EQ)	TERMINATOR X & THE VALLEY. . .	1
(69)	72	87	69	O.G. STYLE RAP-A-LOT 57151/PRIORITY (9.98)	I KNOW HOW TO PLAY 'EM?	4
70	66	68	66	K-9 POSSE ARISTA 8665 (9.98)	ON A DIFFERENT TIP	7
71	77	79	71	TONY D. 4TH & B'WAY 444 025 (9.98)	DROPPIN' FUNKY VERSE	5
72	79	80	58	MICA PARIS ISLAND 846 814 (9.98)	CONTRIBUTION	10
73	74	76	59	MARION MEADOWS NOVUS 3097*/RCA (9.98)	FOR LOVERS ONLY	17
(74)	83	74	24	THE BOYS ● MOTOWN 6302 (9.98)	THE BOYS	32
(75)	96	—	75	RODNEY O - JOE COOLEY NASTYMIX 70300 (9.98)	GET READY TO ROLL	2
76	76	71	38	TRACIE SPENCER CAPITOL 92153 (9.98)	MAKE THE DIFFERENCE	35
(77)	89	—	77	INNOCENCE CHRYSALIS 21797 (9.98)	BELIEF	2
78	68	61	3	TOO SHORT ▲ JIVE 1353/RCA (9.98)	SHORT DOGS IN THE HOUSE	36
79	73	75	73	SUCCESS-N-EFFECT WRAP 1108/ICHIBAN (8.98)	BACK-N-EFFECT	5
80	71	67	51	ONE CAUSE ONE EFFECT BUST IT 94847/CAPITOL (9.98)	DROP THE AXXE	12
81	70	66	28	LOOSE ENDS MCA 10044 (9.98)	LOOK HOW LONG	27
82	75	72	72	CHAMPAIGN MALACO 7461 (8.98)	CHAMPAIGN IV	8
(83)	92	83	83	LONDONBEAT RADIOACTIVE 10192/MCA (9.98)	IN THE BLOOD	6
84	86	85	5	MICHEL'LE ● RUTHLESS 91282/ATLANTIC (9.98)	MICHEL'LE	74
85	85	81	81	YZ TUFF CITY 8065* (6.98)	EP	6
86	80	84	16	RUN-D.M.C. PROFILE 1401 (9.98)	BACK FROM HELL	26
87	87	95	64	GERARDO INTERSCOPE 91619/EAST WEST (9.98)	MO' RITMO	13
88	81	82	57	BLUES BOY WILLIE ICHIBAN 1064 (8.98)	BE-WHO	19
(89)	NEW ►	89	89	PAULA ABDUL CAPTIVE 91611*/VIRGIN (10.98)	SPELLBOUND	1
(90)	99	96	42	D.J. MAGIC MIKE CHEETAH 9403 (9.98)	BASS IS THE NAME OF THE GAME	47
91	90	88	3	ANITA BAKER ▲ ELEKTRA 60922 (9.98)	COMPOSITIONS	45
92	84	69	23	FATHER M.C. UPTOWN 1006/MCA (9.98)	FATHER'S DAY	28
93	88	78	14	GERALD ALSTON TAJ 6298/MOTOWN (9.98)	OPEN INVITATION	33
94	82	58	46	THE 2 LIVE CREW EFFECT 3003/LUKE (9.98)	LIVE IN CONCERT	20
95	78	73	66	AMERICA'S MOST WANTED TRIAD 007 (8.98)	CRIMINALS	12
(96)	NEW ►	96	96	RONNIE LAWS ATA 75753*/SAX (9.98)	IDENTITY	1
97	93	86	4	AL B. SURE! ● WARNER BROS. 26005 (9.98)	PRIVATE TIMES...AND THE WHOLE 9!	30
98	91	70	34	TARA KEMP GIANT 24408*/WARNER BROS. (9.98)	TARA KEMP	15
99	94	—	94	KMC PRIORITY 57122 (6.98)	THREE MEN WITH THE POWER OF TEN	2
100	97	—	97	CRAIG G ATLANTIC 82196* (9.98)	NOW, THAT'S MORE LIKE IT	2

○ 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.



From Jahmekya to The Hip Hop Nation.
All points in-between. And some that aren't.
It's a kozmik thing. Everyone can understand.

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and the MELODY MAKERS
JAHMEKYA

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THE POWER OF IMPACT

ATLANTIC CITY, N.J.—This year's Impact Super Summit V, April 25-28 at Bally's Park Place Hotel & Casino here, explored hot issues in the R&B and rap music industry with panels investigating such topics as artist development, radio, and marketing. The conference also featured several special events, including the much-touted Media Awards luncheon.



Panelists for "Rap•Revolution•Respect" get down to brass tacks about the music, the industry, and society. Panelists include, seated from left, Dr. Frances Cress Welsing, rapper Harmony, hip-hop activist Harry Allen, and Public Enemy's Sister Souljah. Standing, from left, are Dwight Ellis, VP National Assn. of Broadcasters; Lynn Tolliver, PD, WZAK Cleveland; actor/film producer Terry Carter; Jeff Lee, VP of programming, BET; writer/producer James Mtume; and Sony VP of corporate affairs LeBaron Taylor.



Ebony/Jet founder John H. Johnson is the keynote speaker at the convention's Salute To The Media luncheon, sponsored by Motown Records. Here, from left, conference coordinator Jules Malamud joins Johnson, Sony VP of corporate affairs LeBaron Taylor, and Motown president Jheryl Busby.



The keynote panel session, "How Green Is Black Music?," featured several key executives in the industry. Shown seated, from left, are Ernie Singleton, VP, black music, MCA Records; and Monica Lynch, president, Tommy Boy Records. Shown standing, from left, are Michael Greene, president, NARAS; LeBaron Taylor, conference chairman and VP of corporate affairs, Sony Music; Kendall Minter, esq., Minter & Gay; Al Bell, president, Bellmark Records; Ed Eckstine, co-president, Mercury/Wing Records; Larkin Arnold, esq., Arnold & Associates; and Kenny Gamble, president, Philadelphia International Records.

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THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★ ★ No. 1 ★ ★					
①	1	2	7	GYPSY WOMAN (SHE'S HOMELESS) MERCURY 868 209-1 2 weeks at No. 1	CRYSTAL WATERS
②	2	6	7	TONITE MCA 54069	THOSE GUYS
③	4	8	5	GOOD BEAT ELEKTRA 0-66550	◆ DEEE-LITE
4	7	10	7	WHERE THE STREETS HAVE NO NAME EMI 56217	◆ PET SHOP BOYS
5	6	7	8	SPILLIN' THE BEANS ATLANTIC 0-86031	◆ JELLYBEAN
6	3	1	9	PEOPLE ARE STILL HAVING SEX SMASH 879 667-1/PLG	◆ LATOUR
7	5	5	9	WEEKEND TSR 866	◆ DJ DICK
8	9	12	8	MAMA SAID KNOCK YOU OUT DEF JAM 38-73706/COLUMBIA	◆ L.L. COOL J
⑨	12	18	5	FASCINATING RHYTHM VIRGIN 0-91616	BASS-O-MATIC
⑩	14	15	7	NOW IS TOMORROW CARDIAC 4010	◆ DEFINITION OF SOUND
11	10	13	8	CRAZY LMR 2790-1-RD/RCA	DAISY DEE
⑫	17	22	4	MEA CULPA PART II CHARISMA 0-96352	◆ ENIGMA
13	11	4	15	WHERE LOVE LIVES ARISTA AD-2227	ALISON LIMMERICK
⑭	18	25	5	HEY DJ SIRE 0-40025/REPRISE	BETTY BOO AND THE BEATMASTERS
15	8	3	13	STRIKE IT UP RCA 2792-1-RD	◆ BLACK BOX
⑯	21	28	5	PHOENIX OF MY HEART WING 422 868 133-1/MERCURY	◆ XYMOX
17	13	11	10	FEEL THE GROOVE SCOTTI BROS. 5281-1	CARTOUCHE
⑰	24	30	3	RHYTHM OF TIME EPIC 49-73767	◆ FRONT 242
⑱	28	36	4	(I WANNA GIVE YOU) DEVOTION CAPITOL V-15733	◆ NOMAD
⑳	29	41	3	TASTE THE BASS MERCURY 868 305-1	SAFIRE
㉑	27	29	4	I SAY YEAH EPIC 49-73773	SECCHI FEATURING ORLANDO JOHNSON
★ ★ ★ Power Pick ★ ★ ★					
㉒	30	47	3	WHAT IS THIS THING CALLED LOVE TABU 38-73810/EPIC	◆ ALEXANDER O'NEAL
23	15	17	6	JOY WAX TRAX 9164	GREATER THAN ONE
24	26	31	6	LET'S PUSH IT CHRYSALIS V-23597	INNOCENCE
⑳	34	38	4	THIS TIME MAKE IT FUNKY CAPITOL V-15704	◆ TRACIE SPENCER
26	20	19	6	DADDY'S LITTLE GIRL DEF JAM 38-73696/COLUMBIA	◆ NIKKI D
★ ★ ★ Hot Shot Debut ★ ★ ★					
㉗	NEW ►		1	MOVE YOUR BODY (ELEVATION) OPTIMISM IMPORT	XPANSIONS
28	23	27	7	BABY BABY A&M 1549	◆ AMY GRANT
⑳	37	44	4	DO YOU WANT ME NEXT PLATEAU NP-50137	◆ SALT-N-PEPA
30	33	35	5	SEE-SAW EMI 56206	ATOOZI
31	31	37	5	RIGHT HERE, RIGHT NOW SBK 07345	◆ JESUS JONES
⑳	42	48	3	SET ME FREE ZYX 6639-US	BEVERLEE
33	16	9	13	HERE WE GO COLUMBIA 38-73690	◆ C&C MUSIC FACTORY
⑳	50	—	2	GET THE MESSAGE WARNER BROS. 0-19465	◆ ELECTRONIC
35	25	20	7	CONTRIBUTION ISLAND 422-868185	◆ MICA PARIS
⑳	49	—	2	FREAKY ATCO 0-96358	SOHO
37	32	21	9	CLOUD 8 CHARISMA 0-96378	◆ FRAZIER CHORUS
38	22	16	8	HIP HOP ATLANTIC 0-86029	CHRIS CUEVAS
39	35	24	8	THE PARALLAX VIEW CAROLINE 2503-2	A SPLIT SECOND
⑳	NEW ►		1	VOICES RCA 2825-1-RD	KC FLIGHTT
41	39	43	3	WHAT COMES NATURALLY MCA 53957	◆ SHEENA EASTON
⑳	NEW ►		1	PLAYGROUND MOTOWN 2088	◆ ANOTHER BAD CREATION
⑳	48	—	2	BOB'S YER UNCLE ELEKTRA PROMO	HAPPY MONDAYS
⑳	NEW ►		1	RING RING RING (HA HA HEY) TOMMY BOY TB-965	◆ DE LA SOUL
45	19	14	15	ANTHEM RCA 2775-1-RD	◆ N-JOI
⑳	NEW ►		1	THIS IS YOUR LIFE LONDON 869 373-1	◆ BANDERAS
47	40	40	10	ALRIGHT COOLTEMPO V-23712/CHRYSALIS	URBAN SOUL
48	36	32	5	RELAX YOUR SOUL RADIKAL RAD-5	FUN 4 FUN
⑳	NEW ►		1	GOT A LOVE FOR YOU BIG BEAT BB-0031	JOMANDA
50	46	—	2	FOLLOW 4 NOW GIANT 0-40033/WARNER BROS.	SWAY & KING TECH

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★ ★ No. 1 ★ ★					
①	1	3	5	GYPSY WOMAN (SHE'S HOMELESS) MERCURY 868 209-1 2 weeks at No. 1	CRYSTAL WATERS
②	5	8	4	I WANNA SEX YOU UP (FROM "NEW JACK CITY") GIANT 0-19382	◆ COLOR ME BADD
3	2	2	11	STRIKE IT UP RCA 2792-1-RD	◆ BLACK BOX
4	3	4	8	PEOPLE ARE STILL HAVING SEX SMASH 879 667-1/PLG	◆ LATOUR
⑤	7	9	5	WHERE THE STREETS HAVE NO NAME EMI 56217	◆ PET SHOP BOYS
6	6	6	11	UNBELIEVABLE EMI V-56209	◆ EMF
⑦	9	12	7	TONITE MCA 54069	THOSE GUYS
⑧	11	14	5	ESP/GOOD BEAT ELEKTRA 0-66550	◆ DEEE-LITE
9	4	1	13	TOUCH ME (ALL NIGHT LONG) POLYDOR 879 467-1	◆ CATHY DENNIS
⑩	14	17	6	PLAYGROUND MOTOWN 4765	◆ ANOTHER BAD CREATION
11	10	15	6	DADDY'S LITTLE GIRL DEF JAM 38-73696/COLUMBIA	◆ NIKKI D
⑫	17	26	4	RING RING RING (HA HA HEY) TOMMY BOY TB-965	◆ DE LA SOUL
13	15	18	6	WHAT COMES NATURALLY MCA 53957	◆ SHEENA EASTON
⑭	18	23	6	NOW IS TOMORROW CARDIAC 3-4010-0	◆ DEFINITION OF SOUND
15	13	11	9	MAMA SAID KNOCK YOU OUT DEF JAM 38-73706/COLUMBIA	◆ L.L. COOL J
⑯	24	30	4	HEY DJ SIRE 0-40025 /REPRISE	BETTY BOO AND THE BEATMASTERS
17	8	5	10	IT'S A SHAME (MY SISTER) WARNER BROS. 0-21791	◆ MONIE LOVE
18	12	7	12	HERE WE GO COLUMBIA 38-73690	◆ C&C MUSIC FACTORY FEAT. FREEDOM WILLIAMS
⑱	21	27	5	FEEL THE GROOVE SCOTTI BROS. 5281-1	CARTOUCHE
⑳	31	—	2	WHAT IS THIS THING CALLED LOVE TABU 38-73810/EPIC	◆ ALEXANDER O'NEAL
㉑	27	34	4	I SAY YEAH EPIC 49-73773	SECCHI FEATURING ORLANDO JOHNSON
22	20	21	7	NEW JACK HUSTLER GIANT 0-19942/WARNER BROS.	◆ ICE-T
⑳	26	31	5	FOLLOW 4 NOW WARNER BROS. 0-40033	SWAY & KING TECH
⑳	32	45	3	TEMPTATION CUTTING CR-248	CORINA
★ ★ ★ Power Pick ★ ★ ★					
㉕	42	—	2	TASTE THE BASS MERCURY 868 305-1	SAFIRE
26	16	19	7	THROUGH EPIC 73708	◆ VICTORIA WILSON-JAMES
27	22	13	15	DO YOU WANT ME NEXT PLATEAU NP-50137	◆ SALT-N-PEPA
⑳	36	47	3	GET THE MESSAGE WARNER BROS. 0-19465	◆ ELECTRONIC
29	29	37	5	PHOENIX OF MY HEART WING 422 868 133-1/MERCURY	◆ XYMOX
30	30	38	5	BACKYARD MCA 53982	◆ PEBBLES
31	19	16	8	I'M DREAMIN' GIANT 0-19441/REPRISE	◆ CHRISTOPHER WILLIAMS
32	33	35	4	WHERE LOVE LIVES ARISTA AD-2227	ALISON LIMMERICK
33	28	28	12	ANTHEM RCA 2725-1-RD	◆ N-JOI
⑳	43	—	2	I CAN'T TAKE THE POWER EPIC 45-73751	OFFSHORE
⑳	48	—	2	MEA CULPA PART II CHARISMA 0-96352	◆ ENIGMA
⑳	38	50	3	WEEKEND TSR 866	◆ DJ DICK
37	37	42	5	I DON'T WANT TO LOSE YOUR LOVE BUST IT V-15656/CAPITOL	◆ B ANGIE B
38	25	24	7	STEP TO ME CAPITOL V-15670	MANTRONIX
⑳	45	—	2	LET'S PUSH IT CHRYSALIS V-23597	◆ INNOCENCE
40	23	10	11	CRAZY LMR 2790-1-RD/RCA	DAISY DEE
41	39	49	3	MAINLINE SBK V-19732	TRIBAL HOUSE
★ ★ ★ Hot Shot Debut ★ ★ ★					
⑳	NEW ►		1	FASCINATING RHYTHM VIRGIN 0-91616	BASS-O-MATIC
⑳	NEW ►		1	RHYTHM OF TIME EPIC 49-73767	◆ FRONT 242
⑳	NEW ►		1	MOTOWNPHILLY MOTOWN 2090	◆ BOYZ II MEN
⑳	NEW ►		1	HIP HOP ATLANTIC 0-86029	CHRIS CUEVAS
46	35	22	11	DANGEROUS ON THE DANCEFLOOR RCA 1253	MUSTO AND BONES FEATURING PCP
⑳	NEW ►		1	YOU CAN'T PLAY WITH MY YO-YO EAST WEST 0-98831	◆ YO-YO
48	47	33	15	I'VE BEEN THINKING ABOUT YOU RADIOACTIVE 53992/MCA	◆ LONDONBEAT
49	34	39	5	TELL ME THAT YOU WAIT EPIC 73763	CULTURE BEAT
50	41	41	6	GIVE YOUR LOVE TO ME TOMMY BOY TB-977	TKA

○ 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.

URBAN SOUL
ALRIGHT

EXPLODING
in the
CLUBS!!

ENSONIC
NO 1 IS 2 BLAME

Chrysalis cooltempo

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Giving 'Peace' A Spin; Irma Sets Up Shop In N.Y.

LET THE MUSIC PLAY: Not since Crystal Waters set clubland on fire a couple months ago with "Gypsy Woman" have we heard anything as exciting as "Peace" by Sabrina Johnston (JBR, Corona, N.Y.).

This smokin' house anthem marks the solo debut of the New Jersey native, who paid her dues as a session singer for Sugar Hill Records, working extensively with the West Street Mob. On this track, Johnston delivers uplifting lyrics with the power and style of a young Aretha Franklin. She is supported by a feast of lush string-like synths, a rousing bass line, and mixable percussion breaks.

"Peace" has already begun to kick in clubs and on urban radio on the East Coast. If you haven't received a copy of this gem yet, get one immediately.

Speaking of divas, it's great to see Thelma Houston's fierce new houser, "Throw You Down" (Warner Bros.), generate the out-of-the-box heat it has over the past week. Tommy Musto has once again proven his potential as one of the leaders of clubland's new generation of remixers and producers with his work here. Each mix slams hard without ever swaying the focus away from Houston's energetic vocals. A smash.

Showing sleeper-hit potential is "Optimistic" by the Sounds Of Blackness, the first release from Jimmy Jam & Terry Lewis' new A&M-distributed label, Perspective Records. The production/songwriting team has remixed this inspiring and melodic gospel/R&B tune and given it several easy-paced house remixes. We're particularly moved by the deep-lined "Never Say Die" version. By the by, don't miss the group's fine album, "The Evolution Of Gospel," which is highlighted by a spirited rendition of Sly & the Family Stone's "Stand."

For an intriguing blend of swing and dancehall, check out "Action" by Brian & Tony Gold (Pow Wow, New York). Postproduced by David Morales, this lovely, string-laden jam glides along a smooth-yet-insistent bass line that emphasizes a memorable hook and a deft vocal/toast trade-off between Bri-

an and Tony. A down-tempo treat that would work well in the early hours of the morning, as well as on urban radio.

Italo-house label Irma, original home for hits like "Found Love" by Double Dee, has opened offices in New York. Its first U.S.-direct release is "Love Themes" by DJ/producer Be Noir. Although this disco-charged jam initially circulated here on import last year, a series of new versions, dubbed "The After Hour Remixes," are now available. Be sure to check out the festive "Club Luv" mix—a peak-hour pleasure.

Also worth a spin from Irma is "What's Up" by Baby Doll House, an uncharacteristically down-tempo offering from the label. Here we have an insinuating funk/R&B tune that is propelled by smooth sax lines and African percussion. A fine choice for any set that includes KLF and Young Disciples.

After developing an under-



by Larry Flick

ground house sound that many have begun to emulate, the folks at Strictly Rhythm (New York) have taken a step into a new musical direction with "The Letter" by the Crucibles. This refreshing cut blends dramatic tribal percussion and synth pulses with a modern pop melody and an evocative vocal that brings to mind acts like Erasure and New Order. For something more familiar, check out "I Need You So Bad Baby" on the flip, which weaves subtle jazz piano fills into a sample-happy deep-house beat.

Epic has just shipped the title tune from its new "This Beat Is

Hot" dance compilation by German rhymer B.G. The Prince Of Rap. Although the track comes with several remixes reminiscent of C&C Music Factory, we advise you to go for the less derivative "Get Into The Rhythm" version, which emphasizes an insinuating hip-hop base and an anthemic chorus.

ON THE IMPORT TIP: One of our overseas faves of the week is from Nexy Lanton, who serves up a delicious jazz-spiced deep house dish, "You Too" (Line Music, U.K.). Track is flavored with rich baritone scatting that recalls Bobby McFerrin and nifty sax sampling. Ripe for U.S. label picking.

A bit more left of center is "Playing With Knives" by Bizarre Inc. (Vinyl Solution, U.K.), which spills industrial/acid keyboard noises on top of a fast-paced house groove. Nice contrast comes via occasional disco strings and diva

wailing. Totally wild.

Although Omar Santana is based in the U.S., he's been stirring up deserved underground action with a single recorded and released in London, "Come On & Jam" (Big One). The track is an energetic, sample-happy techno-house instrumental, filled with interesting percussion breaks and keyboard effects. A fine mixing companion for current releases by N-Joi and DFP.

EVERYONE TWIRL! Fans of '70s-era disco and jazz/funk should be aware of the imminent release of "Classic Mix, Vol. 1" and "Classic Jazz-Funk, Vol. 1," a pair of retrospectives chock-full of tasty retro-club gems.

Slated for release June 10, these sets will kick off a new "Mastercuts" series from U.K.-based Beechwood Music. According to Beechwood spokesman Ian Dewhurst, the series will strive to uncover and remaster out-of-print tracks. "The current compilation market is full of hastily packaged, poorly researched compilations which only serve to confuse the customer due to the high incidence of identical tracks and similar artwork, etc.," he says.

Among the songs included on the "Classic Mix" set are "Seventh Heaven" by Gwen Guthrie, "Thinking Of You" by Sister Sledge, and "Searchin' To Find The One" by Unlimited Touch. Some of the cuts featured on "Classic Jazz-Funk" are "Always There" by Ronnie Laws, "Change (Makes You Want To Hustle)" by Donald Byrd, and "Expansions" by Lonnie Liston-Smith.

The Mastercuts series will eventually include genres outside of dance music, though the next three slated for release focus on house, funk, and the Philly sound, respectively. Distribution will be by the Total Distribution Co. via BMG.

Basement Boys Reaching New Heights Trio Juggles Production, Recording, Remixing Projects

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

■ BY LARRY FLICK

NEW YORK—As "Gypsy Woman" by Crystal Waters stays perched in the No. 1 slot on Billboard's Club Play and 12-Inch Singles Sales charts this week, its producers, the Basement Boys, are fast becoming one of the most sought-after entities in dance music.

For the Baltimore-based trio—Teddy Douglas, Thomas Davis, and Jay Steinhour—"Gypsy Woman" is the culmination of six years of earning their stripes in underground club circles.

However, that song is not the only hit the Basement Boys have on the charts at the moment. Using the pseudonym "Those Guys," they are enjoying a smash hit of their own with "Tonite," which rests behind "Gypsy Woman" at No. 2 on the Club Play chart and is bulleted at No. 7 on the 12-Inch Singles Sales chart. Additionally, they were at the helm for "Scandal" and "Is It Love," a recent pair of hits for Warner Bros. artist Ultra Nate.

All of this adds up to a growing list of remixing and production offers as well as media attention normally reserved for traditional performers. The Boys take their newfound celebrity with a sense of humor and a touch of philosophy.

"Actually, living in Baltimore helps us keep our perspective," says Davis. "If we were based in either New York or L.A., our outlook on the business and music might change. All of the attention is great, but we're not letting it change the way we live our lives or make music. That stays solid."

The Basement Boys met while they were spinning records at a couple of local clubs. Davis and Stein-

hour were both working at a venue called Jeff's on different nights. At one point, all three worked at a club known as Hats.

"There are not too many clubs to choose from here," says Douglas. "It seemed inevitable that we would hook up. Once we did, we discovered that we had the chemistry to make music together."

The trio attributes their longevity as a team to the fact that they have markedly different personalities and talents. Douglas' strength is as a lyricist, while Davis concentrates on grooves and Steinhour specializes in arrangements.

"Sometimes we clash, but that's the way it goes with friends," says Douglas. "And the deal is that we

'It's inevitable that we will be signed to a label'

are first and foremost friends."

After about a year of writing and recording, demo tapes by the trio became coveted programming additions around Baltimore. Their first crack at international exposure came when they produced "It's Over Now" for Ultra Nate in 1988, which was picked up by Eternal Records in the U.K. and Warner Bros. here. The track reached No. 1 on the British dance charts. Since then, the Boys have produced the singer's forthcoming debut album, "Blue Notes In The Basement."

"I think people will be surprised when they hear [Ultra Nate's] album," says Douglas. "Although they will get the house music they expect, there are lots of jazz and R&B elements. The focus is on songs and vocals, which is where our music leans in general."

While that may be true, their own hit, "Tonite," has earned kudos for its sparse, deep-house groove and repetitive sample from an Eleanor

Mills cut, "Mr. Right." The Boys say it became a single by accident.

"We wrote that track last October," Steinhour says. "We put Eleanor Mills on it so that we could distinguish it from other tracks we were working on. Next thing we knew tapes were circulating and [the track was] getting a lot of play in New York—especially at the Sound Factory."

Several months ago, "Tonite" was at the center of fierce major-label bidding. It wound up on MCA, though the Basement Boys remain unsigned as a recording act. They say they would be willing to pursue that option but are keeping things loose for the moment. "I think it's inevitable that we will be signed to a label," says Douglas. "What's not clear right now is whether it will be as a recording act or in a production deal."

For "Gypsy Woman," the trio collaborated with Washington, D.C., native Waters, the niece of legendary vocalist Ethel Waters. They met two years ago at a music business forum.

"It was a great combination of influences," says Davis. "Crystal brings a background of jazz and blues to her music, which blended well with our various ideas."

The Basement Boys are currently wrapping up writing and recording Waters' debut disc for Mercury, as well as developing several new and as-yet-unsigned artists, including the male-fronted Mass Order and femme rapper Lisa Rasta.

"Our dream is to develop the '90s equivalent to the Motown Sound," says Davis.

Adds Steinhour: "We have the capability to do so many different things with our music. We refuse to be pigeonholed as 'house' producers. That's too confining—both for us and the genre of dance music."

Hot Dance Breakouts

CLUB PLAY

1. LET THE BEAT HIT EM LISA LISA & CULT JAM COLUMBIA
2. CAN'T HELP MYSELF 2 BROTHERS ON THE 4TH FLOOR ZYX
3. 3 A.M. ETERNAL KLF ARISTA
4. ARE YOU GONNA BE THERE SHAY JONES I.D.
5. LOVE DESIRE SANDEE COLUMBIA

12" SINGLES SALES

1. FOREVER AMOR D'ZYRE ATLANTIC
2. SPILLIN' THE BEANS JELLYBEAN ATLANTIC
3. THIS TIME MAKE IT FUNKY TRACIE SPENCER CAPITOL
4. GOT A LOVE FOR YOU JOMANDA BIG BEAT
5. EXCLUSIVITY DAMIAN DAME LAFACE/ARISTA

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

ADVERTISEMENT

THE UNDERGROUND AND INDEPENDENT DANCE CHART

1. NASTY NIGGERS "I Wanna F--- In Slow Motion" T.G.C.
2. EBONIE "Stand Strong, Stand Tall" ECHO USA
3. IRVING & ROMEO "Brighter Day" DANCE MANIA
4. FREQUENCIES, BASS & BLEEPS "Vol 1" F.B.B.
5. ZHANA "Sanctuary Of Love" POWERTRAXX
6. B.B.B. "I Want You To F--- Me" DANCEFLOOR
7. M1 "Feel The Drums" EMOTIVE
8. AGENT X "The EP" SHOCKWAVE
9. FISH "Can You Feel It" CUPID
10. TECH NINE "Slay Jam Remix" STRICTLY RHYTHM
11. PSYCHO TEAM "Bolero" ATMOSPHERE
12. FOUR ON THE FLOOR "Bitch Queens" F RECORDS
13. GO BITCH GO "Work This" P----- DANCEFLOOR
14. KENNY LARKIN "Intergration" +8
15. CARL CRAIG "No More Words" RETROACTIVE
16. DIONNE "If You Want My Love" FIRST CHOICE
17. ROYAL ORCHESTRA "Nasty Rhythm" FOURTH FLOOR
18. MO-SHUN "Put Your Body In Motion" ECHO USA
19. CRUCIBLES "The Letter" STRICTLY RHYTHM
20. D.J. JAZZY B. "Addict Trax" ACE BEAT

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Talent

The Melody Makers Stir Things Up Marleys' New Album Takes Social Stance

■ BY GENE SANTORO

NEW YORK—"I wanted to change everything with this album," says Ziggy Marley in his thick Jamaican accent. "I just wanted it to be different. When we were recording, I would say, 'That sounds too like me, let's try something new.' I wanted to ... stir it up."

So no Weymouth-Frantz production this time around for the new Virgin Records release from Ziggy Marley & the Melody Makers, the punningly titled "Jahmekya." The Melody Makers themselves—Ziggy, brother Stephen, and sisters Sharon and Cedella—produced the disc with engineer Glenn Rosenstein. Renting a mobile digital studio, they parked it outside Tuff Gong studios in Jamaica, where the band cut the basic tracks live.

The sonic effects yielded by the overdubs are more far-reaching than on previous Melody Maker efforts. The beats rove from steady-state old-style reggae to driving funk. The in-

strumental mixes change even more than on the group's 1989 album, "One Bright Day," which broadly expanded on its debut disc, "Conscious Party." Lending background vocals are mother Rita, still Ziggy's manager,

*'Fans seem ready
for music with
social statements'*

and grandmother Cedella—each with their own new releases out (see accompanying stories).

As for father Bob Marley, whom Ziggy has always credited as his main influence to "stir it up," he makes ghostly cameos—as a sample during "Drastic," and through Stephen Marley's hip-hop-inflected cover of "Rainbow Country," sung with the same passionately rough-hewn, eerily Bob-like vocalizing that first stunned listeners coming from brother Ziggy.

"I wanted Stephen more in the forefront," says Ziggy, "because people are always talking about Ziggy, Ziggy, Ziggy, but I want to make sure everyone knows it's not just me."

The appeal to his father's enormous legacy is part of a deliberate effort to turn contemporary reggae's thrust back toward political stances. "People are always coming up to me after shows and all," explains Ziggy, "to say how they were touched by his messages. So I wanted to make his songs for now."

"Anytime I listen to music, I always sing along with the lyrics," Ziggy continues. "That way, it enters into my brain, into my blood. I keep

(Continued on next page)



Panic Sets In. Marking the return of Capricorn Records, label president Phil Walden signs Widespread Panic as his first act. The band's debut disc for the label is due in late July. Capricorn, a leader in Southern rock in the mid-'70s, has been revived in a joint venture with Warner Bros. (Billboard, May 18). Pictured, from left, are Widespread Panic members Todd Nance, Michael Houser, John Bell, and David Schools; Walden; and Widespread Panic's Domingo S. Ortiz. (Photo: Alan Mayor)

Rita Marley Carries On Her Husband's Musical Legacy

■ BY JIM BESSMAN

NEW YORK—Since her last album, "Harambe," seven years ago, Rita Marley has devoted her time to raising and managing the careers of her children, Ziggy Marley & the Melody Makers. With their success well established, the reggae queen now resumes her own career with her third Shanachie album, "We Must Carry On."

"I've been happy taking care of my children all this time, and I have no regrets," says Marley. "I'm very proud of them, but it's time for Mommy to take leave and

do her own work. They're not too happy, but they're letting me go and do it because they know it's an important part of me."

Indeed, it has fallen upon Marley to carry on her late husband Bob's musical and spiritual legacy, hence her new album's title.

"Thousands and millions of fans keep looking to us for strength and support through our music, and that keeps us carrying on," she says.

"The most important thing is that [this new album] spells Rita Marley but it doesn't stray from

(Continued on next page)

Minn. Fest: Inauspicious Debut But State's Talent Earns Applause

■ BY JON BREAM

MINNEAPOLIS—After 10 years, the powers that wannaba here decided to scrap the Minnesota Music Awards and replace them with Midcoast Music '91, a miniversion of Austin, Texas' South By Southwest. This inaugural affair, May 9-12 here—featuring four nights of showcases with 100 acts, a two-day trade show, and a dozen business-oriented seminars—lacked vision, organization, clout, and attendance.

But Midcoast Music did prove what many people already knew about the Land of 10,000 Grooves: There are an abundance of places in which to perform and the talent well is wide and deep.

NARAS president Michael Greene gave the keynote address and helped induct the late Eddie Cochran, who spent the first 14 years of his life in Albert Lea, Minn., into the Minnesota Music Awards Hall of Fame. Despite the imprimatur of NARAS and BMI co-sponsorship, the convention attracted few A&R and publishing heavyweights to showcases and few out-of-town panelists for the seminars. Maybe the Midcoast leaders need more thoughtful planning: e.g., Don't schedule a seminar on "The Future Of Alternative Music" at 10 a.m. Saturday after music lovers have been at showcases in bars till 1 a.m. For the record, 10 people showed up

(Continued on page 39)

GN'R's N.Y. Blast; Isaak's Wicked Humor; Adams' Album; Scotti's Electrifying Deal

THE GUNNERS STRUCK thrice. After hit-and-run warm-up shows at the Warfield Theater in San Francisco and the Pantages Theater in Hollywood (Billboard, May 25), Guns N' Roses staged a third "surprise" gig May 16 at the Ritz Theater in Manhattan prepping for the launch of a summer tour May 24 at the Alpine Valley amphitheater in East Troy, Wis.

"I swear, I can't rehearse unless I got something like this happening," declared Axl Rose to the seething, fist-thrusting crowd of vested, bare-chested guys and tattooed, lingerie'd gals. Ever the sentimentalist, Rose told his fans: "You fuckers don't take us for granted and it really makes us feel special."

Despite rehearsal-style pauses in the set, GN'R pummeled and wailed through two hours-plus of their best-known numbers—"Paradise City," "Sweet Child O' Mine," "Mr. Brownstone," and "Welcome To The Jungle"—covers of Bob Dylan's "Knockin' On Heaven's Door" and Paul McCartney's "Live & Let Die," and new tunes from "Use Your Illusion" volumes I and II, the two new Guns N' Roses discs due in late July. As reported by Chris Morris from the L.A. date, the new material is solid, blues-rooted, hard rock, although it was not possible to tell whether the new numbers will inflame lyric-content concerns sparked by earlier GN'R material. Frequent anthemic arrangements promise both radio appeal and chant-along material for the band on the road. Rose was relaxed (despite nearly beaming a road crew member with a thrown mike stand). From every guttural growl to every nasal wail, he was in fine vocal form.

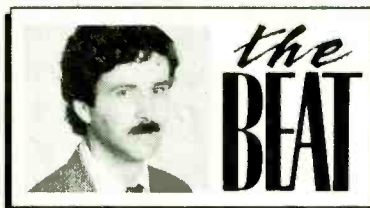
Other random and sweat-blurred notes from the night: Crews filmed the proceedings (with actual film, not videotape), possibly for later theater or home video release. Guitarist Slash announced the band will contribute a track to the soundtrack for this summer's "Terminator II." New recruits Matt Sorum on drums and Dizzy Reed on keyboards meshed strongly in the GN'R mix—while Guns N' Roses become the first cool band in rock'n'roll to boast members named Izzy and Dizzy. Rose, meanwhile, wrapped in an American flag one moment and a feather jacket the next, proved he has at least as large a wardrobe closet as label mate Cher (while swaying at the mike as much as label mate Edie Brickell). This was a rehearsal, which ac-

counts for Rose's use of TelePrompTers to keep track of song lyrics onstage, which, trivia fans, remarkably gives the GN'R front man something in common with Frank Sinatra.

ON THE BEAT: "When I started in show biz, I didn't have this pink suit," deadpanned Chris Isaak, standing onstage at New York's Beacon Theater in—yes—a pink, silk suit. "I had one polyester jumpsuit, burgundy and mauve, and one Bee Gees record," he continued as his band, Silverstone, vamped along. "The Beatles," Isaak harrumphed, "they were just ripping off the Gibbs." And so on went Isaak, whose hit "Wicked Game" introduced him to pop radio, but whose skewed humor in concert introduced his fans to an entirely different and wonderfully weird edge to his performing personality ... John Hiatt says he's working on new

material with Nick Lowe, Jim Keltner, and Ry Cooder. During a Marlboro Music Festival songwriters' night with Lyle Lovett, Joe Ely, and Guy Clark, Hiatt offered one new tune: "Don't Think About Her When You're Trying To Drive." The characteristically offbeat Lovett revealed: "The songs I've been working on lately have been turning out as conversations with God about women, death, and food. Which led me to the conclusion that God may be a woman who wants to kill me by starving me to death" ... Toad's Place in New Haven, Conn., which has hosted club dates in the past two years by Bob Dylan and the Rolling Stones, presented James Taylor and Stephen Stills May 18 in a benefit performance to retire the campaign debt of unsuccessful U.S. Senate candidate Toby Moffett. After separate sets, the two closed with a duet on Buffalo Springfield's "Bluebird" ... The Beat's Chris Morris caught blazin' singer/guitarist Steve Pryor at a May 13 gig at the Mint in L.A. The Tulsa, Okla., native's quartet smoked through two sets of hot covers and well-forged, soulful originals. Pryor, who has a Pete Anderson-produced album due from Zoo Entertainment, looks like a guitar hero in the making (he's managed by Alex Hodges, who handled the late Stevie Ray Vaughan). Angelenos can check him out at Benson & Hedges Blues' headline concert June 8 at the Pacific Amphitheatre, or shoe-

(Continued on page 36)



by Thom Duffy

TALENT IN ACTION

THE TRAGICALLY HIP

*The Roxy
West Hollywood, Calif.*

REVERED AT HOME but still largely unknown in the States, the Canadian quintet set fire to an effusive audience with a crackling club set May 3.

The Tragically Hip has scored its share of kudos, including a Juno award, in its native Canada, but, while the band has won its share of critical acceptance here, it still hasn't broken out of minor cult status. That's a pity, because its dark, Stones-derived rock'n'roll (heard to excellent advantage on the recent MCA album "Road Apples") is volatile stuff.

The sound and style of the group translate well to the concert stage. The instrumental foursome in the group, spearheaded by guitarists Bobby Baker and Paul Langlois, kicks up some feverish, bluesy dirt; while they perform impassively, it's no big deal, for vocalist Gordon Downie is the centerpiece of the show.

Downie is a lanky, convulsive showman whose aura of unpredictability kept the crowd on pins and needles all evening. Warbling in a cracked wail recalling Tim Buckley and Roger Chapman, monologizing zanily, leaping around as if in a *grand mal*, and charging the mike stand like an angry bull, he maintained a high level of intensity all evening.

The lengthy set hit an early peak with a version of "Highway Girl," from the Hip's debut EP, that featured a chilling yet blackly humorous rap about murder and suicide. Later highlights included the sizzling "Fight" and the doomy "New Orleans Is Sinking," also embellished by a bizarre Downie monolog.

Downie and his cohorts are hip enough to make it in the U.S. with their fevered, perversely good-natured music. All it will take is a break from album radio.

CHRIS MORRIS

NILS LOFGREN

The Ritz, New York

"THIS BRINGS me back," said Nils Lofgren onstage at the Ritz May 3, on a club and theater tour to promote his current Rykodisc release, "Silver Lining." In his choice of tunes, the textures in his superb guitar work, and in personal ties celebrated late in the evening, Lofgren's rewarding show brought back memories for longtime fans as well. The spirited set drew links with each phase of this journeyman's career: foil to Neil Young, leader of Grin, and solo artist both before and since his high-profile spot in Bruce Springsteen's E Street Band.

The concert proved again that Lofgren can be a master of musical understatement, of the dynamics in tension-and-release. Alone on stage, he opened acoustically with "Sticks & Stones" from the

(Continued on page 36)

RITA MARLEY

(Continued from preceding page)

the philosophy Bob Marley stood for."

The multistyled "We Must Carry On" contains four Bob Marley songs and features Aston "Family Man" Barrett and Tyrone Downie of the Wailers, as well as son Stephen Marley of the Melody Makers. The socio-political tunes deal with love, violence, greed, and ganja, and include first single "Who Colt The Game," a No. 1 Jamaican hit, and "To Love Somebody" by the Bee Gees.

"I always loved that song," says Marley of the Bee Gees cover. "Even a love song makes a big statement."

Marley has begun a three-week U.S. tour, and expects to return for concert stints of similar length in the months ahead.

"I want to take it step by step," says the grandmother of six. "I don't want a tour to be too big to manage at my age, but to take it a little at a time."

Marley, who recently opened an Ethiopian restaurant in her home base of Kingston, Jamaica, also has completed an album reuniting Bob Marley's female backup trio, the I-Threes: Marley, Judy Mowatt, and Marcia Griffiths. The forthcoming Island album was recorded with the London Philharmonic, and the I-Threes will tour Europe behind it next month.

Meanwhile, she continues to manage her children's second-generation reggae star group.

"I wouldn't give them up for nothing in the world," she says.

THE MELODY MAKERS

(Continued from preceding page)

on remembering and remembering the song, even if it's silly, like 'Get up and brush your teeth.'

"The music I hear in the clubs now is always dancehall, and it has no real messages. It's music without consciousness," he adds. "But you can dance to music with consciousness, too, like my father's. It can change people, and make them change their lives. The politicians don't want that; everywhere they're no good. But the listeners have to act on what they hear and make it happen."

The Melody Makers' audiences have been changing since their first U.S. tours. "Then the audiences were like 25, 30 [years old]," he says, "because they saw my father or something like that. But now they're younger, too, teenagers and young adults. They seem ready for music with social statements, because they're not

getting a lot of it."

One group Marley wants to get more involved with his music is African-Americans. "Most of the people who come to my concerts in America are white or Jamaican," he says. "I blame it on the marketing by the record company. Maybe they feel they'll make more money that way. But I'm trying to get them to give us more marketing on black radio."

In fact, Virgin will pursue R&B airplay, according to promotion VP Michael Plen. While the album's first single, "Kozmik," will be promoted at modern-rock outlets initially, followed by album rock, MTV, and top 40, Virgin has "definitive" plans to work a second track, "Good Time," at R&B and pop radio, says Plen.

The Melody Makers will make a European tour in June and July, then hit the U.S. concert circuit in August.

Cedella's Style: Gospel-Reggae Marley Booker Album Reissued

NEW YORK—If Bob Marley is recognized as the father of reggae, Cedella Marley Booker can certainly lay claim to the title of grandmother of the genre.

On the 10th anniversary of Bob Marley's death May 11, Rykodisc re-released Cedella Marley Booker's "Awake Zion." The album was recorded in Kingston, Jamaica, in 1984 and originally issued there on Marley's Tuff Gong label. It was first released in the U.S. by ROIR in 1990.

The album's style is rooted in the

gospel music that provided Bob Marley's original inspiration. Prior to his death, he had intended to produce a gospel album with Booker and the Wailers.

Backed by the Wailers—Aston and Carlton Barrett and Junior Marvin—Booker sings material including "Stay Alive" and "Redemption Songs," written during Marley's fight with cancer, a reggae version of the gospel standard "You've Got To Move," and a cover of Marley's "Put It On Lord, I Thank You."



Renowned New Orleans songwriter/arranger and pianist Dr. John embraces R&B singer Lillian Boutte.



Conroy Fontenot fiddles around as leader of the Cajun group Bois Sec Ardoin.

Jazz & Heritage Fest Takes Root In New Orleans

NEW ORLEANS—Six days of roots music—blues, R&B, zydeco, rock, jazz, and soul—drew a record-setting 330,000 fans to the New Orleans Jazz & Heritage Festival on two weekends in late April and early May. Photographer Melody Mineo caught the stars onstage and off at the Fair Grounds, site of the fest.



Leon Russell offers a solo performance on the second weekend of the jazz fest.



Aaron Neville of the Neville Brothers, whose solo disc "Warm Your Heart" is set for release in June from A&M Records, greets passers-by backstage.



Frankie Beverly wows the crowd during a closing-day performance.

TALENT IN ACTION

(Continued from page 33)

new disc, then with his Keith Richards tribute, "Keith Don't Go." The latter built from a whisper to a roar as Lofgren was joined by his ace four-piece band, including brother Tom Lofgren on keys and Detroit Wheels veteran Johnny Badanjek on drums.

Throughout, Lofgren's guitar style, while distinctly his own, evoked both the economy of an Eric Clapton and the feedback blitz of a Neil Young, as he spun lyrical lines on the recent album-rock hit "Valentine," flexed fret muscles on "Bein' Angry," then

cut loose on the aptly named "No Mercy" and past gems "I Came To Dance" with former E-Street band mate Max Weinberg sitting in on drums.

While Lofgren's guitar prowess has often overshadowed his songwriting, his newest material, born of age and perspective, ranks with his best. "I'm here to spread the news/the power of rhythm & blues is healing," he sang on the title track of "Silver Lining." The proof was in this performance.

THOM DUFFY

NEW ON THE CHARTS

The chart-topping success of "One More Try" by Timmy T. on the Hot 100 this March placed Quality Records on the map and proved an independently distributed and promoted label can occasionally beat the majors at their own game. Now, Philadelphia-based Alpha International Records sets out to prove that indie lightning can strike twice with "Kisses In The Night," the pop-chart debut by 22-year-old newcomer Brandon.

The midtempo love ballad, which features Linear on backup vocals, has become the 1-year-old label's first Hot 100 charting single.

Brandon, a native of San Jose, Calif., began singing in a gospel choir at the age of 5 and created a demand for his talent when he convinced a local radio station last year

to play "Moves," a self-released dance song that got subsequent airplay in Phoenix and New York. Soon after, he was singing on track dates for radio stations, appearances that allowed him to hone a live show mixing slick choreography with material he had written over the years.

Attending one of those performances was Mark Milano, national director of promotion at Alpha, who immediately saw potential in Brandon. "When I saw him on stage, I couldn't believe what a tremendous performer he was," Milano recalls. "It was hard for me to believe that the kid didn't already have a deal."

After flying back home, Milano immediately signed Brandon and soon after released a 12-inch single called "Destiny" that included "Kisses In The Night" on the B side. But as Milano admits, radio programmers convinced him to change his mind.

"The A side was a freestyle record that just wasn't working—radio insisted that 'Kisses,' not 'Destiny,' was the hit," he says.

Brandon's debut album is slated for an early-summer release. He is expected to appear on the second leg of this summer's tour headlined by Stevie B/C&C Music Factory. Management: Daniel Reidy, San Francisco. Booking: Famous Artists Agency, New York.

JIM RICHLIANO



BRANDON

THE BEAT

(Continued from page 32)

horn into the Mint (occupancy 49 souls) the last three blue Mondays in June.

DISCS DUE: The initial single from Bryan Adams' upcoming A&M album—his first in five years—will be available first on the Morgan Creek Records soundtrack of "Robin Hood: Prince Of Thieves." The track, "(Everything I Do) I Do For You," goes to radio June 12. Adams' long-due studio disc, as yet-untitled, co-produced by Mutt Lange and mixed by Bob Clearmountain, is due in late August... Tom Petty & the Heartbreakers will release "Into The Great Wide Open" July 2, with a late-summer tour to follow. The disc is co-written and co-produced by Petty, Heartbreaker guitarist Mike Campbell, and Jeff Lynne, the crew behind Petty's triple-platinum "Full Moon Fever."

ON THE LINE: Scotti Bros. has signed Electric Light Orchestra Part Two, led by ELO co-founder Bev Bevan, and is due to release a ELOPT disc June 11, coinciding with a summer tour by the band, accompanied by the 80-piece Moscow Symphony Orchestra. ELO guiding light Jeff Lynne is not a part of the new band... Speaking of orchestral matters, Orchestral Manoeuvres In The Dark—OMD to its friends—has been signed to Virgin Records in the U.S. after a long relationship with Virgin worldwide. An upcoming disc, "Sugar Tax," due June 11, was recorded in Liverpool by OMD co-founder Andy McCluskey and a trio of local musicians—after a split with fellow Orchestral Manoeuvre Paul Humphreys.

ON THE ROAD: Warrant launches its summer tour Friday (31) in Bismack, N.D., with Trixter and Firehouse opening... The Indigo Girls mark the release of their live Epic EP, "Back On The Bus, Y'All," with home-state dates at Atlanta's Fox Theater Tuesday and Wednesday (28-29)... The Divinyls have picked up School Of Fish as their opening act... The noted Arts at St. Ann's series in Brooklyn, N.Y., heads to midtown Manhattan, presenting David Byrne, John Cale, and Glenn Branca June 8 and 9 at Town Hall.



AMUSEMENT BUSINESS®

BOXSCORE TOP CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
GRATEFUL DEAD	Shoreline Amphitheatre Mountain View, Calif.	May 10-12	\$1,083,409 \$22.50/\$19.50	52,222 sellout	Bill Graham Presents
GRATEFUL DEAD	Cal Expo Amphitheatre Sacramento, Calif.	May 3-5	\$978,750 \$22.50	43,500 sellout	Bill Graham Presents
FRANK SINATRA STEVE LAWRENCE & EYDIE GORME TOM DREESEN	Rosemont Horizon Rosemont, Ill.	May 18	\$827,215 \$75/\$50/\$35	16,959 sellout	Jam Prods.
FRANK SINATRA STEVE LAWRENCE & EYDIE GORME TOM DREESEN	Olympic Saddledome Calgary, Alberta	May 9	\$392,815 (\$450,166 Canadian) \$75/\$55/\$25	7,748 17,993	Perryscope Concert Prods.
THE JUDDS GARTH BROOKS PIRATES OF THE MISSISSIPPI	Jon M. Huntsman Center Univ. of Utah Salt Lake City	May 11	\$351,690 \$34.50/\$24.50/ \$19.50	13,641 15,584	Pro Tours
"THE SIMPLE TRUTH"—A CONCERT FOR KURDISH REFUGEES: M.C. HAMMER, SNAP, GIPSY KINGS, CHRIS DE BURGH TOM JONES, LISA STANSFIELD, ALLISON MOYET BEVERLY CRAVEN, ALEXANDER O'NEAL: VIA SATELLITE: NEW KIDS ON THE BLOCK, STING, ROD STEWART INXS, PAUL SIMON, PETER DINKEL, SINEAD O'CONNOR, HALL & OATES	Wembley Arena London	May 12	\$295,493 (172,500 British pounds) \$25.70	11,500 sellout	Harvey Goldsmith Entertainment
AIR SUPPLY	Premier Club Mexico City	April 30, May 3-4	\$255,000 (725,250,000 Mexican pesos) \$85	3,000 sellout	Global Concerts Raul Attie
WHITNEY HOUSTON AFTER 7	ARCO Arena Sacramento, Calif.	May 12	\$208,640 \$25	9,031 12,786	Bill Graham Presents
THE JUDDS GARTH BROOKS PIRATES OF THE MISSISSIPPI	MetraPark Arena Billings, Mont.	May 15	\$205,193 \$24.50/\$18.50	9,647 10,546	Pro Tours
STEVE WINWOOD ROBERT CRAY BAND	Starplex Amphitheatre, State Fairgrounds of Texas Dallas	May 17	\$201,600 \$23/\$18	9,953 20,000	MCA Concerts PACE Concerts
CLINT BLACK MERLE HAGGARD LORRIE MORGAN	Red Rocks Amphitheatre Denver	May 17	\$198,370 \$21.45/\$18.15	9,250 sellout	Beaver Prods. Fey Concert Co.
YES	McNichols Sports Arena Denver	May 9	\$197,513 \$21.45/\$20.35	9,214 15,422	Fey Concert Co.
CLINT BLACK MERLE HAGGARD LORRIE MORGAN	Tingley Coliseum, New Mexico State Fairgrounds Albuquerque, N.M.	May 18	\$194,376 \$19.50	10,540 sellout	Beaver Prods.
ALABAMA RICKY VAN SHELTON MARK CHESNUTT BUDDY JEWELL	Starplex Amphitheatre, State Fairgrounds of Texas Dallas	May 18	\$191,066 \$22/\$18	9,457 20,000	MCA Concerts PACE Concerts
BITTY GRITTY DIRT BAND THE KENTUCKY HEADHUNTERS CARLENE CARTER	Olympic Saddledome Calgary, Alberta	May 16	\$175,091 (\$201,179 Canadian) \$26.75	7,808 11,250	Gold & Gold
YES	Blockbuster Desert Sky Pavilion Phoenix	May 11	\$170,983 \$35/\$21/\$16.50	9,720 12,000	Evening Star Prods.
THE JUDDS GARTH BROOKS PIRATES OF THE MISSISSIPPI	Spokane Center Coliseum Spokane, Wash.	May 9	\$170,177 \$24.50	6,946 sellout	Pro Tours
YES	ARCO Arena Sacramento, Calif.	May 16	\$168,323 \$22.50	8,159 8,554	Bill Graham Presents
JULIO IGLESIAS	ARCO Arena Sacramento, Calif.	May 19	\$159,755 \$22.50	7,785 8,554	Bill Graham Presents
WHITNEY HOUSTON AFTER 7	Winnipeg Arena Winnipeg, Manitoba	April 29	\$156,624 (\$179,334 Canadian) \$30.75	5,832 12,470	MCA Concerts Canada
STYX	Sunrise Musical Theatre Sunrise, Fla.	May 16 & 20	\$140,770 \$22.75/\$19.75	6,856 8,168 sellout	Cellar Door Concerts

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ALL I WANNA DO IS MAKE LOVE TO YOU

Writer: Robert John "Mutt" Lange (PRS)
Publisher: Zomba Enterprises Inc.

ALRIGHT

Writers: Jimmy Jam
Terry Lewis
Publisher: Flyte Tyme Tunes

ANGELIA

Writer: Richard Marx
Publisher: Chi-Boy Music

ANOTHER DAY IN PARADISE

Writer: Phil Collins (PRS)
Publisher: Hit & Run Music Publishing, Inc.

BACK TO LIFE

(HOWEVER DO YOU WANT ME)

Writers: Jazzie B (PRS)
Simon Law (PRS)
Publishers: EMI Music Publishing
Simon Law (PRS)
Virgin Music, Inc.

BLACK VELVET

Writer: Christopher Ward (SOCAN)
Publisher: Zomba Enterprises Inc.

BLAME IT ON THE RAIN

Writer: Diane Warren
Publisher: Realsongs

BUST A MOVE

Writers: Matt Dike
Mike Ross
Marvin Young
Publishers: Varry White Music
Young Man Moving

CHERISH

Writer: Madonna
Publishers: Bleu Disque Music Co., Inc.
Webo Girl Publishing, Inc.
Warner/Chappell Music, Inc.

COLD HEARTED

Writer: Elliot Wolff
Publishers: Elliot Wolff Music
Virgin Music, Inc.

COME BACK TO ME

Writers: Jimmy Jam
Terry Lewis
Publisher: Flyte Tyme Tunes

CRADLE OF LOVE

Writers: Billy Idol (PRS)
David Werner
Publishers: Chrysalis Music
David Werner Music Inc.
EMI Music Publishing
T C F Music Publishing, Inc.

DOWNTOWN TRAIN

Writer: Tom Waits
Publisher: Jalma Music

THE END OF THE INNOCENCE

Writers: Don Henley
Bruce Hornsby
Publishers: Cass County Music Company
Zappo Music

ENJOY THE SILENCE

Writer: Martin Gore (PRS)
Publishers: Emile Music
Sonet Records and Publishing (PRS)

ESCAPADE

Writers: Jimmy Jam
Terry Lewis
Publisher: Flyte Tyme Tunes

FREE FALLIN'

Writers: Jeff Lynne
Tom Petty
Publishers: EMI Music Publishing
Gone Gator Music

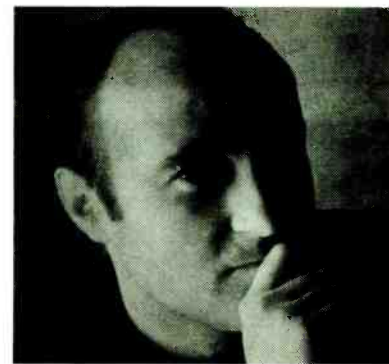
GET ON YOUR FEET

Writers: John De Faria
Clay Ostwald

Publisher: Estefan Enterprises Inc.

GIRL I'M GONNA MISS YOU

Writers: Peter Bischof (GEMA)
Frank Farian (GEMA)
Dietmar Kawohl (GEMA)
Publisher: MCA, Inc.



SONG OF THE YEAR

ANOTHER DAY IN PARADISE

Writer: Phil Collins (PRS)
Publisher: Hit & Run Music Publishing, Inc.

THE HEART OF THE MATTER

Writers: Mike Campbell
Don Henley
J.D. Souther
Publishers: Cass County Music Company
Ice Age Music
Wild Gator Music

HERE AND NOW

Writers: David Elliott
Terry Steele
Publishers: D L E Music
EMI Music Publishing
Ollie Brown Sugar Music

HOLD ON

Writers: Glen Ballard
Publishers: Aerostation Corporation
MCA, Inc.

HOW AM I SUPPOSED TO LIVE WITHOUT YOU

Publishers: EMI Music Publishing
Is Hot Music

HOW CAN WE BE LOVERS

Writers: Desmond Child
Diane Warren
Publishers: Desmobile Music Co., Inc.
EMI Music Publishing
Realsongs

I WISH IT WOULD RAIN DOWN

Writer: Phil Collins (PRS)
Publisher: Hit & Run Music Publishing, Inc.

I'LL BE YOUR SHELTER

Writer: Diane Warren
Publisher: Realsongs

IF I COULD TURN BACK TIME

Writer: Diane Warren
Publisher: Realsongs

JANIE'S GOT A GUN

Writers: Tom Hamilton
Steven Tyler
Publisher: Swag Song Music Inc.



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JUST BETWEEN YOU AND ME

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Holly Knight
Publishers: EMI Music Publishing
Knighty Knight Music
Little Doggies Productions Inc.

KISS

Writer: Prince
Publishers: Controversy Music
Warner/Chappell Music, Inc.

THE LAST WORTHLESS EVENING

Writers: John Coury
Don Henley
Stan Lynch
Publishers: Cass County Music Company
Grey Hare Music

LOVE WILL LEAD YOU BACK

Writer: Diane Warren
Publisher: Realsongs

MISS YOU MUCH

Writers: Jimmy Jam
Terry Lewis
Publisher: Flyte Tyme Tunes

MIXED EMOTIONS

Writers: Mick Jagger (PRS)
Keith Richards (PRS)
Publisher: Promopub B V

NO MORE LIES

Writers: Larry "Laylaw" Goodman
Michel'le
Andre "Dr. Dre" Young
Publisher: Ruthless Attack Muzick

NOTHING COMPARES 2 U

Writer: Prince
Publisher: Controversy Music

OPPOSITES ATTRACT

Writer: Oliver Leiber
Publishers: Oliver Leiber Music
Virgin Music, Inc.

PUMP UP THE JAM

Writers: Jo Bogaert (SABAM)
Manuella Kamosi (SABAM)
Publisher: EMI Music Publishing

RHYTHM NATION

Writers: Jimmy Jam
Terry Lewis
Publisher: Flyte Tyme Tunes

RIGHT HERE WAITING

Writer: Richard Marx
Publisher: Chi-Boy Music

RUB YOU THE RIGHT WAY

Writers: Jimmy Jam
Terry Lewis
Publisher: Flyte Tyme Tunes

SACRIFICE

Writers: Elton John (PRS)
Bernie Taupin
Publisher: Warner/Chappell Music, Inc.

SHE AIN'T WORTH IT

Writers: Antonina Armato
Bobby Brown
Ian Prince (PRS)
Publishers: Bobby Brown Music
Chrysalis Music
EMI Music Publishing
MCA, Inc.
Tom Sturges Music

SHE DRIVES ME CRAZY

Writers: Roland Gift (PRS)
David Steele (PRS)
Publisher: Virgin Music, Inc.

SHOWER ME WITH YOUR LOVE

Writer: Bernard Jackson
Publisher: EMI Music Publishing

SOMETHING HAPPENED ON THE WAY TO HEAVEN

Writers: Phil Collins (PRS)
Daryl Stuermer
Publisher: Hit & Run Music Publishing, Inc.

SOUL PROVIDER

Writers: Andy Goldmark
Publisher: Nonpareil Music

STAND BY ME

Writers: Jerry Leiber
Mike Stoller
Publishers: Jerry Leiber Music
Mike Stoller Music

STRAIGHT UP

Writer: Elliot Wolff
Publishers: Elliot Wolff Music
Virgin Music, Inc.

TWO TO MAKE IT RIGHT

Writer: David Cole
Publishers: Cole/Clivilles Music
Virgin Music, Inc.

U CAN'T TOUCH THIS

Writer: Rick James
Publishers: Jobete Music Co., Inc.
Stone City Music

UNCHAINED MELODY

Writers: Alex North
Hy Zaret
Publisher: Frank Music Corp.

VOGUE

Writers: Madonna
Shep Pettibone
Publishers: Bleu Disque Music Co., Inc.
Lexor Music Inc.
Warner/Chappell Music, Inc.
Webb Girl Publishing, Inc.

WALK ON BY

Writers: Burt Bacharach
Hal David
Publishers: Blue Seas Music Inc.
JAC Music Company Inc.

THE WAY THAT YOU LOVE ME (IT'S JUST)

Writer: Oliver Leiber
Publishers: Oliver Leiber Music
Virgin Music, Inc.

WHAT KIND OF MAN WOULD I BE?

Writer: Chas Sanford
Publishers: Fallwater Music
Warner/Chappell Music, Inc.

WHEN I SEE YOU SMILE

Writer: Diane Warren
Publisher: Realsongs

WHEN I'M BACK ON MY FEET AGAIN

Writer: Diane Warren
Publisher: Realsongs

WHEN THE NIGHT COMES

Writers: Diane Warren
Publisher: Realsongs

WHIP APPEAL

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0601

TALENT

Publishing Deals Forecast For Capricorn's Future

Irv Lichtman is on vacation. This column was written by Edward Morris in Nashville.

SIGN OF CAPRICORN: Phil Walden aims to follow his re-establishment of Capricorn Records (Billboard, May 18) with the launching of allied publishing companies. A spokesman says the label is now in negotiations with "several major music publishers" to set up an administrative or co-publishing deal.

Before founding Capricorn, Walden managed Otis Redding and handled publishing on the artist's "(Sittin' On) The Dock Of The Bay" and "Hard To Handle," among others. Subsequently, he published such hits as "Midnight Rider," "Can't You See," and "Heard It In A Love Song" through his own No Exit (BMI) catalog. Expect an announcement soon.

STILL Dancin': Twenty years after making it a top 10 pop hit, the Nitty Gritty Dirt Band has released a new live recording of

Jerry Jeff Walker's "Mr. Bojangles" for the country market. The tale of the boozy-but-buoyant old soft-shoe dancer grew to be the band's signature song. Consequently, the group cut it again earlier this year at a concert in Red Deer, Alberta, for its debut album on Capitol Nashville Records. It was then picked to be the album's lead single. For the record, the Dirt Band was not the first act to hit the pop charts with the song. Walker released it himself in 1968 and watched it peak at No. 77. Then, in 1977, he launched a country version, which fizzled out at No. 93. Like the old dancer, "Mr. Bojangles" may not be flashy—but it's still got legs.

SING A SONG OF SUCCESS: Nashville's Integrated Copyright Group—which handles copyright administration, licensing, and collection—reports that its representation grew from 12 to 40 music catalogs in its first year of operation. The company was established last April by John C. Barker, former director of publishing and copyright administration for the Benson Co., and Robert Brumley, son of famed gospel songwriter Albert E. Brumley. Among the more active copyrights the firm handles are the elder Brumley's classic, "I'll Fly Away," which was included in the pilot for an upcoming NBC-TV show; "This Is America," now being used in a new musical extravaganza at Disney World; and "The Martha White Theme," the radio commercial that Flatt & Scruggs transformed into a bluegrass standard.

ELECTRICAL CONNECTION: By a series of happy coincidences, Nashville's venerable Acuff-Rose

publishing company recently wound up with a top 10 pop hit—Tesla's "Signs"—and it didn't even have to make a pitch. In fact, Tesla had the record out before Acuff-Rose even knew about it. The Les Emerson-penned tune was a No. 3 pop hit in 1971 for Five Man Electrical Band, a group for which Emerson also served as lead vocalist.

"Signs" was destined to be both the band's breakthrough number and its highwater mark. Although it charted four more songs during the next two years, none rose above the mid-20s.

At the time of the original recording, Emerson split the copyright between his own company and Four Star Music. When Four Star went on the block a few years later, Acuff-Rose bought the historic collection, "Signs" included.

A spokesman for Acuff-Rose says the company is negotiating to put both versions of the song on its upcoming CD sampler. Emerson now lives far away from the music scene, in Gloucester, Ontario.

NEW SERVICE: Marilyn Lorenz, who was VP of copyright administration for Lorenz Creative Services before it was purchased by BMG Music, has just opened the Copyright Co. in Nashville. It offers administration, licensing, and financial services for individual songwriters, publishers, and churches.

DEALS: Geffen Music has signed Arista Records artist Keedy and her husband/co-writer Greg Gerard to a publishing agreement. Her first single, "Save Some Love," is a current success, to be followed by an album co-produced by Gerard with Michael Jay and Brian Malouf. According to Geffen Music, company director Lisa Wells was a major factor in landing the artist an Arista contract.

MATCHMAKER: BMI Collaborators Connection is taking place the second Monday of every month in New York as a way to bring writers together for possible collaboration. For a preliminary screening, send contact info and demo tapes to BMI Collaborators Connection, 320 W. 57th St., New York, N.Y. 10019.

PRINT ON PRINT: The following are the best-selling folios from Warner Bros. Publications:

1. Megadeth, Rust In Peace (guitar tab)
2. Nelson, After The Rain (guitar tab)
3. Queensryche, Empire (guitar tab)
4. Led Zeppelin Complete (guitar tab)
5. Rolling Stones Anthology (guitar tab)



by Irv Lichtman

INAUSPICIOUS DEBUT FOR MINN.'S MIDCOAST '91 FEST

(Continued from page 32)

for that seminar.

As for the music, the Twin Cities are best known for funk and garage rock—at least, those are the kind of acts that have been signed to national contracts since Prince's "Purple Rain" splash in 1984. The best talent not signed to deals these days can generally be divided into two categories—the Martha Wash types, and inspired, unpolished original acts. But the Twin Cities also are awash with great veteran singers who are not what labels are looking for—they are over 25, with minds of their own, and do not have looks that necessarily fit MTV.

Debbie Duncan may be the best unsigned female singer in town; she is completely convincing whether doing jazz, R&B, or even top 40 covers. Doug Maynard is a passionate, possessed blues-rock singer who invites favorable comparisons with Van Morrison and Joe Cocker. Eddie Robinson of the

Minneapolis Gospel Sound has such a heavenly voice that it wouldn't matter if he put out a solo album of "Precious Lord" and other gospel standards.

Cynthia Johnson is one veteran who understands how the business works and knows about packaging an act (too many locals concentrate on packaging instead of refining a musical vision). The voice of Lipps, Inc.'s 1980 smash, "Funkytown," she now fronts a funky all-female band, Kat Klub. Johnson and saxophonist Kathy Jen-

sen, one of the best in town who plays in at least three groups, have the goods but the rest of the band doesn't yet measure up to them.

The act that seems most ready for a recording contract is Farm Accident, a country-folk quintet that has the loose, jamming quality of New Bohemians and the potential of 10,000 Maniacs. Farm Accident has four lead vocalists but needs to focus on Barbara Cohen, the strongest singer, to get it off the homestead. Perhaps the group most deserving of a major

deal is Voice Trek, a world-class jazz vocal ensemble featuring the three Plaster sisters and two men whose mentor was Manhattan Transfer arranger Phil Mattson.

Brenda Kahn, a recent arrival from New York, and Amy Kayne of the Pilgrims are major young talents. Kahn is an emotional, unvarnished singer and a superior songwriter. Accompanying herself on acoustic guitar, she walks the line between art and anger. Kayne is the perfect barroom singer, the right blend of attitude and emo-

tion; however, the Pilgrims' pop-rock may not be the vehicle for her.

Something Fierce is a smart pop group with major-league potential, and Reynold, a quirky songwriter and interesting guitarist, is a personality to be reckoned with. Several local critics and taste makers, meanwhile, are high on a new band, a jazz/rock/funk trio called Walt Mink (named after a favorite college professor) that features a drummer with a well-known industry surname, Joey Waronker.

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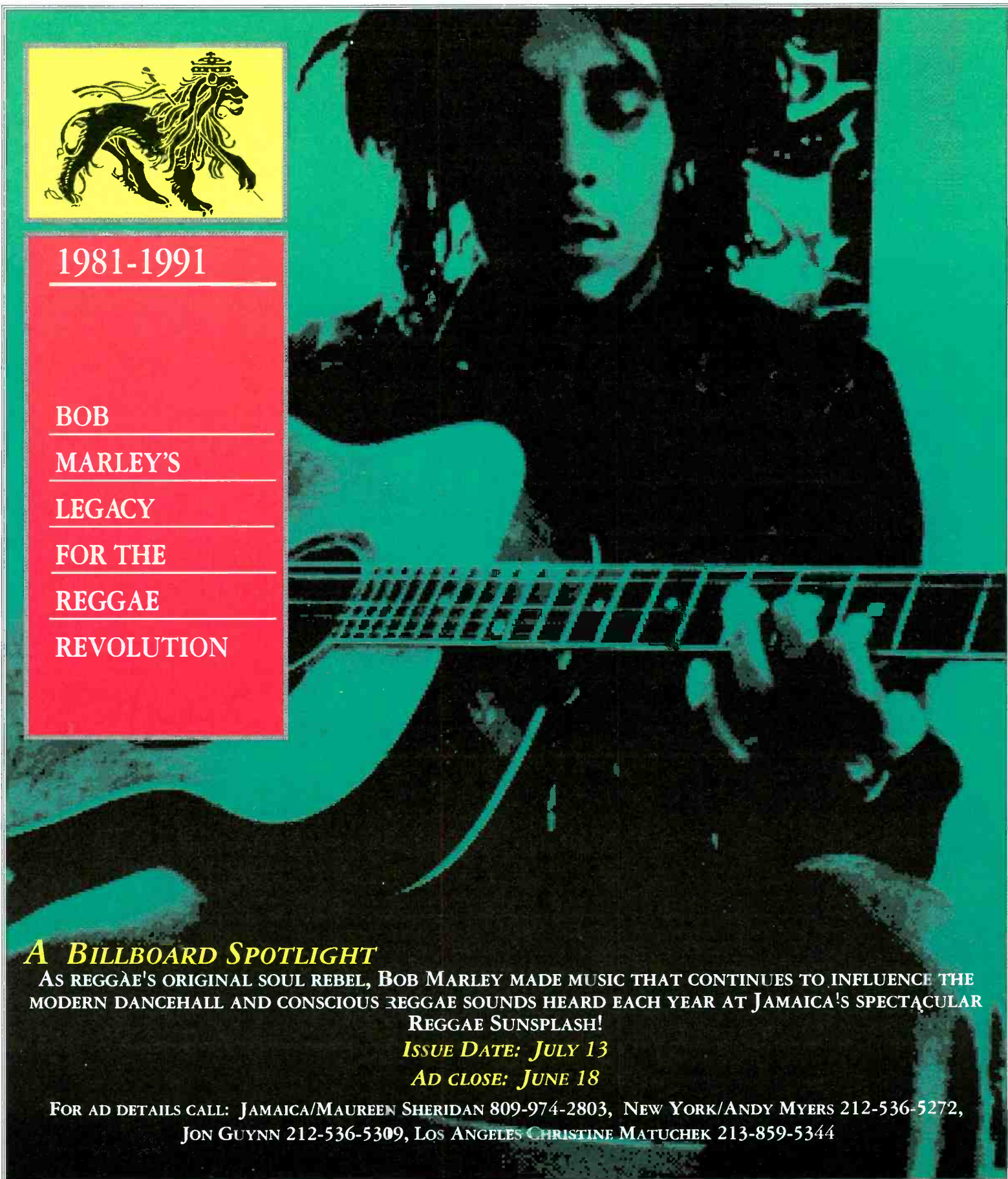
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NAIRD ABUZZ OVER TOWER TALKS WITH INDIE DISTRIB

(Continued from page 1)

ing because it came during the convention," says Jeff Alexson, president of Kaleidoscope Records. "I had a lot of business I planned to do there and this was all anyone talked about."

Sources report that during the closed meeting, held May 17 in a NAIRD hospitality suite, Brody presented the House creditors with a proposal detailing Tower's terms of a potential acquisition of House. Creditors were asked to sign a letter by May 24 to indicate acceptance of those terms, which could not be confirmed at press time. The deal rides on the number of creditors' signatures Tower and House would have collected by the 24th.

The May 17 proposal left creditors—at least one of which had as much as a third of its entire assets at stake—measuring short-term advantages of recouping a chunk of their losses against the real or imagined long-term ramifications such a deal would have on independent distribution.

"I truly feel that the issue isn't the amount of money we'll collect vs. liquidation, but how this deal will affect independent distribution in the long run," says Bernard Brightman, president of Stash Records.

Tower has long been a lucrative account upon which many independent labels and distributors rely. The fear exists that losing some—or perhaps all—of that business to House could cripple and ultimately eliminate a number of distributors. This, in turn, could take down some of the indie labels.

Another factor is how labels, using House as a distributor, could sell product to Tower's competitors in the same market.

"If the House goes out of business, everyone loses money, but the situation doesn't create a major upset that creates ripples throughout the industry; the system itself survives," says Bill Nowlin of Rounder Records. "The fear here is that [a move by Tower to acquire House] indicates a sort of systemic upheaval."

"I'm waiting to see what Tower's ultimate position is," Nowlin says. "They've always been supportive of independent labels and distributors and I don't think they would do something to hurt the system."

"I don't think labels like the idea of pulling a percentage of income away from their regular distributors, who are hurting already, in order to get into Tower," says

Gene Rosenthal, president/GM of Adelphi Records, which is not a House creditor. He notes that many labels "don't like to be locked into one distributor controlling that much of their marketplace."

In the face of possible losses, some creditors see the move by Tower as the best alternative.

"It's a good deal for everyone," says Neil Cooper, president of R.O.I.R. Records. "I think [Tower] has honorable intentions. I don't believe there's any hidden agenda."

"I feel persuaded of Tower's sincerity," says Robert Schoenfeld, managing director of Nighthawk Records. "Distributors might be

*'The issue is how
this deal will affect
indie distribution
in the long run'*

affected adversely regardless of the outcome and they should prepare accordingly."

Tower president Russ Solomon paints a scenario in which "House would continue to operate as any other independent distributor." He refutes speculation that Tower would use House as a way to purchase indie product at distributor prices.

"If Tower buys from House, we'll be buying at the same price of any other distributor. The question is, after that's done, will the House make money?" he says. "That's very important. That's the way it has to work. The Tower stores would have no [pricing] advantage."

Tower would continue to use TRIP, its existing independent distribution network, and other distributors that carry product House does not provide, Solomon says.

House president Brody maintains a possible pact with Tower was one way he could ease the financial burden he has imposed on his creditors. "This is the best deal I could get for everybody," Brody says.

A number of House's creditors report they have spent much of their post-NAIRD hours collecting information, conferring with business associates and legal advisers, and working toward achieving some sort of united front regarding their actions.

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Top Latin Albums™

	THIS WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE	LABEL & NUMBER/DISTRIBUTING LABEL
				Compiled from a national sample of retail store and one-stop sales reports.		
POP	1	1	27	ANA GABRIEL	EN VIVO	SONY 89303/SONY
	2	3	39	CHAYANNE	TIEMPO DE VALS	SONY 80423/SONY
	3	4	15	FRANCO DE VITA	EXTRANGERO	SONY 80528/SONY
	4	7	11	LOS BUKIS	A TRAVES DE TUS OJOS	FONOVISA 9009
	5	10	3	RAUL DI BLASIO	BARROCO	ARIOLA 3107
	6	2	41	MYRIAM HERNANDEZ	DOS	CAPITOL-EMI LATIN 42358
	7	5	11	EDNITA NAZARIO	LO QUE SON LAS COSAS	CAPITOL-EMI LATIN 42394/CEMA
	8	6	21	EMMANUEL	VIDA	SONY 80474/SONY
	9	11	19	JUAN GABRIEL	EN EL PALACIO DE BELLAS ARTES	ARIOLA 2498/BMG
	10	—	1	JOSE LUIS PERALES	A MIS AMIGOS	SONY DISCOS 80446/SONY
	11	22	49	LUIS MIGUEL	LUIS MIGUEL-20 ANOS	WEA LATINA 71535-4
	12	14	3	WILKINS	SERENO	RCA 3077/BMG
	13	18	5	PANDORA	AMOR ETERNO	CAPITOL-EMI LATIN 42451
	14	15	7	VARIOS ARTISTAS	ETERNAMENTE ROMANTICOS	SONY 80542/SONY
	15	12	33	GLORIA ESTEFAN	EXITOS DE	SONY 80432/SONY
	16	25	22	LUNNA	VENTANAS	CAPITOL-EMI LATIN 42364
	17	9	15	DYANGO	CORAZON DE BOLER	CAPITOL-EMI LATIN 42435
	18	—	1	SONIA SILVESTRE	YO QUIERO ANDAR	OI RECORDS OI/OI
	19	13	27	ROBERTO CARLOS	PAJARO HERIDO	SONY 80466/SONY
	20	19	39	YOLANDITA MONGE	PORTFOLIO	SONY 80391/SONY
TROPICAL/SALSA	21	—	52	JULIO IGLESIAS	RAICES	SONY 80123/CBS
	22	—	4	KIARA	BUSCANDO PELEAS	TH-RODVEN 2737
	23	16	27	PALOMA SAN BASILIO	NADIE COMO TU	CAPITOL-EMI LATIN 42354
	24	—	1	XUXA	XUXA 2	GLOBO 31084
	25	—	7	INDUSTRIA DEL AMOR	QUIERO VOLVERTE A VER	RAMEX 1254
	1	2	21	JUAN LUIS GUERRA Y LA 440	BACHATA ROSA	KAREN 109
	2	1	19	BANDA BLANCA	BAILE PUNTA	SONOTONE 6007
	3	4	25	LUIS ENRIQUE	LUCE DEL ALMA	SONY 80473/SONY
	4	6	17	JERRY RIVERA	ABRIENDO PUERTAS	SONY 80426/SONY
	5	10	15	JOHNNY RIVERA	Y AHORA DE VERDAD	SONY 80479/SONY
	6	8	30	TITO ROJAS	TITO ROJAS (SENSUAL)	M.P.I. 6035
	7	12	5	XAVIER SERE	—	CAPITOL-EMI LATIN 42464
	8	5	39	GILBERTO SANTARROSA	PUNTO DE VISTA	SONY 80419/SONY
	9	15	7	VARIOS ARTISTAS	SALSA EN LA CALLE 8-1991	TH-RODVEN 2830
	10	3	31	ANGEL JAVIER	EN CADA LUGAR	CAPITOL-EMI LATIN 43353
	11	7	11	JOHNNY Y REY	YOU ARE MY EVERYTHING	CAPITOL-EMI LATIN 42468/CEMA
	12	9	49	NINO SEGARRA	CON LA MUSICA POR DENTRO	M.P.I. 6031
	13	13	5	TOMMY OLIVENCIA	ENAMORADO Y QUE	CAPITOL-EMI LATIN 42345
	14	—	1	MANOLO LASCANO	FASCETAS	FRAMA 1010
	15	22	3	GRUPO NICHE	CIELO DE TAMBORES	DISCOS INTERNATIONAL 80508/SONY
	16	11	13	ANTONI CRUZ	ALGO NUEVO	M.P.I. 6039
REGIONAL MEXICAN	17	18	3	VARIOS ARTISTAS	MERENGUE DE LA CALLE 8	TH-RODVEN 2836
	18	14	3	FLOR DE CANA	MAIRA CELINES	PARADISC 3053
	19	—	18	LA PATRULLA 15	HOT	TTH 1965
	20	16	3	LA COCO BAND	LLEGARON LOS COCOTUCES	KUBANEY 2047-1
	21	—	1	VARIOS ARTISTAS	BALADAS EN SALSA Y MERENGUE	GLOBO 3105
	22	—	40	GILBERTO SANTARROSA	AMOR Y SALSA	COMBO 2053
	23	20	13	BOBBY VALENTIN	25 ANIVERSARIO	BRONCO-SONOTONE 2509/IND
	24	—	1	ANIBAL BRAVO	LA COMADRITA	EVA 1010
	25	—	34	ORQUESTA DE LA LUZ	SALSA CALIENTE DEL JAPON	RMM-SONY 80420/SONY
	1	3	35	BRONCO	TU AMIGO	FONOVISA 9003
	2	2	31	VARIOS ARTISTAS	MEXICO VOZ Y SENTIMIENTO	SONY 80437/SONY
	3	1	27	GRUPO MAZZ	PARA NUESTRA GENTE	CAPITOL-EMI LATIN 42367
	4	7	41	LOS TEMERARIOS	DE LO NUEVO LO MEJOR	TH-RODVEN 2717
	5	—	1	LOS DIABLOS	16 EXITOS DE JOSE ALFREDO JIMENEZ	GLOBO 3084
	6	9	33	LOS TIGRES DEL NORTE	PARA ADOLORIDOS	FONOVISA 9001
	7	8	13	TIERRA TEJANA BAND	WHERE'S THE PARTY	TH-RODVEN 2802
	8	5	5	LA MAFIA	MAFIA-1991	CAPITOL-EMI LATIN 42452
	9	4	31	SELENA Y LOS DINOS	VEN CONMIGO	CAPITOL-EMI LATIN 42359
	10	6	21	VICENTE FERNANDEZ	MIENTRAS UDS NO DEJEN...	SONY 80054
	11	17	46	GRUPO LA SOMBRA	GOOD BOYS WEAR WHITE	FREDDIE 1516
	12	—	6	LOS HURACANES DEL NORTE	COMO LES QUEDO	GARMEX 1040/IND
	13	10	35	SONORA DINAMITA	LA TROPICALISIMA	SONOTONE 6003
	14	—	1	LOS TERRIBLES DEL NORTE	YA ME VOY A CALIFORNIA	FREDDIE 1551
	15	—	18	BRONCO	15 EXITOS	SONOTONE 1183
	16	13	35	JUAN VALENTIN	EL EMIGRADO	CAPITOL-EMI LATIN 42349
	17	20	13	ESTELLA NUNEZ	DESAFIO	CAPITOL-EMI LATIN 42382
	18	—	1	RAMON AYALA	Y LLORO POR EL MI GORRION	FREDDIE 1555
	19	21	18	LOS MIER	DESDE EL CORAZON	FONOVISA 8860/IND
	20	—	2	VARIOS ARTISTAS	JUNTOS CON AMOR	FONOVISA 8888
	21	—	10	RAMON AYALA	EL DISCO DE ORO	FREDDIE 1545
	22	22	21	LOS TERRICOLAS	20 EXITOS	SONOTONE 1183
	23	—	57	LOS YONICS	SIEMPRE TE AMARE	FONOVISA 8809
	24	—	71	VICENTE FERNANDEZ	POR TU MALDITO AMOR	SONY 80127/CBS
	25	14	5	EMILIO NAVAIRA	SHOOT IT	CAPITOL-EMI LATIN 42455

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Latin Notas



by Carlos Agudelo

GLOBO RECORDS HAS RELEASED "Xuxa 2," the Brazilian star's second album and her first in Spanish (distributed by BMG) in the U.S. The first cut, "Chindolele," is already picking up airplay. The new album is only one of the dozens of items sold under Xuxa's name in Brazil that are being sold in this country through a campaign by Univision. As Xuxa's music gains popularity here, it is possible that more of the products that bear her name will be available in the market, including a television show similar to her Spanish-language program in Argentina, where it was top-rated.

NOTAS NOTES: Singer Gerardo is recording his second cut in Spanish, "Fandango," which will be on the flip side of his current hit, "We Want The Funk," to be distributed to the Latin market... In the May 18 column, I mentioned the son of Armando Manzanero as one of the members of a new generation of Mexican artists that are stealing the spotlight. Well, his name is **Juan Pablo Manzanero**, and his first album, "Cruce En El Anden," has been released in Mexico by BMG. Judging by the album, the younger Manzanero seems to be following in the footsteps of his illustrious father both as a singer and composer. The album is certainly a very auspicious debut, including a renovated version of "Esta Tarde Vi Llover," one of Armando Manzanero's greatest hits. Another member of the clan is **Roberto Cantoral Jr.**, whose father is another of Mexico's great composers of the last decade and current president of the Sociedad de Autores y Compositores de Mexico... **Juan Luis Guerra**, the writer/composer, has signed with BMI for the U.S. and Canada, and Sociedad General De Autores de España (SGAE) for the rest of the world...

Sergio George has been named A&R manager at RMM Records. George is perhaps the main architect of the so-called New York sound with which the company has had so much success in the past few years.

THIS WEEK'S TOP LATIN ALBUMS CHART comes with a new panel. For the first time, all the reporters are being carefully weighted to better reflect the composition of the market. Some reporters have been dropped and some added. More new reporters, especially established retail chains, may be added in the near future to reflect the changing composition of the market. See details in story on page 5.

GOOD THING FOR RAUL DI BLASIO he is not a

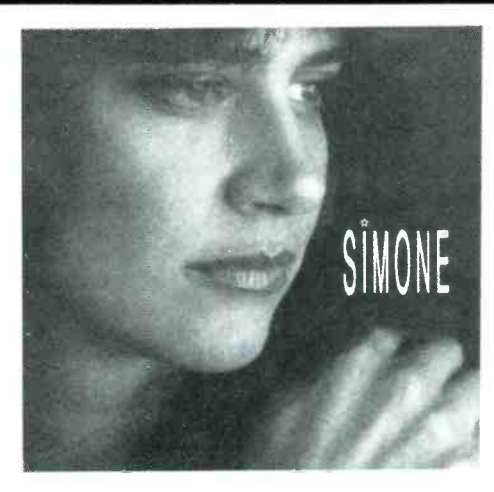
Brazil's Xuxa makes musical foray in U.S. with new album

pretentious man, or he could have given up a long time ago in his quest for acceptance as an instrumental pianist of popular Latin American music. Di Blasio has always had faith in his outstanding performing abilities and his capacity to reach deep into the feelings of his listeners. "Barroco," his latest album, brings to the public a type of music that is rarely heard in our realm, with a technique that is classic yet fits perfectly into the Latin sensibility. His success is the reward of hard work (by Di Blasio and his company, BMG) and good music.

THIS COLUMNIST SUPPORTS wholeheartedly the idea of the American Latin Music Assn. spearheaded by William Velez of BMI (see Commentary, page 12). It is about time we discuss and implement a common agenda. Hey, this thing is getting bigger and bigger every day and if anything is needed it is common standards for all of us, business and ethical standards for steady growth, and deserved recognition. The industry has to root out self-destructive practices that have become all too familiar to be ignored. So let's get to work and let's do it; let's create ALMA.

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Top Contemporary Christian™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports.	
			ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
			★ ★ NO. 1 ★ ★	
1	1	9	AMY GRANT WORD 6907*	7 weeks at No. 1 HEART IN MOTION
2	2	31	MICHAEL W. SMITH REUNION 0063*/WORD	GO WEST YOUNG MAN
3	4	19	STEVEN CURTIS CHAPMAN SPARROW 1258*	FOR THE SAKE OF THE CALL
4	3	31	SANDI PATTI WORD 9205*	ANOTHER TIME ANOTHER PLACE
5	5	5	RUSS TAFF MYRRH 6935*/WORD	UNDER THE INFLUENCE
6	7	9	RAY BOLTZ DIADEM 1131*/SPECTRA	ANOTHER CHILD TO HOLD
7	8	31	D.C. TALK FOREFRONT 2682*/BENSON	NU THANG
8	6	9	MARGARET BECKER SPARROW 1261*	SIMPLE HOUSE
9	10	45	PETRA WORD 4191*	BEYOND BELIEF
10	9	9	SUSAN ASHTON SPARROW 1259*	WAKENED BY THE WIND
11	NEW ▶		CARMAN BENSON 2681*	SHAKIN' THE HOUSE
12	12	27	MICHAEL CARD SPARROW 1223*	THE WAY OF WISDOM
13	14	81	CARMAN BENSON 2588*	REVIVAL IN THE LAND
14	18	5	GUARDIAN PAKADERM 2505*/WORD	FIRE AND LOVE
15	11	159	CARMAN ● BENSON 2463*	RADICALLY SAVED
16	NEW ▶		MIKE WARNKE WORD 4196*	OUT OF MY MIND
17	17	249	AMY GRANT ▲ MYRRH 3900*/WORD	THE COLLECTION
18	13	19	WHITE HEART STARSONG 8166*	POWER HOUSE
19	15	35	WAYNE WATSON WORD 4192*	HOME FREE
20	16	21	LARNELLE HARRIS ZONDERVAN 2696*/BENSON	LARNELLE LIVE/PSALMS HYMNS...
21	19	43	TWILA PARIS STARSONG 8155*	CRY FOR THE DESERT
22	34	81	MICHAEL CARD SPARROW 1179*	SLEEP SOUND IN JESUS
23	22	77	STEVEN CURTIS CHAPMAN SPARROW 1369*	MORE TO THIS LIFE
24	30	138	MICHAEL W. SMITH REUNION 8412*/WORD	I 2 (EYE)
25	NEW ▶		RACHEL RACHEL WORD 4213*	WAY TO MY HEART
26	24	33	TAKE 6 WARNER ALLIANCE 4102*/SPARROW	SO MUCH 2 SAY
27	29	3	NEW LIFE COMMUNITY CHOIR FEATURING JOHN P. KEE TYSCOT 1401*/SPECTRA	WASH ME
28	20	51	THE WINANS WARNER ALLIANCE 26161*/SPARROW	RETURN
29	NEW ▶		P.I.D. FRONTLINE 9215*	THE CHOSEN ONES
30	40	9	HOSANNA! MUSIC INTEGRITY 036*/SPARROW	JESUS IS ALIVE
31	31	7	VARIOUS ARTISTS SPARROW 1266*	GOOD FOR THE SOUL
32	25	3	DYNAMIC TWINS WORD 0520*	WORD 2 THE WISE
33	33	72	SANDI PATTI WORD 8456*	THE FINEST MOMENTS
34	RE-ENTRY		BRYAN DUNCAN MYRRH 6900*/WORD	ANONYMOUS CONFESSIONS OF A LUNATIC FRIEND
35	36	22	KIM BOYCE MYRRH 6905*/WORD	THIS I KNOW
36	NEW ▶		GLAD FEATURING THE LONDON SYMPHONY BENSON 2725*	THE SYMPHONY PROJECT
37	RE-ENTRY		JOHN GIBSON FRONTLINE 9095*	JESUS LOVES YA
38	21	32	DEGARMO & KEY POWER DISK 1096*/BENSON	PLEDGE
39	27	9	PAUL OVERSTREET WORD 9247*	HEROES
40	26	5	THE BROOKLYN TABERNACLE CHOIR WORD 9241*	JESUS BE PRAISED

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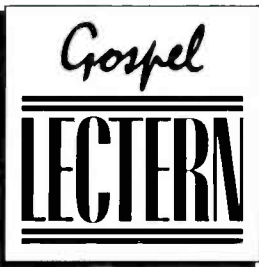
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GOSPEL



by Bob Darden

THE LEADERS OF THE Gospel Music Assn. are interviewing candidates to replace longtime executive director Don Butler. The GMA announced in April that, after 15 years as executive director, Butler had accepted the newly established office of VP of special projects.

Butler will continue to act as executive director until his successor is chosen. His duties in his new post will include additional fund-raising for GMA projects.

"I've been hindered in what I've wanted to accomplish for this organization and this industry because I've been tied to the day-by-day things," Butler says. "And, as a result, the creative and development side has suffered. I'm looking forward to this new position because it offers me the opportunity to do the things I like best, instead of being responsible for seeing that the building is clean and secure, or that the bookkeeping is in order."

John Styll, president of the GMA, says the board members and Butler are enthusiastic about the changes. He sees the move as a positive step for Butler.

"I've never encountered an individual who has given more of his life to a job," says Styll. "The GMA is Don's life. He's been protective and nurturing of it and a lot of what the GMA is today can be attributed to his efforts."

Styll and Butler deny that the move is tied in any way to the recent criticism of the association by members of the black gospel community (Billboard, May 4).

Styll notes that the idea for the new position had been discussed for several years and that the board's decision to make the change occurred at its February meeting.

The controversy did not erupt until early in April, during GMA week in Nashville, when Marvin Winans and others well known in black gospel complained that the GMA was insensitive to black artists.

Winans termed the organization's relationship with black artists "about as non-Christian as you can get."

Butler has denied that the GMA slights any group, including blacks.

Says Styll, "It is simply time to position the organization for the '90s and that's exactly what happened. It would be wrong to suggest that there is any connection with the Billboard story—that the GMA got some heat and lopped off Butler's head. That's just wrong. That's

GMA is looking for a successor to longtime director Don Butler

not what happened at all."

Butler's successor will be chosen by the GMA board of directors executive committee, which includes Styll; secretary Stephen Speer; treasurer Terry Hemmings; chairman of the board Joe Battaglia; past chairman Roland Lundy; Joe Mosceo; and Bill Hearn. The group hopes to have a director in place before the next board meeting, which will be held June 7-8.

Butler was a founding member of the GMA in 1964 and has spent more than 35 years working in the gospel music industry in various capacities. He has also served two terms as national VP of NARAS, the recording academy.

"I just have one goal when I retire," he says, "and that is to leave the torch I was handed many years ago burning as brightly—or burning brighter—when I hand it to the next person. I have a number of projects in mind for the next few years, some of which I've worked on in the past and had to abandon because of a lack of funding or time."



by Jeff Levenson

JAZZ IN RESIDENCY: The Smithsonian Institution has announced a major expansion in its jazz initiatives at the National Museum of American History in Washington, D.C. The expansion, spurred by congressional funding and scheduled to occur over the next three years, includes the establishment of a resident jazz orchestra (which had its first of 16 free summer concerts May 17), a jazz masterworks series of publications, and a traveling exhibition honoring the life and work of Duke Ellington.

The Jazz Masterworks Orchestra will be directed by David Baker and Gunther Schuller, both highly respected educators, authors, composers, and conductors.

The performance repertory will be based on transcriptions and original manuscripts of classic works by such giants as Ellington, Count Basie, Jimmie Lunceford, Benny Goodman, Woody Herman, and Artie Shaw. Many of those scores will be included in the second phase of the Institution's expansion, the masterworks series of publications. Phase three, the Ellington exhibition, will open in May 1993 and then tour the country.

MORE DUKE: A featured title in the latest batch of Columbia's Jazz Masterpieces series is "The Okeh Ellington," containing Duke's entire recorded output for the label, amassed between the years 1927-30. It was during this period that the maestro took center stage next to Louis Armstrong and emerged as a leading voice in jazz. As part of its OJC series, Fantasy has just reissued "Duke Ellington And His Orchestra Featuring Paul Gonsalves" and "The Duke Ellington Small Bands," both of which were recorded roughly a quarter-

century later than the OKeys. By that time, Duke had passed his audition.

A NEW ALLIANCE: Carl Jefferson, who launched Concord Records in 1973, has established a new company, The Jazz Alliance, designed to handle artists who do not receive adequate exposure due to financial, promotional, or distribution limitations. The debut release includes two projects from Canada: "The Dave McMurdo Jazz Orchestra" (nominated on its original label for a Juno award, the Canadian equivalent of a Grammy); and "A 5-Star Edition" by the Brass Connection. Two other titles, issued under a Japanese-associated sublabel, All Art Jazz, will be included among the first releases:

Look for an increased jazz emphasis at the Nat'l Museum

"Hank Jones In Japan" and "Roger Kellaway In Japan." Upcoming works will include those from Marian McPartland, Earl "Fatha" Hines, Rob McConnell, Ed Bickert, Pete Minger, and Junior Mance.

FESTIVAL STUFF: The Atlanta Jazz Festival, which this year celebrates "The Rites of Blues and Swing," takes hold of the city May 31-June 9. Artists scheduled to appear include Sonny Rollins, Jackie McLean, Arthur Blythe, Don Pullen, Abbey Lincoln, David Murray, and the Harper Brothers. Pittsburgh's Mellon Jazz Festival, June 14-23, will offer a number of tribute concerts for a few departed jazz locals who made a meaningful contribution to the art. Among them, drummer Art Blakey, whose tribute kicks off the fest June 14, with help from Donald Harrison, Wallace Roney, Lonnie Plaxico, Kenny Washington, and Geoff Keezer; and pianist Mary Lou Williams, who will be remembered June 19 by fellow keyboardists McPartland, Geri Allen, Dorothy Donegan, and Joanne Brackeen.

In the SPIRIT



by Lisa Collins

WANT TO KNOW the ins and outs of the gospel music industry? Want to know its power brokers, trends, and ways to make the transition to gospel—or vice versa? Those are the kinds of questions the organizers of the Inspirational Artists and Music Marketing Seminar, July 13-14 in Chicago, claim they'll be able to answer.

The unofficial theme for the event is one of "reconciliation and bridging the gap." Organizers want to dispel the notion that the seminar is a radical answer to cries of separatism that have resounded in the days following the Gospel Music Assn. Week (Billboard, May 4).

"We have a more positive purpose," says organizer **Jun Mhoon**. "We want to bring together all the various factions of the gospel industry for an exchange of information and dialog that will set a positive course for blacks in gospel music, while bridging the gap between both the secular and Christian industries."

IAMMS is Mhoon's brainchild, but a number of artists and executives have become involved in organizing the seminar in recent years.

Commitments of involvement have come from **Marvin Winans**, **Bobby Jones**, **Al Hobbs**, **Jessy Dixon**, **Frank Williams**, **Jheryl Busby**, **Ed Smith**, **Bill Hearn**, **GMA** board of directors president **John Syll**, **Edwin Hawkins**, and others. Among those scheduled to perform are **BeBe & CeCe Winans**, **Tramaine Hawkins**, and **Commissioned**. The performances will be taped and used on BET's top-rated "Bobby Jones Show."

Rising star **Daryl Coley** is one of the many who see

the importance of coming together.

"Where in the past there used to be a lot of competition, there's now a lot of networking," he says. "I think [it is] because we're realizing we can't do it alone."

Coley's own successes, including his current release, "He's Right On Time—Live From Los Angeles," have established him as a force in gospel. He attributes his appeal to a variety of musical influences.

"I think my biggest contribution is not being stuck in the traditional gospel box, but being able to take that and make it grow," he says. "I do my jazz, salsa, and Latin beats and bring them into gospel music because people still like diversity in music. I think God is intelligent enough to have people who can sing everything."

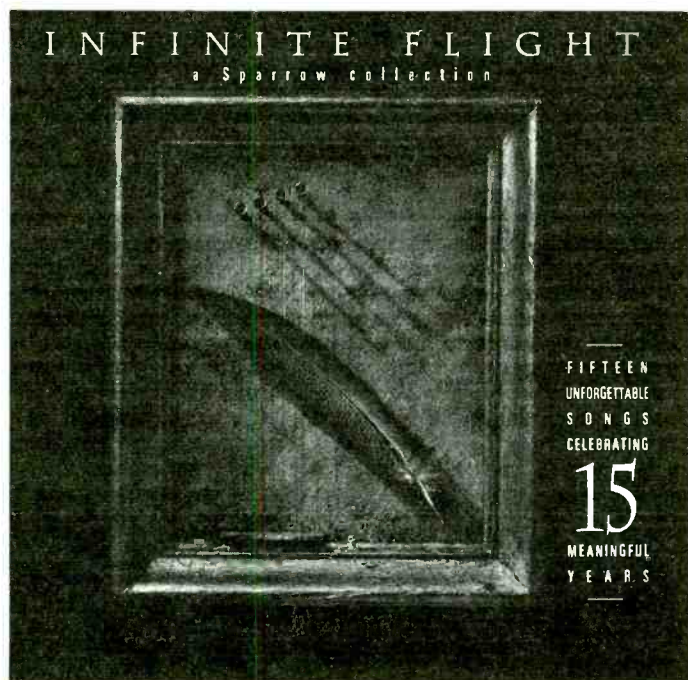
IAMMS aims to bridge gaps in the gospel music industry

Coley hopes to help make that happen with the presentation of other artists, including a chorus of about 40 men.

A GOSPEL WRITERS' SHOWCASE: Atlanta-based **Promised Productions Inc.** has organized a national search for undiscovered gospel songwriters, culminating with the showcase Aug. 3. Interested writers need to submit by June 30 three to five original arrangements in the categories of traditional, contemporary black gospel, gospel rap, contemporary Christian, inspirational, and instrumental music. For more information, contact **Chandra Miles** or **Paula Clark**.

ELSEWHERE, the **Ron Winans Family And Friends Symposium '91** is scheduled for July 17-20 at the Westin Hotel in downtown Detroit. A live recording will be made during the symposium. Speakers include **Carlton Pearson** and **Pastor Marvin Winans**.

Contemporary Christian 101



"Infinite Flight," Sparrow's 15th anniversary collection, comes with a special commemorative booklet and is the perfect introductory or refresher "course" in contemporary Christian music. It's an encapsulated historical overview that offers your customers the best from some of Christian music's all time favorite artists. 15 classics on one cassette or CD ...now that's quality education!



Every Song A Hit!

"Infinite Flight" features:

Keith Green • 2nd Chapter Of Acts • Barry McGuire • John Michael Talbot • Steve Green
Steve Camp • Steve Taylor • Deniece Williams • White Heart • Michael Card • Margaret Becker • Steven Curtis Chapman • BeBe & CeCe Winans • Charlie Peacock • Tramaine Hawkins

NOW AVAILABLE THROUGH: Great Bay Distribution, Malverne Distributors Inc., Gemini Distribution, Jerry Bassin Distribution, Select-O-Hits, Action Distribution, Navarre Corporation, Precision Sound, Justin Entertainment

NAIRD

Top Gospel Albums™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports.		TITLE
			ARTIST LABEL & NUMBER/DISTRIBUTING LABEL		
			★ ★ NO. 1 ★ ★		
1	1	33	REV. JAMES MOORE MALACO 6006 13 weeks at No. 1 "LIVE" WITH MISSISSIPPI MASS CHOIR		
2	2	35	TRAMAINÉ HAWKINS SPARROW 1246 LIVE		
3	6	5	RANCE ALLEN BELLMARK 71806 PHENOMENON		
4	5	22	LAMORA PARK YOUNG ADULT CHOIR BELLMARK 71800 WAIT ON THE LORD		
5	4	53	REV. J.CLEVELAND/SOUTHERN CALIFORNIA COMMUNITY CHOIR SAVOY 7099/MALACO HAVING CHURCH		
6	8	7	NEW LIFE COMMUNITY CHOIR FEATURING JOHN P. KEE TYSCOT 1401/SPECTRA WASH ME		
7	3	45	WALTER HAWKINS MALACO 6007 LOVE ALIVE IV		
8	7	31	DARYL COLEY SPARROW 1234 HE'S RIGHT ON TIME: LIVE FROM LOS ANGELES		
9	9	9	D.F.W. MASS CHOIR SAVOY 7101/MALACO I WILL LET NOTHING SEPARATE ME		
10	11	25	REV. CLAY EVANS/FELLOWSHIP BAPTIST CHURCH CHOIR SAVOY 14802/MALACO REACH BEYOND THE BREAK		
11	10	19	THE JACKSON SOUTHERNAIRES MALACO 4445 THANK YOU MAMA FOR PRAYING FOR ME		
12	12	21	THE WEST ANGELES C.O.G.I.C. SPARROW 1240 SAINTS IN PRAISE VOL II		
13	14	19	REV.E.DAVIS, JR./WILMINGTON MASS CHOIR FEAT.REV.D.COLEY ATLANTA INTERNATIONAL 10162 HE'S PREPARING ME		
14	13	27	MIGHTY CLOUDS OF JOY WORD 9202 PRAY FOR ME		
15	15	33	BEAU WILLIAMS LIGHT 72031/SPECTRA HIGHER		
16	16	67	REV. CHARLES NICKS/ST. JAMES BAPTIST CHURCH CHOIR SOUND OF GOSPEL 178 HOLD BACK THE NIGHT		
17	20	15	RICKY DILLARD'S NEW GENERATION CHORALE MUSCLE SHOALS 8008/MALACO THE PROMISE		
18	19	57	HELEN BAYLOR WORD 9112 HIGHLY RECOMMENDED		
19	25	55	THE WINANS WARNER ALLIANCE 4100/SPARROW RETURN		
20	18	11	PILGRIM JUBILEES MALACO 4442 FAMILY AFFAIR		
21	26	21	CHICAGO MASS CHOIR LIGHT 5730/SPECTRA RIGHT NOW IF YOU BELIEVE		
22	17	21	NEW YORK RESTORATION CHOIR SAVOY 14799/MALACO I SEE A WORLD		
23	22	13	LYNETTE HAWKINS STEPHENS TRIBUTE 31004/SPECTRA WALKING IN THE LIGHT		
24	28	7	YOUNG ARTISTS FOR CHRIST SOUND OF GOSPEL 193 YOUNG ARTISTS FOR CHRIST WORKSHOP '89		
25	29	55	WALT WHITMAN & THE SOUL CHILDREN OF CHICAGO I AM 4001 THIS IS THE DAY		
26	31	59	WANDA NERO BUTLER SECRET 907/SOUND OF GOSPEL NEW BORN SOUL		
27	21	9	PHIL DRISCOLL ARTFUL BALANCE 7000/JCI INNER MAN		
28	32	79	SHIRLEY CAESAR WORD 8447 I REMEMBER MAMA		
29	23	21	RUDOLPH STANFIELD & NEW REVELATION SOUND OF GOSPEL 192 LIVE & IN PRAISE		
30	27	5	REV. R.L. WHITE/MT. EPHRAIM BAPTIST CHOIR/WILLIAMS BROS. FAITH 1800 MOVE MOUNTAIN		
31	36	11	J.L. FERRELL/LIGHTHOUSE INTERDOMINATIONAL CHOIR SOUND OF GOSPEL 194 LIVE IN TORONTO		
32	30	41	COMMISSIONED BENSON 2553 STATE OF MIND		
33	37	55	MILTON BRUNSON REJOICE 9111/WORD OPEN OUR EYES		
34	24	35	JOHN P. KEE TYSCOT 401311/SPECTRA JUST ME THIS TIME		
35	38	47	FLORIDA MASS CHOIR MALACO 6005 HIGHER HOPE		
36	34	13	THOMAS WHITFIELD & CO BENSON 2703 MY FAITH		
37	33	35	HEZEKIAH WALKER/FELLOWSHIP CRUSADE CHOIR SWEET RAIN 1254 OH LORD WE PRAISE YOU		
38	40	11	JAMES BIGNON & DELIVERANCE ATLANTA INTERNATIONAL 10163 HOW EXCELLENT IS THY NAME		
39	35	16	FIRST CHURCH OF DELIVERANCE TRIBUTE 1131/SPECTRA SURELY THE LORD IS IN THIS PLACE		
40	39	99	MISSISSIPPI MASS CHOIR MALACO 6003 MISSISSIPPI MASS CHOIR		

● 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.

Soon...



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Billboard®
FOR WEEK ENDING JUNE 1, 1991

HOT COUNTRY

SINGLES
& TRACKS™

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
				★ ★ No. 1 ★ ★ 1 week at No. 1	
①	3	4	11	MEET IN THE MIDDLE M.POWELL,T.DUBOIS (C.HARTFORD,J.FOSTER,D.PFRIMMER)	◆ DIAMOND RIO (CD) (V) ARISTA 2182
2	1	2	12	IN A DIFFERENT LIGHT D.JOHNSON (B.MCDILL,B.JONES,D.LEE)	DOUG STONE (V) EPIC 34-73741
3	2	1	11	IF I KNOW ME J.BOWEN,G.STRAIT (D.DILLON,P.BELFORD)	◆ GEORGE STRAIT (V) MCA 7-54052
4	4	5	12	HEROES B.BANNISTER,P.OVERSTREET (P.OVERSTREET,C.CLONINGER)	◆ PAUL OVERSTREET (V) RCA 2780-7
⑤	6	11	10	BLAME IT ON TEXAS M.WRIGHT (R.ROGERS,M.WRIGHT)	MARK CHESNUTT (CD) (V) MCA 7-54053
6	5	10	14	YOU'RE THE ONE P.ANDERSON (D.YOAKAM)	◆ DWIGHT YOAKAM (V) REPRISE 7-19405/WARNER BROS.
⑦	8	12	9	IF THE DEVIL DANCED (IN EMPTY POCKETS) B.MONTGOMERY,J.SLATE (K.SPOONER,K.WILLIAMS)	◆ JOE DIFFIE (C) (V) EPIC 34-73747
⑧	10	19	3	THE THUNDER ROLLS A.REYNOLDS (P.ALGER,G.BROOKS)	◆ GARTH BROOKS (V) CAPITOL 44727
⑨	11	14	11	LUCKY MOON R.LANDIS (M.WRIGHT,D.JOHNSON)	THE OAK RIDGE BOYS (V) RCA 2779-7
⑩	12	15	6	ONE MORE PAYMENT J.STROUD (C.BLACK,H.NICHOLAS,S.RUSSELL)	CLINT BLACK (V) RCA 2819-7
⑪	14	16	10	WE BOTH WALK R.LANDIS (T.SHAPIO,R.C.WATERS)	◆ LORRIE MORGAN (C) (V) RCA 2748-7
⑫	19	13	15	OH WHAT IT DID TO ME J.CRUTCHFIELD (J.CRUTCHFIELD)	TANYA TUCKER CAPITOL PRO-79535
13	7	3	13	ARE YOU LOVIN' ME LIKE I'M LOVIN' YOU R.MILSAP,R.GALBRAITH (J.CUNNINGHAM,S.STONE)	RONNIE MILSAP (V) RCA 2509
⑭	17	22	5	POINT OF LIGHT K.LEHNING (D.SCHLITZ,T.SCHUYLER)	◆ RANDY TRAVIS (C) (V) WARNER BROS. 19283
⑮	18	18	8	ONE HUNDRED AND TWO B.MAHER (P.KENNERLEY,D.POTTER,W.JUDD)	THE JUDDS (V) CURB/RCA 2782-7/RCA
⑯	22	60	3	DON'T ROCK THE JUKEBOX S.HENDRICKS,K.STEGALL (A.JACKSON,R.MURRAH,K.STEGALL)	◆ ALAN JACKSON (C) (CD) (V) ARISTA 8681
⑰	21	21	12	FEED JAKE J.STROUD,R.ALVES (D.MAYO)	◆ PIRATES OF THE MISSISSIPPI CAPITOL PRO-79529
18	15	9	14	DOWN HOME J.LEO,L.M.LEE,ALABAMA (R.BOWLES,J.LEO)	ALABAMA (V) RCA 2778-7
19	9	6	14	ROCKIN' YEARS S.BUCKINGHAM,G.SMITH (F.PARTON)	◆ DOLLY PARTON WITH RICKY VAN SHELTON (V) COLUMBIA 38-73711
⑳	27	39	5	I AM A SIMPLE MAN S.BUCKINGHAM (W.ALDRIUGE)	◆ RICKY VAN SHELTON (V) COLUMBIA 38-73780
21	20	20	8	BING BANG BOOM P.WORLEY,E.SEAY (H.PRESTWOOD)	◆ HIGHWAY 101 (C) (V) WARNER BROS. 4-19346
㉑	24	30	9	ONE OF THOSE THINGS P.WORLEY,E.SHEA (P.TILLIS,P.OVERSTREET)	PAM TILLIS (V) ARISTA 2203
㉒	23	23	10	TILL YOU WERE GONE S.BUCKINGHAM (M.REID,R.M.BOURKE)	MIKE REID (V) COLUMBIA 38-73736
24	16	8	16	DRIFT OFF TO DREAM G.BROWN (T.TRITT,HARRIS)	◆ TRAVIS TRITT (V) WARNER BROS. 7-19431
25	13	7	13	TIME PASSES BY A.REYNOLDS (J.VEZNER,S.LONGACRE)	◆ KATHY MATTEA (C) (V) MERCURY 878 934
㉔	28	36	12	CAN I COUNT ON YOU T.BROWN,S.FISHELL (T.MCBRIDE,B.CARTER,R.ELLSWORTH)	◆ MCBRIDE & THE RIDE (V) MCA 54022
27	25	29	10	RESTLESS M.O'CONNOR,J.E.NORMAN (C.PERKINS)	◆ MARK O'CONNOR & THE NEW NASHVILLE CATS (V) WARNER BROS. 7-19354
㉖	30	37	9	(IF IT WEREN'T FOR COUNTRY MUSIC) I'D GO CRAZY R.PENNINGTON (A.SYMS)	◆ CLINTON GREGORY (C) (V) SOR 427
				★ ★ ★ POWER PICK/AIRPLAY ★ ★ ★	
㉙	38	47	5	SOMEWHERE IN MY BROKEN HEART C.HOWARD,T.SHAPIO (W.DEAN,R.LEIGH)	◆ BILLY DEAN (C) (CD) SBK/CAPITOL 4-94302/CAPITOL
30	26	25	12	THE SWEETEST THING H.EPSTEIN (C.CARTER,R.E.ORRALL)	◆ CARLENE CARTER (V) REPRISE 7-19398/WARNER BROS.
31	29	26	17	TWO OF A KIND, WORKIN' ON A FULL HOUSE A.REYNOLDS (B.BOYD,W.HAYNES,D.ROBBINS)	GARTH BROOKS CAPITOL PRO-79537
㉓	34	41	7	TILL I FOUND YOU R.BENNETT,T.BROWN (P.KENNERLEY,H.DEVITO)	MARTY STUART (V) MCA 7-54065
㉔	42	49	5	THE MOON OVER GEORGIA R.HALL,R.BYRNE (M.NARMORE)	SHENANDOAH (V) COLUMBIA 38-73777
34	31	27	20	I'D LOVE YOU ALL OVER AGAIN K.STEGALL,S.HENDRICKS (A.JACKSON)	ALAN JACKSON (V) ARISTA 2166
㉕	39	43	7	WITH THIS RING B.BECKETT,T.BROWN (L.DIXON,R.WYLIE,A.HESTER)	T. GRAHAM BROWN CAPITOL PRO 79641
36	36	33	18	LOVING BLIND J.STROUD (C.BLACK)	◆ CLINT BLACK (V) RCA 2749-7
37	35	32	18	HEROES AND FRIENDS K.LEHNING (R.TRAVIS,D.SCHLITZ)	◆ RANDY TRAVIS (V) WARNER BROS. 7-19469
38	37	34	20	TRUE LOVE D.WILLIAMS,G.FUNDIS (P.ALGER)	DON WILLIAMS (V) RCA 2745-7-R
39	32	24	16	POCKET FULL OF GOLD T.BROWN (V.GILL,B.ALLSMILLER)	◆ VINCE GILL (CD) (V) MCA 7-54026

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
④0	46	51	5	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.
④1	43	46	7	SHE'S A NATURAL S.HENDRICKS (R.CROSBY,R.BOWLES)	◆ ROB CROSBY (V) ARISTA 2180
42	33	31	14	FANCY T.BROWN,R.MCENTIRE (B.GENTRY)	◆ REBA MCENTIRE (CD) (V) MCA 7-54042
④3	45	45	9	I WONDER HOW FAR IT IS OVER YOU E.GORDY,JR. (A.TIPPIN,B.BROOK)	◆ AARON TIPPIN (V) RCA 2747-7
44	41	40	20	I GOT YOU R.HALL,R.BYRNE (R.BYRNE,T.GENTRY,G.FOWLER)	SHENANDOAH COLUMBIA PRO 34-73672
④5	49	54	3	LORD HAVE MERCY ON A COUNTRY BOY D.WILLIAMS,G.FUNDIS (B.MCDILL)	DON WILLIAMS (V) RCA 2820-7
④6	47	50	11	WHAT ABOUT THE LOVE WE MADE B.MONTGOMERY (J.ROTCH)	SHELBY LYNNE (V) EPIC 34-73716
47	40	28	17	LET HER GO D.JOHNSON,T.BROWN (M.COLLIE)	◆ MARK COLLIE (CD) (V) MCA 53971
④8	52	59	4	BLUE MEMORIES T.BROWN (P.KENNERLEY,K.BROOKS)	PATTY LOVELESS (V) MCA 7-54075
49	51	48	19	MEN R.BYRNE,A.SCHULMAN (R.BYRNE,A.SCHULMAN)	◆ THE FORESTER SISTERS (V) WARNER BROS. 7-19450
⑤0	65	—	2	FALLIN' OUT OF LOVE T.BROWN,R.MCENTIRE (J.JMS)	REBA MCENTIRE (V) MCA 54108
⑤1	53	55	6	BABY TAKE A PIECE OF MY HEART T.BROWN (KOSTAS,K.WILLIS)	◆ KELLY WILLIS (V) MCA 7-54050
52	50	44	16	RIGHT NOW J.JENNINGS,M.C.CARPENTER (A.LEWIS,S.BRADFORD)	MARY-CHAPIN CARPENTER (V) COLUMBIA 38-73699
53	48	38	15	GET RHYTHM B.MEVIS,N.LARKIN (J.R.CASH)	◆ MARTIN DELRAY (C) (V) ATLANTIC 4-87869
⑤4	59	73	3	SHE'S IN LOVE WITH THE BOY G.FUNDIS (J.JMS)	◆ TRISHA YEARWOOD (V) MCA 54076
⑤5	63	67	4	SMALL TOWN SATURDAY NIGHT A.REYNOLDS,J.ROONEY (P.ALGER,H.DEVITO)	◆ HAL KETCHUM (C) (V) CURB 4KM-76865
⑤6	61	64	4	HOPELESSLY YOURS J.CRUTCHFIELD (C.PUTMAN,K.WHITLEY,D.COOK)	◆ LEE GREENWOOD & SUZY BOGGUSS CAPITOL PRO-79690
⑤7	NEW ►	1		★ ★ ★ HOT SHOT DEBUT ★ ★ ★ HERE'S A QUARTER (CALL SOMEONE WHO CARES) G.BROWN (T.TRITT)	◆ TRAVIS TRITT (V) WARNER BROS. 4816
58	54	52	11	WHATEVER IT TAKES B.BECKETT (W.ROBINSON,R.BYRNE)	◆ J.P. PENNINGTON (CD) (V) MCA 7-54047
59	58	61	8	SCARS R.KENNEDY (R.KENNEDY,B.DAVID,D.HENRY)	◆ RAY KENNEDY (C) ATLANTIC 843 102-4
60	57	65	4	PICTURE ME R.HAFFKINE (B.R.SHAW,M.WILLIAMS)	◆ DAVID DANIEL (C) (V) MERCURY 878 972-4
61	60	63	5	ONE BRIDGE I DIDN'T BURN C.TWITTY,D.HENRY (S.DEAN,J.MCBRIDE)	CONWAY TWITTY (CD) (V) MCA 54077
62	55	62	17	MILES ACROSS THE BEDROOM J.BOWEN,G.MORRIS (L.MOORE,J.REA)	◆ GARY MORRIS CAPITOL PRO-79514
⑥3	64	68	3	HE COMES AROUND P.WORLEY,E.SEAY (M.SCHEER,G.BURR)	MOLLY & THE HEYMAKERS (V) REPRISE 7-19332/WARNER BROS.
⑥4	NEW ►	1		SHADOW OF A DOUBT R.LANDIS (R.BYRNE,T.WOPAT)	◆ EARL THOMAS CONLEY (V) RCA 2826-7
65	56	53	11	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
⑥6	67	—	2	TO BE WITH YOU S.BUCKINGHAM,M.MORGAN (C.PETERS)	LARRY BOONE (CD) (V) COLUMBIA 38-73813
⑥7	NEW ►	1		YOU CAN'T TAKE IT WITH YOU WHEN YOU GO G.BROWN (L.CORDLE,L.SHELL,B.COLWELL)	GENE WATSON WARNER BROS. PRO-4804
⑥8	70	—	2	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	62	57	10	THE BALLAD OF DAVY CROCKETT THE KENTUCKY HEADHUNTERS (T.BLACKBURN,G.BRUNS)	◆ THE KENTUCKY HEADHUNTERS (C) (V) MERCURY 868122-7
⑦0	71	—	2	I MUST HAVE BEEN CRAZY W.WALDMAN,J.LEO (M.BERG,R.SAMOSSET)	MATRACA BERG (V) RCA 2827-7
⑦1	74	—	2	I KNEW MY DAY WOULD COME B.MONTGOMERY (V.GOSDIN,M.D.BARNES)	VERN GOSDIN (CD) (V) COLUMBIA 38-73814
⑦2	NEW ►	1		LIVIN' IN A HOUSE FULL OF LOVE J.BOWEN,J.CRUTCHFIELD (G.BUTTON,B.SHERRILL)	◆ GLEN CAMPBELL CAPITOL PRO-79676
73	66	69	6	HONKY TONK LIFE J.STROUD (C.DANIELS)	◆ CHARLIE DANIELS (C) (V) EPIC 34-73768
74	69	70	12	TEN WITH A TWO F.FOSTER (M.VICKERY,J.MACK,B.ROBERTS,B.NOSWORTHY)	WILLIE NELSON (V) COLUMBIA 38-73749
75	68	71	5	SOME KINDA WOMAN J.BOWEN,L.DAVIS (A.COTTER,D.LEONARD)	LINDA DAVIS (C) (CD) CAPITOL 94829

○ 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

1	1	—	2	ONLY HERE FOR A LITTLE WHILE C.HOWARD,T.SHAPIO (W.HOLYFIELD,R.LEIGH)	◆ BILLY DEAN SBK/CAPITOL
2	3	1	8	WALK ON FAITH S.BUCKINGHAM (M.REID,A.SHAMBLIN)	◆ MIKE REID COLUMBIA
3	2	—	2	I COULDN'T SEE YOU LEAVIN' J.BOWEN,C.TWITTY,D.HENRY (R.SCAIFE,R.M.BOURKE)	CONWAY TWITTY MCA
4	5	2	7	DON'T TELL ME WHAT TO DO P.WORLEY,E.SEAY (H.HOWARD,M.BARNES)	◆ PAM TILLIS ARISTA
5	4	3	8	DADDY'S COME AROUND B.BANNISTER (P.OVERSTREET,D.SCHLITZ)	PAUL OVERSTREET RCA
6	8	6	15	CHASIN' THAT NEON RAINBOW K.STEGALL,S.HENDRICKS (A.JACKSON,J.MCBRIDE)	◆ ALAN JACKSON ARISTA
7	7	4	8	BROTHER JUKEBOX M.WRIGHT (P.CRAFT)	◆ MARK CHESNUTT MCA
8	6	5	22	FRIENDS IN LOW PLACES A.REYNOLDS (D.BLACKWELL,B.LEE)	GARTH BROOKS CAPITOL
9	9	7	11	I'VE COME TO EXPECT IT FROM YOU J.BOWEN,G.STRAIT (D.DILLON,B.CANNON)	GEORGE STRAIT MCA
10	10	9	9	FOREVER'S AS FAR AS I'LL GO J.LEO,L.M.LEE,ALABAMA (M.REID)	ALABAMA RCA
11	—	—	1	I'M THAT KIND OF GIRL T.BROWN (M.BERG,R.SAMOSSET)	◆ PATTY LOVELESS MCA
12	12	12	11	UNANSWERED PRAYERS A.REYNOLDS (ALGER,BASTAIN,BROOKS)	GARTH BROOKS CAPITOL
13	16	13	16	COME NEXT MONDAY J.SCAIFE,J.COTTON (K.T.OSLIN,R.BOURKE,C.BLACK)	◆ K.T. OSLIN RCA

14	14	20	38	FOREVER AND EVER, AMEN K.LEHNING (P.OVERSTREET,D.SCHLITZ)	◆ RANDY TRAVIS WARNER BROS.
15	13	10	21	HOME B.MONTGOMERY,J.SLATE (A.SPOONER,F.LEHNER)	JOE DIFFIE EPIC
16	24	15	6	LOVE CAN BUILD A BRIDGE B.MAHER (N.JUDD,J.JARVIS,P.OVERSTREET)	◆ THE JUDDS CURB/RCA
17	—	—	9	EIGHTEEN WHEELS AND A DOZEN ROSES A.REYNOLDS (P.NELSON,G.NELSON)	◆ KATHY MATTEA MERCURY
18	—	23	15	NEVER KNEW LONELY T.BROWN (V.GILL)	◆ VINCE GILL MCA
19	15	8	5	IF YOU WANT ME TO B.MONTGOMERY,J.SLATE (L.WILLIAMS,J.DIFFIE)	◆ JOE DIFFIE EPIC
20	20	16	32	THE DANCE A.REYNOLDS (T.ARATA)	◆ GARTH BROOKS CAPITOL
21	22	14	7	RUMOR HAS IT T.BROWN,R.MCENTIRE (B.BURCH,V.DANT,L.SHELL)	◆ REBA MCENTIRE MCA
22	17	17	37	LOVE WITHOUT END, AMEN J.BOWEN,G.STRAIT (A.BARKER)	GEORGE STRAIT MCA
23	11	11	11	YOU'VE GOT TO STAND FOR SOMETHING E.GORDY,JR. (A.TIPPIN,B.BROCK)	◆ AARON TIPPIN RCA
24	19	19	22	BETTER MAN M.WRIGHT,J.STROUD (C.BLACK,H.NICHOLAS)	◆ CLINT BLACK RCA
25	18	21	31	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.

Country

Credit Due: College Interns Save N'ville Biz Money

■ BY DEBBIE HOLLEY
and DON CUSIC

NASHVILLE—Each year the Nashville music industry saves itself more than \$1 million in labor costs and conducts extensive screening of potential executive talent by using the services of nearly 300 interns from local colleges and universities. The chief suppliers are Middle Tennessee State Univ. in nearby Murfreesboro, and Belmont Univ., Trevecca Nazarene

College, and Vanderbilt Univ. in Nashville.

The RIM (Recording Industry Management) program at MTSU pumps about 100 interns into the recording community each school year. For every college credit earned, students are required to work five hours per week for one semester—15 weeks in the fall or spring and 10 weeks in the summer. Typically, students sign up for a three-credit internship and work 15 hours per week.

MTSU's program is offered only to seniors, and students are limited to six internship credits or two semesters.

According to Kaneal Alexander, who heads Belmont's internship and co-op programs, Belmont places up to 70 interns in music industry positions during fall and spring semesters and up to 30 during summer sessions. That's approximately 170 each year. Belmont's program encourages sophomores, juniors, and seniors to partic-

ipate in its program, though freshmen are occasionally enrolled in it. At Belmont, interns must work a minimum of 10 hours per week to receive two hours of college credit, 12 hours for three credits, and 15 hours for four credits with a maximum of six intern credits available. The school is located three to five minutes from most Music Row operations.

Combined, Trevecca and Vanderbilt are responsible for approximately 20 intern placements in the music community each year.

According to Steve Farnsley, director of Trevecca's Music Business program, the school helps place up to 10 students each year with music-related companies. To earn two credit hours, Trevecca students are required to work 10 hours per week for one semester or the equivalent thereof. For four hours of credit, students must work 15 to 20 hours each week for one semester or the equivalent.

Vanderbilt neither offers a "music business" program nor a formal internship program. However, according to Steve Stone of Vanderbilt's placement office, students are encouraged to "take it upon themselves to go out and find meaningful summer work."

A representative from Fisk Univ. says the institution has no intern placements in the music industry, and no one at Tennessee State Univ. could be reached for comment.

If 300 interns were paid \$5 an hour, worked 15 hours per week for the 40 weeks schools are in session, they would earn \$900,000. However, these figures do not fairly represent the contributions interns make to the music industry. Most students spend more than 15 hours a week on the job. Additionally, many students adjust their schedules to accommodate the working world, beginning their service before the semester starts or continuing after it ends.

Interns handle a variety of jobs from skilled to semiskilled. It is safe to assume that interns' loyalty and education would perhaps make them worth \$10 an hour. At that rate, in-

terns regularly "contribute" about \$1.8 million annually to the music-business economy in Nashville. In other words, Nashville companies "save" that amount each year in labor costs.

Most interns are not paid, although some companies provide gas money or other perks. The industry provides its help and support of the intern programs with guest speakers and accessible professional expertise in the recording field.

Internships have resulted in a number of jobs for graduates of the recording industry programs, some of whom already hold leadership positions in the music community. Some of these former interns and their current positions:

Chuck Gannaway, studio manager at Castle Recording; Mark Carter, publicist, The Dick Beacham/Mark Carter Agency; Melinda Newman, music video editor/album reviews co-editor, Billboard; Erin Morris, manager media relations, RCA Records/Nashville; Fletcher Foster, director, national publicity, Arista/L.A.; Danielle Carter, programming assistant, TNN; Stephen Day, VP, MCA Music Publishing; Allison Smith, director of licensing, BMI, N.Y.; Shelby Kennedy, associate director, membership relations, ASCAP; Anthony Von Dollen, A&R coordinator, Arista/Nashville; Mike DeMonico, president, Milk and Honey Records; Chris Palmer, director of alternative artists, Warner Bros. Records; Trisha Yearwood, recording artist on MCA Records; Tim Smith, VP, Copyright Management Inc.; Brent King, independent engineer and part owner in Omni Sound and Quad recording studios; Gary Musick, president of Gary Musick Productions; Craig Currier, president, Spatz Productions, and faculty member, Belmont College; John Whelan, VP of J.S. Brock Music; Cary Ryan, operations coordinator, Reunion Records; Michelle Myers, associate director of marketing, MCA Records/Nashville.

Country: No 'Rebel' Yell For Teens? Those Cheatin' Hearts Always Mend Their Ways

TUNES FOR TOUGHS: A friend from a local drug rehab center tells Scene that teenagers there seem to be very much of a common pattern, sporting the leather, spiked hair, and fierce tattoos that make metalheads so identifiable and charming. The twist, though, is that they're often overheard singing country music. Their favorites, he says, are "Men," a male-mangling tune the young women belt out with ominous glee, and "Friends In Low Places," a chest-beating proclamation for the lads.

What message, if any, does this bit of data convey to those who sell country music? Well, it may be that to captivate rebellious youth, the music must have an element of rebellion in it as well.

Country music is frequently rough and rowdy, but it is seldom rebellious—not in the sense of challenging traditional values and customs. The hard-living honky-tonker, for example, contextually "apologizes" for his or her actions, either by portraying them as harmless pressure-relieving devices or by paying for them with hangovers and heartaches. The cheater invariably learns the error of his or her ways and is thus safely domesticated or else forced to suffer a great and painful loss. Children in country music may go their own headstrong ways, but they always discover that they should have heeded the counsel of their much wiser parents.

Few country songs present hedonism or self-expression as ideals. They permit one to test tradition but not to trash it. These are cautious, equivocating tendencies no self-respecting youth wants to put up with—much less sing about. NSAI, please note.

CORRALLING THE MAVERICKS: MCA Records put out a wall-to-wall welcome mat for the Mavericks when that Miami-based group did its Nashville showcase May 15. Not only did the label (with the help of MCA Music) pick up the tab for the event, but its executives and artists attended en masse. On hand were label chief **Bruce Hinton**, executive VP and head of A&R **Tony Brown**, director of A&R **Renee Bell**, and MCA Music's VP/GM **Stephen Day**, as well as artists **Patty Loveless**, **Mark Collie**, and **Terry McBride** (McBride & the Ride). Brown declared that the Mavericks were "cool," an assessment the audience echoed. Among the non-MCA folks casing the action were **Emmylou Harris**, **Kevin Welch**, Capitol Nashville's **Jerry Crutchfield** and **Ray Pillow**, RCA's **Randy Talmadge**, Sony/Tree's **Tracy Gershon** and **Walter Campbell**, Warner/Chappell Music's **Tim Wipperman**, Zomba Music's **Mike Hollandsworth**, Hayes Street Music's **Pat Halper**, producers **Steve Fishell** and **Mark Wright**, and music lawyers **Ken Levitan** and **David Wykoff**. So far, the band remains unsigned—but confident.

POPOVICH PUMPED: Steve Popovich, who used to head Mercury Records' Nashville division, says he is giving some thought to reviving his Cleveland International label, possibly in Music City. Fueling his enthusiasm is the unflagging success of Meat Loaf's "Bat Out Of Hell" album, which was originally issued on Cleveland International and then picked up by Epic.

Although it came out in 1977, "Bat Out Of Hell" continues to sell steadily. It has been certified for U.S. sales of 6 million and holds the No. 3 spot on Billboard's Top

Pop Catalog Albums chart. Earlier this year, the album went top 5 in Australia, and Popovich estimates its worldwide sales at 17 million.

On top of all this, Sony is preparing to release in the U.S. Meat Loaf's "Hits Out Of Hell" compilation video that came out several years ago in the U.K.

Such activity, Popovich asserts, confirms his ear for the commercial—and, better still, is providing him the wherewithal to do something about it. Cleveland International scored big in country, too, with hit albums by **B.J. Thomas**, **Slim Whitman**, and the **Rovers**.

MAKING THE ROUNDS: Maypop Music's **John Jarrard** recently trekked to New York to co-write with singer/actor **John Schneider**. Jarrard co-wrote Schneider's 1985 No. 1 hit, "What's A Memory Like You (Doing In A Love Like This)". . . A series of benefit concerts in St. Charles, Ill., raised more than \$142,000 for the families of the Reba McEntire troupe, whose members died in the March 16 airplane crash. Performing for the cause were **Merle Haggard**, **Lorrie Morgan**, **Lee Greenwood**, **Janie Fricke**, **Charlie Daniels**, **Kathy Mattea**, and **Sawyer Brown**. . . **Burt Reynolds** paid homage to country music when his one-man stage show came to Nashville May 17. He used music by **Tammy Wynette** to warm up the audience before the curtain opened, and he brought **Minnie Pearl** and **Don Williams** on stage to pay tribute to them during the show. Reynolds assured the audience he would not sing to them during the evening, a promise met with sighs of relief by those who recalled his one and only charted single, "Let's Do Something Cheap And Superficial."

Rhino Records' new "Incredible Collections" campaign to spotlight its reissues will embrace country albums by Haggard, **Tennessee Ernie**, **Lefty Frizzell**, and **Jimmy Rodgers**. . . **Marilyn Sellars**, who came from nowhere in 1974 to score the top 20 country hit "One Day At A Time," is back with a new album on the Tyrol Hills label, "Love Lifted Me."

MARK YOUR CALENDAR: **B.B. Watson**, the flagship act on RCA's still-unnamed sister label, will per-

(Continued on page 48)



by Edward Morris

NEA Slates 14 Showcase Acts Will Perform At Inaugural Event

NASHVILLE—The Nashville Entertainment Assn. has picked 14 acts to participate in its first Music City Music showcases, June 6-7 at 328 Performance Hall. According to the NEA, which also sponsors the annual Extravaganza showcase for noncountry talent, the event will enable the acts to solicit the attention of producers, managers, talent agents, and A&R reps. The acts chosen were required to join the NEA and pay a \$200 fee.

Several of the selected artists have already gained some visibility in the industry, either through recording or songwriting. Ed Hunnicutt, one of the Nashville entries, recorded briefly for MCA Records in the early '80s. Dave Gibson, also from Nashville, has written such hits as "If It Don't

Come Easy" and "Jukebox In My Mind." Kacey Jones, now living in Los Angeles, was a member of the short-lived MCA comedy act Ethel & the Shameless Hussies. The Hollanders, Lynchburg, Va., record for the VCA label and have had two videos programmed on Country Music Television.

The other Nashville-based acts are Diane Lauren, Russ Roberts, demo singer Joy White, and songwriter Michael Woody.

The remaining, out-of-town, artists are the Carter Brothers, High Point, N.C.; Lariat, Dallas; Jeannie Marie, Englewood, Colo.; Brent Ronen, Kansas City, Mo.; Lance Strode, Memphis; and Trouble Shooter, Excelsior, Minn.

Billboard®

FOR WEEK ENDING JUNE 1, 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	2	1	GARTH BROOKS ▲ ³ CAPITOL 93866* (9.98)	NO FENCES	36
2	2	6	2	GARTH BROOKS ▲ CAPITOL 90897* (9.98)	GARTH BROOKS	107
3	3	1	1	DOLLY PARTON COLUMBIA 46882*/SONY (9.98)	EAGLE WHEN SHE FLIES	9
4	4	3	3	THE KENTUCKY HEADHUNTERS MERCURY 848 054* (9.98)	ELECTRIC BARNYARD	6
(5)	NEW ►		5	ALAN JACKSON ARISTA 8681* (9.98)	DON'T ROCK THE JUKEBOX	1
6	5	4	1	CLINT BLACK ▲ RCA 52372 (9.98)	PUT YOURSELF IN MY SHOES	28
7	6	8	2	REBA MCENTIRE ▲ MCA 10016 (9.98)	RUMOR HAS IT	36
8	7	5	4	GEORGE STRAIT MCA 10204* (9.98)	CHILL OF AN EARLY FALL	8
9	8	23	8	HANK WILLIAMS, JR. WARNER/CURB 26536*/WARNER BROS. (9.98)	PURE HANK	4
10	9	9	4	ALAN JACKSON ▲ ARISTA 8623 (8.98)	HERE IN THE REAL WORLD	63
11	10	13	5	THE JUDDS ● CURB/RCA 52070*/RCA (9.98)	LOVE CAN BUILD A BRIDGE	35
12	11	18	3	TRAVIS TRITT ● WARNER BROS. 26094* (9.98)	COUNTRY CLUB	62
13	12	7	5	VINCE GILL MCA 10140* (9.98)	POCKET FULL OF GOLD	10
14	13	32	13	PIRATES OF THE MISSISSIPPI CAPITOL 94389* (9.98)	PIRATES OF THE MISSISSIPPI	42
(15)	17	25	12	DOUG STONE EPIC 45303*/SONY (8.98 EQ)	DOUG STONE	59
16	16	12	7	DWIGHT YOAKAM REPRISE 26344*/WARNER BROS. (9.98)	IF THERE WAS A WAY	28
17	14	11	2	THE KENTUCKY HEADHUNTERS ▲ MERCURY 838 744 (8.98 EQ)	PICKIN' ON NASHVILLE	81
18	20	15	2	VINCE GILL ● MCA 42321 (8.98)	WHEN I CALL YOUR NAME	73
19	15	10	9	KATHY MATTEA MERCURY 846 975* (9.98)	TIME PASSES BY	8
20	21	30	20	LORRIE MORGAN RCA 30210-4* (9.98)	SOMETHING IN RED	5
21	18	20	3	ALABAMA ● RCA 52108* (9.98)	PASS IT ON DOWN	51
22	19	14	1	CLINT BLACK ▲ ² RCA 9668 (8.98)	KILLIN' TIME	107
23	22	22	1	RICKY VAN SHELTON ▲ COLUMBIA 45250/SONY (8.98 EQ)	RVS III	70
24	24	17	1	RANDY TRAVIS ● WARNER BROS. 26310* (9.98)	HEROES AND FRIENDS	35
25	23	36	1	THE JUDDS ▲ RCA/CURB 8318 /RCA (8.98)	GREATEST HITS	145
26	26	29	5	KEITH WHITLEY ● RCA 52277* (9.98)	GREATEST HITS	40
(27)	34	31	27	BILLY DEAN SBK 94302*/CAPITOL (9.98)	YOUNG MAN	7
28	27	19	5	K.T. OSLIN ● RCA 52365* (9.98)	LOVE IN A SMALLTOWN	27
29	31	28	24	AARON TIPPIN RCA 2374* (9.98)	YOU'VE GOT TO STAND FOR SOMETHING	16
30	30	21	17	PAUL OVERSTREET RCA 2459* (9.98)	HEROES	16
31	25	58	25	CHARLIE DANIELS EPIC 46835*/SONY (9.98)	RENEGADE	3
32	29	27	8	KATHY MATTEA ● MERCURY 842 330* (8.98 EQ)	A COLLECTION OF HITS	38
33	32	24	24	RONNIE MILSAP RCA 2375* (9.98)	BACK TO THE GRINDSTONE	9
34	28	16	16	THE FORESTER SISTERS WARNER BROS. 26500* (9.98)	TALKIN' 'BOUT MEN	7
35	33	26	12	MARK CHESNUTT MCA 10032* (9.98)	TOO COLD AT HOME	32
36	35	34	11	HANK WILLIAMS, JR. WARNER/CURB 26453*/WARNER BROS. (9.98)	AMERICA (THE WAY I SEE IT)	31
37	38	59	18	TANYA TUCKER CAPITOL 91821* (9.98)	TENNESSEE WOMAN	40
38	37	—	7	DAN SEALS CAPITOL 48308 (4.98)	THE BEST	70

THIS WEEK	LAST WEEK	2 WKS AGO	PEAK POSITION	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	WKS. ON CHART
39	36	41	1	GEORGE STRAIT ▲ MCA 6415 (9.98)	LIVIN' IT UP	52
40	39	39	37	PAM TILLIS ARISTA 8642* (8.98)	PUT YOURSELF IN MY PLACE	15
41	41	45	41	THE OAK RIDGE BOYS RCA 3023-4* (9.98)	UNSTOPPABLE	5
(42)	50	44	32	RONNIE MCDOWELL CURB 77414* (9.98)	UNCHAINED MELODY	16
43	43	60	1	RANDY TRAVIS ▲ WARNER BROS. 25988 (9.98)	NO HOLDIN' BACK	85
44	42	43	11	SHENANDOAH COLUMBIA 45490/SONY (8.98 EQ)	EXTRA MILE	51
45	44	61	19	CARLENE CARTER REPRISE 26139*/WARNER BROS. (9.98)	I FELL IN LOVE	38
46	40	57	6	LORRIE MORGAN ● RCA 9594 (8.98)	LEAVE THE LIGHT ON	102
47	47	—	2	REBA MCENTIRE ● MCA 8034* (8.98)	REBA LIVE	86
48	46	38	23	JOE DIFFIE EPIC 46047*/SONY (8.98 EQ)	A THOUSAND WINDING ROADS	32
49	49	62	31	SHELBY LYNNE EPIC 46066*/SONY (8.98 EQ)	TOUGH ALL OVER	40
50	48	49	27	LEE GREENWOOD MCA 42219 (8.98)	GREATEST HITS VOLUME TWO	39
(51)	53	75	51	MCBRIDE & THE RIDE MCA 42343* (9.98)	BURNIN' UP THE ROAD	3
52	45	33	22	MIKE REID COLUMBIA 46141*/SONY (9.98 EQ)	TURNING FOR HOME	15
53	52	42	20	MARTY STUART MCA 10106* (9.98)	TEMPTED	16
54	51	35	12	PATTY LOVELESS MCA 6401 (9.98)	ON DOWN THE LINE	52
55	57	67	25	TEXAS TORNADOS REPRISE 26251*/WARNER BROS. (9.98)	TEXAS TORNADOS	41
56	56	63	6	RESTLESS HEART RCA 9961 (8.98)	FAST MOVIN' TRAIN	61
(57)	69	—	57	LEE GREENWOOD CAPITOL 95541* (9.98)	A PERFECT 10	2
58	55	48	27	CHET ATKINS & MARK KNOPFLER COLUMBIA 45307*/SONY (8.98 EQ)	NECK & NECK	31
(59)	71	68	51	RAY KENNEDY ATLANTIC 82109 (9.98)	WHAT A WAY TO GO	23
60	60	73	26	SAWYER BROWN CURB/CAPITOL 94259*/CAPITOL (9.98)	GREATEST HITS	35
61	61	—	2	K.T. OSLIN ▲ RCA 8369 (8.98)	THIS WOMAN	112
62	67	46	46	MARK O'CONNOR WARNER BROS. 26509* (9.98)	THE NEW NASHVILLE CATS	4
63	58	55	21	VERN GOSDIN COLUMBIA 45409/SONY (8.98 EQ)	10 YEARS OF GREATEST HITS	39
64	59	53	22	MARY-CHAPIN CARPENTER COLUMBIA 46077*/SONY (8.98 EQ)	SHOOTING STRAIGHT IN THE DARK	31
65	54	64	25	MICHAEL MARTIN MURPHEY WARNER BROS. 26308* (9.98)	COWBOY SONGS	38
66	68	47	9	WAYLON JENNINGS EPIC 46104*/SONY (8.98 EQ)	THE EAGLE	46
67	66	—	66	BILL ANDERSON CURB 77436* (6.98)	BEST OF BILL ANDERSON	3
68	64	—	1	RICKY VAN SHELTON ▲ COLUMBIA 44221/SONY (8.98 EQ)	LOVING PROOF	120
69	70	—	13	PAUL OVERSTREET RCA 9717-1 (8.98)	SOWIN' LOVE	57
70	65	—	21	KENNY ROGERS REPRISE 26289*/WARNER BROS. (9.98)	LOVE IS STRANGE	28
71	62	52	26	SAWYER BROWN CURB/CAPITOL 94260*/CAPITOL (9.98)	BUICK	17
72	72	—	19	MARTY STUART MCA 42312 (8.98)	HILLBILLY ROCK	79
73	75	—	73	SOUNDTRACK RCA 2338-4R (9.98)	MY HEROES HAVE ALWAYS BEEN COWBOYS	2
74	63	—	6	SHENANDOAH ● COLUMBIA 44468*/SONY (8.98 EQ)	THE ROAD NOT TAKEN	96
75	74	—	2	THE CHARLIE DANIELS BAND ● EPIC 45316/SONY (8.98 EQ)	SIMPLE MAN	76

○ 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 1, 1991

Top Country Catalog Albums™

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)	GREATEST HITS	2
2	—	THE JUDDS RCA 2278-4* (3.98)	COLLECTOR'S SERIES	1
3	6	GEORGE STRAIT ▲ MCA 5567 (8.98)	GEORGE STRAIT'S GREATEST HITS	2
4	5	THE JUDDS ▲ MCA/CURB 5916-1/RCA (8.98)	HEARTLAND	2
5	3	THE CHARLIE DANIELS BAND ▲ EPIC 38795*/SONY (6.98 EQ)	A DECADE OF HITS	2
6	4	RANDY TRAVIS ▲ ⁴ WARNER BROS. 25568 (8.98)	ALWAYS & FOREVER	2
7	8	ALABAMA ▲ ³ RCA AHL1-4939 (8.98)	ROLL ON	2
8	10	VINCE GILL RCA 9814-4R* (4.98)	BEST OF VINCE GILL	2
9	11	GEORGE STRAIT ● MCA 42114 (8.98)	IF YOU AIN'T LOVIN' YOU AIN'T LIVIN'	2
10	7	GEORGE STRAIT ▲ MCA 42035* (8.98)	GREATEST HITS, VOL. 2	2
11	9	KENNY ROGERS ▲ LIBERTY 5112/CAPITOL (9.98)	TWENTY GREATEST HITS	2
12	14	REBA MCENTIRE ▲ MCA 2789 (8.98)	GREATEST HITS	2
13	15	REBA MCENTIRE ● MCA 6294 (9.98)	SWEET SIXTEEN	2

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	WKS. ON CHART
14	2	ANNE MURRAY ▲ ³ CAPITOL 46058* (7.98)	GREATEST HITS	2
15	12	ALABAMA ▲ ⁴ RCA AHL1-4229 (8.98)	MOUNTAIN MUSIC	2
16	13	THE JUDDS ▲ RCA/CURB AHL1-5319/RCA (8.98)	WHY NOT ME	2
17	16	THE JUDDS RCA/CURB MHL1-8515/RCA (8.98)	THE JUDDS - WYNONNA & NAOMI	2
18	18	ALABAMA ▲ ³ RCA 7170 (8.98)	GREATEST HITS	2
19	20	REBA MCENTIRE ● MCA 42134 (8.98)	REBA	2
20	17	PATTY LOVELESS ● MCA 42223 (8.98)	HONKY TONK ANGEL	2
21	19	DOLLY PARTON ▲ RCA 4422 (6.98)	GREATEST HITS	2
22	23	WAYLON JENNINGS ▲ ³ RCA AHL1-3378 (8.98)	GREATEST HITS	2
23	21	GEORGE STRAIT ▲ MCA 5913 (8.98)	OCEAN FRONT PROPERTY	2
24	—	ALABAMA ▲ ³ RCA AHL 1-4663 (8.98)	THE CLOSER YOU GET	1
25	25	RONNIE MILSAP ▲ ² RCA AAL1-3772 (8.98)	GREATEST HITS	2

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

IT'S A SIMPLE
EQUATION —

RUMOR HAS IT
+ RADIO
+ RETAIL

PLATINUM +



THANKS!



MCA
NASHVILLE

COUNTRY
CORNER

by Lynn Shults

Beginning in this issue, Lynn Shults, Billboard's country chart manager, will offer a weekly look at the stories behind the chart numbers.

NUMBER ONE: **Diamond Rio** continues the string of debut artists scoring on their first releases. "Meet In The Middle," produced by **Arista's Tim DuBois** and **Mike Powell** and written by **Chapin Hartford, Jim Foster**, and **Don Pfrimmer**, hit No. 1 in its 11th week on Billboard's Hot Country Singles & Tracks chart. Their debut album, titled "Diamond Rio," ships this week.

INSIDE THE TOP TEN: This week's most active records are **Garth Brooks'** "The Thunder Rolls" (10-8) and **Mark Chesnutt's** "Blame It On Texas" (6-5). The fact that TNN and CMT chose to ban Garth's video doesn't seem to be affecting his career, as this single, the album "No Fences," and concert ticket sales are all soaring with the eagles.

THE TOP 20 has five strong singles. The pack is being led by **Ricky Van Shelton's** "I Am A Simple Man" (27-20), followed by **Alan Jackson's** "Don't Rock The Jukebox" (22-16), **The Pirates Of The Mississippi's** "Feed Jake" (21-17), **The Judds'** "One Hundred And Two" (18-15), and, last but certainly not the least, **Randy Travis'** "Point Of Light" (17-14).

INSIDE THE TOP 50 we find more new artists making their marks with singles from debut albums. Leading the way is **Billy Dean** with the beautiful ballad "Somewhere In My Broken Heart" (38-29). Next in line is **McBride & the Ride's** "Can I Count On You" (28-26), closely followed by **Pam Tillis'** "One Of Those Things" (24-22), **Shenandoah's** "The Moon Over Georgia" (42-33), and **Reba McEntire's** "Fallen Out Of Love" (65-50).

DEBUTS FOR THE WEEK are led by the country's latest anthem from **Travis Tritt**, "Here's A Quarter (Call Someone Who Cares)" (57), **Earl Thomas Conley's** "Shadow Of A Doubt" (64), **Gene Watson's** "You Can't Take It With You When You Go" (67), and **Glen Campbell's** "Livin' In A House Full Of Love" (72).

LAST WEEK WAS a momentous one for Billboard, as the magazine introduced a revolutionary new concept for the Top Country Albums and Top Pop Albums charts. These charts are now based on point-of-sale information gathered from more than 6,000 locations across the U.S. This system of counting actual pieces sold is by far the most accurate measure of what actually takes place at the retail level. Naturally, the country chart is going through an adjustment period, as evidenced by the large number of re-entries (11) last week, as opposed to only one re-entry on this week's chart. (Most of the titles displaced last week moved to the new Top Country Catalog Albums chart.) The initial POS country chart contained 31 bullets because of all the new entries and re-entries. This week's chart has only six bullets. Meanwhile, the changeover on the Top Pop Albums chart has been highlighted by the strength of numerous country acts. A total of 34 country titles appeared on the Top Pop Albums chart last week, with **Garth Brooks** leading the way. His "No Fences" album is at No. 6 on this week's pop chart. In addition, eight country titles appeared last week on the new Top Pop Catalog Albums chart.

Miller Beer Lite-ing Up Clint Black's Tour

Sponsoring More Than 50 Dates On Current Jaunt

NASHVILLE—Miller Lite Beer has signed to sponsor a Clint Black tour of more than 50 dates for the 1991-92 season. The tour opened May 17 at the Redrocks Coliseum in Denver. Miller will not divulge the extent of its investment in the RCA artist's tour.

A Miller spokesman says plans are still being made for such details as onstage and venue signage and the precise nature of cross-promotions in the markets where Black will perform. However, he says there will be television commercials and radio tie-ins in most markets, as well as point-of-sale signs where Miller Lite is sold. Advertising for Miller's participation in the tour will be handled by the Leo Burnett agency in Chicago.

As a part of the deal, Black will be featured in Miller's "Think When You Drink" program.

NASHVILLE SCENE

(Continued from page 45)

form his first concert as a major-label act June 7 in Shreveport, La., opening for **Hank Williams Jr.** . . . On the same day, new Capitol Nashville recording artist **Chris LeDoux** will headline the Colorado Special Olympics in Fort Collins. . . . **Stack A Dollar Productions** will present the **Battle Of The Legends** blues festival June 8 at the Park West Outdoor Arena near Nashville. The bill boasts **Bo Diddley, Johnny Taylor, Bobby Rush, Billy Branch & the Son Of Blues, Johnny Jones & the Imperials, Sandra Wright & the Soul Kitchen, and the Nationals.** . . . Country Radio Broadcasters will hold a Monte Carlo Casino Party June 27 at Nashville's Union Station Hotel to raise money for its scholarship fund. . . . **Billy Edd Wheeler** and a staff of other prominent songwriters will conduct the **Great Smokies Song Chase And Performing Arts Workshop** July 30-Aug. 4 at Warren Wilson College, near Asheville, N. C.

SIGNINGS: **Razzy Bailey** to endorse Gibson Guitars and Nutri-System. . . . **The Marcy Brothers** to Atlantic Records. . . . **Mario Martin** to DPI Records.

Performances scheduled for the first leg of the tour are Birmingham Jefferson Coliseum, Birmingham, Ala., May 25; Mid South Coliseum, Memphis, Sunday 26; Mississippi Coliseum, Jackson, Miss., Wednesday (29); Civic Center,

Omaha, Neb., Friday (31); Rosemont Horizon, Chicago, Saturday (1); Roberts Coliseum, Evansville, Ind., June 2; Nutter Arena, Dayton, Ohio, June 6; Freedom Hall, Louisville, Ky., June 7; and the Arena, St. Louis, June 8.

NEW ON THE CHARTS

Hal Ketchum is Greenwich, New York (population 2,500), born and bred. So it's no wonder he can easily sing about a "Small Town Saturday Night."

That is the title of his single debut on Curb Records. The song entered Billboard's Hot Country Singles & Tracks chart four weeks ago and holds at No. 55 with a bullet this week.

Ketchum's picturesque Adirondack Mountain upbringing lends itself to his picture-painting lifestyle. Not only does he paint song pictures, he paints abstract wall art, as well.

Ketchum started out playing drums. By age 15 he was performing with a local R&B trio. He says his dad had to sign a permission slip to let him play in local clubs because he was under age. "It was a great sociology

lesson for me to sit back in a little beer joint behind a set of drums—I'd get four hours of the world going by," he notes.

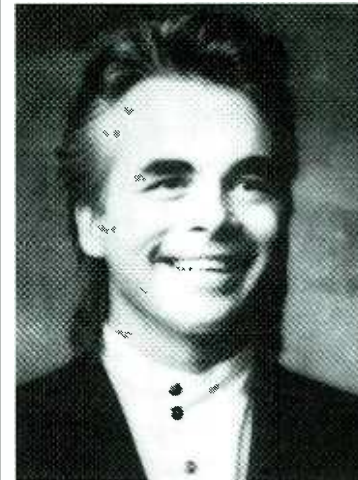
He relocated to Florida and continued playing drums while in hot pursuit of a full-time career in music. To keep bills paid, however, he started working as a carpenter's helper. "I built a lot of furniture during the '80s," he says.

In 1981, Ketchum moved to Texas, where he discovered a local dance hall that became a driving influence on his career. Ketchum explains: "I started going there regularly. On Sunday afternoons, they had great writers like Butch Hancock, Townes Van Zandt, and Lyle Lovett come in and play. It made me concentrate on playing guitar and writing songs—that place became a real school for me." Now, Ketchum plays there once in a while.

He recorded an album of original material in 1986 that was released by Watermelon Records in the U.S. and Line Records in Europe. He later signed a publishing agreement with Forerunner Music in Nashville and began recording demos and shopping for a record deal.

He signed with Curb Records last year. Ketchum's first Curb album, "Past The Point Of Rescue," was produced by Jim Rooney and Allen Reynolds. It was released May 7.

Ketchum is managed by Walt Quinn, Mighty Quinn Management, in Nashville. He is booked by Bobby Cudd of Monterey Artists in Nashville. **DEBBIE HOLLEY**



HAL KETCHUM

COUNTRY SINGLES A-Z

PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

- | | | | |
|--|--|---|--|
| 13 ARE YOU LOVIN' ME LIKE I'M LOVIN' YOU (WB, ASCAP/Sunstorm, ASCAP/Warner-Tamerlane, BMI/Foon Tunes, BMI) WBM | 63 HE COMES AROUND (Sony Tree, BMI/MCA, ASCAP/Gary Burr, ASCAP) | 2 IN A DIFFERENT LIGHT (Polygram, ASCAP/Ranger Bob, ASCAP/Sony Cross Keys, ASCAP/Songs Of PolyGram, BMI) HL | 60 PICTURE ME (Nickel Nugget, BMI/WB, ASCAP/Bamatuck, ASCAP) WBM |
| 50 BABY TAKE A PIECE OF MY HEART (Songs Of PolyGram, BMI/Rosker, BMI) HL | 37 HEROES AND FRIENDS (Sometimes You Win, ASCAP/All Nations, ASCAP/Don Schlitz, ASCAP/Almo, ASCAP) CPP/WBM | 43 I WONDER HOW FAR IT IS OVER YOU (Acuff-Rose, BMI) CPP | 39 POCKET FULL OF GOLD (Benefit, BMI) WBM |
| 69 THE BALLAD OF DAVY CROCKETT (Wonderland, BMI) HL | 4 HEROES (Scarlet Moon, BMI/Juniper Landing, ASCAP) CLM | 47 LET HER GO (Ha-Deb, ASCAP) CPP | 14 POINT OF LIGHT (Don Schlitz, ASCAP/EMI Blackwood, BMI/Bethlehem, BMI) CPP/WBM/HL |
| 21 BING BANG BOOM (Careers, BMI/Hugh Prestwood, BMI) HL | 73 HONKY TONK LIFE (Cabin Fever, BMI/Miss Hazel, BMI) WBM | 72 LIVIN' IN A HOUSE FULL OF LOVE (Al Gallico, BMI) | 27 RESTLESS (Cedarwood, BMI) HL |
| 5 BLAME IT ON TEXAS (Maypop, BMI/EMI Blackwood, BMI/Wrightchild, BMI) WBM | 56 HOPELESSLY YOURS (Sony Tree, BMI/Sony Cross Keys, ASCAP) HL | 45 LORD HAVE MERCY ON A COUNTRY BOY (Polygram, ASCAP/Ranger Bob, ASCAP) | 52 RIGHT NOW (Sylbee, ASCAP/Sovereign, ASCAP) |
| 48 BLUE MEMORIES (Irving, BMI/Littlemarch, BMI) CPP | 30 I AM A SIMPLE MAN (Rick Hall, ASCAP) | 19 ROCKIN' YEARS (Southern Gallary, ASCAP) CPP | 19 SCARS (Sony Cross Keys, ASCAP) HL |
| 26 CAN I COUNT ON YOU (Violet Crown, BMI/Blame, BMI) | 24 I'D LOVE YOU ALL OVER AGAIN (Mattie Ruth, ASCAP/Seventh Son, ASCAP) CPP/WBM | 64 SHADOW OF A DOUBT (Fame, BMI/Bobworld, BMI/Rick Hall, ASCAP) | 65 SHE DON'T KNOW SHE'S PERFECT (Bellamy Bros., ASCAP/Red Brazos, BMI/Urge, BMI) CPP |
| 68 COME A LITTLE CLOSER (Bar None, BMI) | 3 IF I KNOW ME (Music Corp. Of America, BMI/Jessie Jo, BMI/Dixie Stars, ASCAP/Brass & Chance, ASCAP) HL | 41 SHE'S A NATURAL (Grand Coalition, BMI/Maypop, BMI) WBM | 54 SHE'S IN LOVE WITH THE BOY (Warner-Elektra-Asylum, BMI/Rites Of Passage, BMI) CLM/WBM |
| 16 DON'T ROCK THE JUKEBOX (Mattie Ruth, ASCAP/Seventh Son, ASCAP/Tom Collins, BMI/Murrah, BMI) CPP/WBM | 28 (IF IT WEREN'T FOR COUNTRY MUSIC) I'D GO CRAZY (Millstone, ASCAP) | 55 SMALL TOWN SATURDAY NIGHT (Bait And Beer, ASCAP/Forerunner, ASCAP/Little Nemo, BMI/Bug, ASCAP) | 75 SOME KINDA WOMAN (Debaris, BMI/Ha-Deb, ASCAP) CPP |
| 18 DOWN HOME (Maypop, BMI/Warner-Elektra-Asylum, BMI/Mopage, BMI) WBM | 40 IF IT WILL IT WILL (Bocephus, BMI) CPP | 29 SOMEWHERE IN MY BROKEN HEART (EMI Blackwood, BMI/EMI April, ASCAP/Lion Heated, ASCAP) CPP/HL | 30 THE SWEETEST THING (Carlooney Tunes, ASCAP/Chrysalis, ASCAP/BMG, ASCAP/2 Kids, |
| 24 DRIFT OFF TO DREAM (Sony Tree, BMI/Post Oak, BMI/Sony Songs, BMI/Edisto Sound, BMI) HL | 7 IF THE DEVIL DANCED (IN EMPTY POCKETS) (Texas Wedge, ASCAP/Sony Cross Keys, ASCAP) HL | | |
| 49 FALLIN' OUT OF LOVE (Paul Craft, BMI) | 44 I GOT YOU (Fame, BMI/Maypop, BMI) WBM | | |
| 42 FANCY (Northridge, ASCAP) CPP | 71 I KNEW MY DAY WOULD COME (Hookem, ASCAP/Blue Lake, BMI) | | |
| 17 FEED JAKE (Tom Collins, BMI) CPP | 70 I MUST HAVE BEEN CRAZY (Warner-Tamerlane, | | |
| 53 GET RHYTHM (House Of Cash, BMI) CLM | | | |

International Spotlight

WHERE HAS ALL THE TALENT GONE? It's All Around Us

By MAURICE OBERSTEIN
Chairman-elect of the British Phonographic Industry

What we in the British music industry are missing so far in the '90s is a focus: an umbrella under which we can put the talent we are recording and the artists we are helping to develop.

In the '60s, there was Liverpool and the Beatles. In the '70s, there was punk. In the '80s, there was nothing—no discernible music style, no style of clothes, nothing. The kids had nothing with which they could identify, unlike the previous generation, who had their music, their clothes, their hairstyle.

Today we all dress in jeans, from six to 60. There is no protest, no mood of righting the wrongs of the world.

Only when these elements come together in song—like those of Bob Dylan, Pete Seeger, Woody Guthrie—and when minorities (be they black or Irish or whatever) produce their music, will it all stop appearing gray to the outside world. That's the spark which is lacking: something to get up and shout about.

So because that's missing in the present, we overlook the fact that, in the past, individual artists were what it was really all about, that it was not about a single style of music—and that the bands were all identical except in name. Thus, we have a people problem today, not a talent-shortage problem.

Bands like the Happy Mondays, House Of Love, Wonderstuff, Inspiral Carpets, and the Charlatans are acts who will light up the '90s. As an American in Britain, I have found that it's part of the culture to enjoy wallowing in despair. The British do that as a reason to suddenly produce the Dunkirk spirit and save themselves from despair.

I don't think it's nearly as bad as people seem to believe. Just look at the charts in mainland Europe and the rest of the world, and you'll see that they are full of new, British-made bands. Where has all the talent gone? It's all around us.

What has happened in the late '80s is that American bands have started to do things for the American audience which the British bands cannot, because of their background. American rap acts have taken a significant share of the Billboard charts, for example.

However, I'm not anxiously awaiting the next album by M.C. Hammer or Vanilla Ice, and I wonder whether the market is—at least in terms of the development of American artists. I'm old-fashioned enough to believe that Whitney Houston and Oleta Adams are what it's all about. On this side of the Atlantic, the same can be said of Sinéad O'Connor and Cathy Dennis and George Michael.

We have just seen figures published of overseas earnings by British businesses, and the U.K. record industry is placed third. That's a pretty inspiring position, when you consider it competes with the car industry, television, electronics and so forth.

There has to be a correlation. Travelers come to Britain because they are sold Britain by British music. They come to London to see the Andrew Lloyd Webber shows and "Les Misérables." They get the sound and feel of Britain from the music the British make, and they understand a standard of culture which stretches from Dire Straits and Phil Collins to Nigel Kennedy, Yehudi Menuhin and probably the biggest Grammy-winner of all, Sir Georg Solti.

The British record industry is important to Britain, and its message is heard all over the world. With a focus, it will be heard even louder.



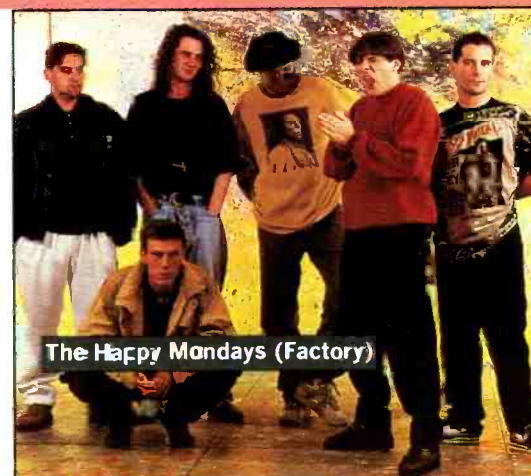
Deacon Blue (Sony)



Seal (ZZT/WEA)



Cathy Dennis (Polydor)



The Happy Mondays (Factory)



Betty Boo (Rhythm King)



Londonbeat (Anxious/BMG)



The Art of Sight & Sound.

1991.

Sony Music Entertainment (UK) Limited

This new music survey features a cross-section of developing artists signed in the U.K. to major labels and key independents. All release dates refer to U.K. availability. Most of these artists and projects should see U.S. and worldwide release in due course, but check with your local label. This report was prepared exclusively for *Billboard* by Kim Berley, a London-based music writer.

ONE IF BY LAND, TWO IF BY SEA A Guide to New Music From Britain

Papa Dee (Arista)



A&M RECORDS

1. HEARTLAND (Worldwide)

Management: Handle Artists

Signed to A&M in 1989. A melodic quintet with vocalist Chris Ousey and guitarist Gary Sharpe writing the band's material. Their debut album, "Heartland," March in the U.K. Later this year supporting Jagged Edge on tour, and going it alone with a series of club dates before the end of 1991.

2. MILLTOWN BROTHERS (Worldwide)

Management: Tim Paton

New Pop with a dash of the Byrds. From Colne in Lancashire, together since school days. Originally based around brothers Matt (vocals) and Simon (guitar) Nelson, James Fraser (bass), Nian Brindle (drums) and Barney James (keyboards). Signed to EMI Music, recording their debut EP, "Coming From The Mill," 1989. A&M signed them 1990; March album debut, "Slinky."

3. RAPPIN IS FUNDAMENTAL (Worldwide)

Management: c/o A&M Records

This threesome from Brooklyn grew up together and started performing to entertain their friends. Anthony Mosley, aka AB Money\$, is vocalist, dancer and lyricist; Osten Harvey, aka Easy Mo Bee, is hot on production; and Darron Strand, or JR, is baritone/lyricist. They propagate the doo-hop sound—a combination of hip-hop and doo-wop. Album, "Rappin Is Fundamental: The Doo-Hop Legacy," released in April.



Banderas (London)

ARISTA RECORDS

1. PAPA DEE (Worldwide excluding Scandinavia)

Management: c/o Arista Records

Born and raised in Sweden, Papa Dee performed in a local band, Beating About The Bush. His inspiration came from the English reggae scene as well as speedrappers and dub poets. Met Telegram Records producer Magnus Frykberg and released a single, "Let The Music Play," followed up by another, "Microphone Poet," with Rob 'n Raz. Added the rap to Titiya Cherry's first U.K. release "After The Rain" while netting his own deal with Arista 1989. His first album, "Letting Off Steam," released May.

2. AZIZI (Worldwide)

Management: c/o Arista Records

Azizi—African word means precious—are two Londoners, Nancy Williams and Eileen McKay, who met at school and cut their teeth on the session circuit. Working with co-writer/producer Alun Lane, their demos were soon snapped up by Arista. Their music is a blend of house, hip-hop, R&B and reggae. First single, "Midnight Lover," released in April.

3. ALISON LIMERICK (Worldwide)

Management: c/o Arista Records

Alison trained as a dancer at the London School of Contemporary Dance and worked with the Ballet Metropolis for ILEA in addition to various choreographers. As a session singer, she has performed with Pete Murphy, the Style Council and This Mortal Coil, among others, and appeared in a wide range of musicals. Signed to Arista 1990. "Where Love Lives" re-released March 18, produced by Lati Kronlund. Second single later in year.

ASSOCIATED VIRGIN LABELS (AVL)

1. TEMPER TEMPER Ten Records (Worldwide)

Management: Rovea Cardiel

Duo, Eric Gooden and Melanie Williams, formed the band Adventure in the mid-1980s. When the band split, the pair continued to write songs and were discovered by Geffen. With a new name, No Sovereign, they released a single, "Showdown," in the U.K. Signed to Ten Records in 1990 and became Temper Temper. A rich fusion of funk and rock, Temper Temper's first single on Ten, "Talk Much," came out in February, album followed

in April.

2. DEFINITION OF SOUND

(Circa Records, worldwide via Virgin)

Management: Chris Barstow at Tall Story Management

Definition Of Sound are Kev Won and the Don. Their music is a blend of hip-hop, rap, soul, and dance. The pair met three years ago and came to attention as Top Billin'. Close to a deal with Rhythm King, they went with the now defunct Dance Yard label which released "Naturally" and "Straight From The Soul." In October 1989 they signed a one-off singles deal with Phonogram. In July 1990 they signed to Circa Records. Album later in year.

3. LAVINE HUDSON Ten Records (Worldwide)

Management: Marshall Arts

Signed to Ten in 1990 after a period with Virgin in the late 1980s. Luxurious soul/gospel diva. First album on Ten released May, "Between Two Worlds."

4. BIG LIFE

Management: Lisa Horan

Formed in 1985. Current lineup is a three-piece. Music is fusion of Latin/jazz with studio gadgetry. In 1989 club hit "APB" plus two singles in Giles Peterson's Acid Jazz label. Signed to Big Life 1990. Album "The Apple" released May.

5. A MAN CALLED ADAM (Worldwide)

Management: Lisa Horan

Formed in 1985. Current lineup is a three-piece. Music is fusion of Latin/jazz with studio gadgetry. In 1989 club hit "APB" plus two singles in Giles Peterson's Acid Jazz label. Signed to Big Life 1990. Album "The Apple" released May.

6. THE ORB (Worldwide)

Management: Adam Morris of Wau! Mr Modo Records.

Dance outfit formed 1988. Track on Wau/Gee Street album in 1988 under the name Tripping On Sunshine. Various releases and band split. Alex Peterson carried on with the name. In 1990 signed to Big Life. Album "Adventures Beyond The Ultraworld" April 15 1991.

7. CHRYSALIS RECORDS

Management: Steve Fagnoli

Karl Wallinger is the driving force behind World Party. In his previous incarnation with Ensign signing the Waterboys, which he joined in 1985, he helped shape two albums. Last year on tour in the U.K., Europe, U.S. and Canada. Single, "Thank You World," out in the U.K. in May.

8. KENNY THOMAS Cooltempo Records (U.K. and Europe)

Management: Steve Finan

North Londoner, started singing in church. His influences include Marvin Gaye, George Duke, Herbie Hancock and Rick James. Signed to Chrysalis in May 1990. Debut single, "Outstanding," was produced by Richie Fermie and Glen Gunner.

9. MONIE LOVE Cooltempo Records

(Worldwide, excluding the U.S.)

Management: Steve Finan

British rapper Monie Love has spent the last year living and working in New York with acts including the Jungle Brothers and De La Soul. Over the last two years she has released four singles and in August 1990 her first album, "Down To Earth," went out. At the end of March 1991, Monie Love brought out her version of "Ring My Bell," which also featured Adeva.

10. EMI RECORDS

Management: Mike Collins

1. BLUR Food Records (Worldwide)



EMF (EMI)

Blur spent their salad days gigging in Colchester and in 1989 the three became four with the addition of bass player Alex James. The band signed to Food in March 1990 and in October they unleashed their first single, "She's So High I Know." Debut album out May.

2. EMF Parlophone

(Worldwide through EMI U.S.A.)

Management: Linda Obadiah and Abbo at Bedlam Management

Two Top 10 singles, "Unbelievable" and "I Believe," the five lads from the Forest of Dean signed to EMI last year after a brief stint with the Big Cat label. A mix of dance and pop, the band released their debut album in April 1991.

3. RPLA (Worldwide)

Management: Unconfirmed

RPLA—no one has come clean on the acronym yet—are a rock band whose first single, "Unnatural Woman," came out April, to be followed by a second in June. First album due in July, and they are currently making a name for themselves on the live scene.

EAST WEST RECORDS

1. FIVE THIRTY (Worldwide)

Management: Pete Hawkins

A three-piece from London, Five Thirty signed to East West last year. Their first single, "Abstain," was a low-key affair. In April 1991, they released "Thirteenth Disciple" and in May their first album came out.

2. THE FAT LADY SINGS (Worldwide)

Management: Davide Stopps

The Fat Lady Sings are well known in Ireland. In 1986, they released their first single "Fear And Favour/Wishing Well" on the indie label Good Vibrations. In May 1990 they signed to East West. Their debut was an EP, "Man Scared," which appeared in October. In May/June, their folk/rock style showcased on first album.

3. KATHERINE E Label deal with Dead Good

Management: Unconfirmed.



The LA's (Go! Discs)



Top (Island)

An Italian "dance diva" who has been a name on the continent for year, Katherine E was picked up by East West early this year. Her first single, "I'm Alright," came out in March.

FACTORY COMMUNICATIONS (Records)

1. HAPPY MONDAYS (Worldwide, Elektra in U.S.)

Management: Nathan McGough

The Mondays are following up the success of their first album with a second, "Pills 'N' Thrills And Bellyaches," released at the end of 1990.

2. NORTHSIDE (Worldwide, Geffen in U.S.)

Management: Macca

Signed to Factory two years. New album released in May. Single, "Just This," came out April.

3. THE WENDYS (Worldwide)

Management: Phil Saxe

Signed to Factory in November 1990. Four guys from Edinburgh. First album came out in April, produced by Ian Broudie.

GO! DISCS

1. THE LA'S (Worldwide through PolyGram)

Management: Tommy McManaman and Rob Swerdlow

(Continued on page UK-4)

GUIDE TO NEW MUSIC

(Continued from page UK-3)

Formed in Liverpool back in 1987. Their first Go! Discs single, "Way Out," caused a few ripples but the second, "There She Goes," reached the Top 20 at the end of last year. Their first album, "The La's," came out in September 1990. Write all their own material.

2. THE SOUTHERNAIRES (Worldwide through PolyGram)
Management: Andy Franks

Debut single, "Cry," came out Feb. 18. Signed to Go! Discs at the beginning of 1990. A marriage between blues vocals of 16-year-old Sam Braithwaite with his former guitar teacher Paul Berrington's R&B guitar. Recorded an album in 1990 with producer Robin Millar, which came out in the spring of 1991.

3. THE TRASH CAN SINATRAS (Worldwide through PolyGram)
Management: Jim Monaghan

Five chaps from Irvine on the West Coast of Scotland. A boisterous guitar band, they signed to Go! Discs in 1988. In February 1990, they released a four-track EP, "Obscurity Knocks." In June 1990 their first album, "Cake," was released, recording at their own Shabby Road studios in Scotland. At the beginning of 1991, toured the U.S. Single expected summer 1991.

ISLAND RECORDS

1. SCREAMING TARGET Mango Records (Worldwide)
Management: Stephen King at Richochet

Formed by three former members of Big Audio Dynamite, Don Letts handles lyrics/vocals, Greg Roberts is drummer/programmer and Leo Williams is on bass. The first single, "Who Killed King Tubby"—a tribute to the late Jamaican producer—came out in November 1990. First album released May.

2. BLACK RADICAL MK II Mango Records (Worldwide)
Management: Mikey Roots and Hard Records.

Black Radical is London hip-hop further down the line. Before leaving school, he co-founded the label Bass Inc. In 1987, the label released "B Boys, B Wise." In 1988, Black Radical released "Monsoon" on 2 The Bone Records. In 1990, he took his songs to Mango and signed. March 25 release 12-inch "Sumarli" in U.K.

Crime And City Solution (Mute)

3. TOP Island Records (Worldwide)

Management: Mark Lewis

In March 1991 released first single in the U.K., "She's Got All The World." A three-piece from Liverpool, together for a year, signed to Island in fall 1990. Supported the La's and the Farm. Indie, poppy sound with a 1960s vibe.

JIVE RECORDS

1. SHASHA (Worldwide)

Management: General Saint

An 18-year-old from Birmingham. Soul/reggae. First single, "Bad Attitude," out in U.K. April 1991.

2. BRONSKI BEAT (Worldwide)

Management: The band

The group has been around for some years, previously with London Records; signed to Jive, fall 1990. New singer is Jonathan Hellyer. First Jive single, "Runaway," out December 1990. Second, "One More Chance," out U.K./Europe, March 1991. Possible third, "What More Can I Say." Now writing material for first Jive album.

LONDON RECORDS

1. BANDERAS (Worldwide)

Management: Vanda Rawlins

Banderas, Spanish for the flag, are Caroline Buckley and Silly Herbert. Worked with Jimmy Sommerville before forming their band. Herbert is a classically-trained musician. Both write. The first single, "This Is Your Life," came out in February and the album "Ripe" followed in March.

2. FLOWERED UP (Worldwide)

Management: Des Penney

Flowered Up have already notched up a loyal following. They come from the same niche as Happy Mondays. First single, "Take It," came out in March. First album released April 9.

Kirsty MacColl (Virgin)

3. THE COOKIE CREW frrr (Worldwide, PolyGram in U.S.)

Management: Mary McLennan

Two south London rappers, Debbie (MC Remedee) and Susan (Suzee Q). In 1987 put out a single "Females" on Rhythm King. In 1988 performed on the Beatmasters' "Rock Da House." Signed to frrr in 1988. First album, "Born This Way," released in 1989. Second album came out May.

MCA RECORDS

1. THE BLESSING (Worldwide)

Management: Robert Tauro

A five-piece steered by lead singer and primary writer, William Topley. Debut album, "Prince Of The Deep Water," released in the U.K. in April. Produced by Neil Dorfsman, who has worked with Dire Straits. Album later in 1991.

2. GOODBYE MR. MacKENZIE Radioactive Records (Worldwide)

Management: Deke Primo

From Edinburgh, Scotland. Main man is Martin Metcalf, who writes with drummer Derek Kelly. Signed to Capitol Records in 1988, single "The Rattler" in 1988. In 1989, first album,



"Good Deeds And Dirty Rags." Compilation "Fish Heads And Tails" released in 1989. Album "Hammer And Tongs" out in March 1991.

3. WHYCLIFFE

(Worldwide)

Management: Tim Andrews

Chesny Hawkes (Chrysalis)

A pure soul vocalist, writer, producer, mixer, with roots in Gospel music. Album, "Rough Wide," out April.

MUTE RECORDS

1. CRIME AND THE CITY SOLUTION (Worldwide, Elektra in U.S.)

Management: The band

Vocalist Simon Bonney writes much of the band's material. Based in Berlin, signed to Mute in various guises in 1985. LP "The Bride Ship" in 1989. Latest album, "The Paradise Discotheque" released in 1990. U.K. tour this year.

2. NITZER EBB (U.K., Geffen in U.S.)

Management: Steev Toth at Svengali

The core is Douglas McCarthy and Bonn Harris. They have been playing a brand of "rhythmic" minimalism since their teens. Played live and put out "Isn't It Funny How Your Body Works" on own label. In 1986 released "Let Your Body Learn" and signed to Mute in U.K., Geffen in U.S. In 1990 supported Depeche Mode on tour. EP "As Is" released in the U.K. May 7. Album due end of September.

3. MIRANDA SEX GARDEN (Worldwide)



The Boo Radleys (Rough Trade)

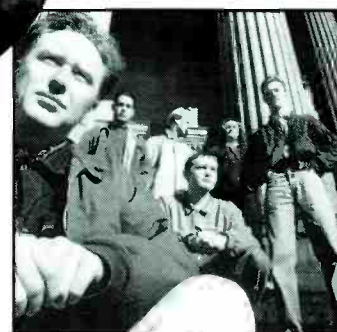
Management: Under negotiation

Discovered busking by Mute artist Barry Adamson. The three girls contributed to his soundtrack "Delusion." Signed to Mute in 1991. Debut single, "Gush Forth My Tears," released in U.K., April. Album, "Madra," May



Sha Sha (Jive)

35 Summers (RCA)



13. Between them, they play violin, piano, recorder, bagpipes, guitar.

PHONOGRAM RECORDS

1. OCEAN COLOUR

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Management: c/o

Phonogram

A four piece from Birmingham. Original band, the Fanatics, split in 1989. An abortive first single, "One Of These Days," was followed by dancefloor track, "Sway," released in the U.K., September 1990. EP is the next project. The Beatles and Neil Young are just two influences. Album in August.

2. OMAR Talkin' Loud

Management: c/o Phonogram

A soul musician, Omar, discovered rhythm at an early age. Classically trained. First single, "Mr. Postman," on indie label Kongo Dance. In 1988, next single "You And Me." In 1988 studied jazz at the Guildhall School of Music. In 1989 released "I Don't Mind The Waiting." Debut album, "There's Nothing Like

This," on Kongo, July 1990. New album scheduled for June.

3. INCOGNITO

Talkin' Loud

Management: c/o

Phonogram

At the heart of Incognito is Jean-Paul Maunick, aka Bluey. In 1980, his band Light Of The World released eponymous album. Band dissolved and he formed Incognito. Debut album in 1980,

The Blessing (MCA)

"Jazz-funk." Bluey moved into production, wrote two tracks for Maxi Priest's "Bonafide" album. Then resurrected Incognito with new musicians. Single, "Inside Life," March 1991. Album, same title, April.

POLYDOR RECORDS

1. POWER OF DREAMS (Worldwide)

Management: Conor Brooks at Kimble Management

Foursome from Dublin. Formed by brothers Craig and Keith Walker and Mick Lennox in 1988 and Ian Olney. November 1989 first single, "A Little Piece Of God" on indie label Setanta. In 1990 signed to Polydor. First album, "Immigrants, Emigrants And Me," July 1990. Toured with the Mission. EP released in U.K., March 1991.

2. THE WONDER STUFF

(Worldwide)

Management: David Alldridge.

Formed in 1986. Roots in the West Midlands. In 1987, two indie singles, "It's A Wonderful Day" and "Unbearable" on their own label, The Far Out Recording Company. End of 1987 signed with Polydor. In 1989 toured U.S. Single, April 1991; third album in the summer.

3. LITTLE ANGELS (Worldwide)

Management: Kevin Nixon at Song Management

Formed in 1988. Five young rockers from Scarborough, just out of school and signed to Polydor. First album November 1989, "Don't Pray For Me," with three singles, "Kicking Up Dust," "Radical Your Love" and "She's A Little Angel." February, released second album "Young Gods" in U.K. World tour 1991.

PWL RECORDS

1. PAUL VARNEY (Worldwide)

Management: Jeff Chegwin at Working Music

(Continued on page UK-8)



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Shortage of Bankable New Acts, Promoters Say

By HOWARD SHANNON

Record companies have to sign and develop new artists—but concert promoters and agents have to tour them. With many in the recording industry suggesting that the number of fresh faces has recently been at an alltime low, how does the live music community react?

Neil Warnock, managing director of The Agency, says hardly anyone in the industry sees a solid wave of bankable acts to "replace the dinosaurs."

He cites the Stones, Pink Floyd, Deep Purple, and the Beach Boys as his most successful acts of late. To shore up future business, he lists established bankables U2 and Simple Minds as sitting alongside newer artists Lisa Stansfield, Sinéad O'Connor, Transvision Vamp, and Faith No More.

"Lisa and Sinéad are two acts who have an ability to be around for as long as they want to sing," he comments. Faith No More is tagged as another band to follow in the footsteps of the Stones."

Warnock recognizes the principle of the "quick kill," though feels the term one-hit-wonder is unfair. While some acts are obviously likely going to be around for at best one or two tours, the promoter books them, in fairness to both act and management, to the best of his ability... "even if you don't think they'll ever mature."

He maintains an artist past two albums can work without a label album release. "But it is my policy that we work closely with labels, and make use of record releases. Both should unite on promotion."

Midland Concert Promotions (MCP) is credited as being the U.K.'s leading promoter. Says director Stuart Galbraith, "I hear people saying there aren't any quality acts working the system. If that's what they feel, then they aren't touring with the right people. There's still the regular turnover of good, solid musically talented artists coming through."

Using the conveyor-belt metaphor, he argues, "As a mature act falls off one end, so another comes on at the other. That process is still alive and will continue." Galbraith names Fatima Mansions and Goodbye Mr. McKenzie as "coming on."

On A&R, he recognizes that "99% of the time we promoters are dependent upon record companies, with maybe just a couple of times a year when we pick up an unsigned act and steer them towards a label."

International Talent Booking agent Dave Stacey works the cutting edge of new talent, often pre-label deals. He detects no decline in quality, citing the La's and Living Colour as future bankables.

"I think you would get incredibly bored as a booking agent if you only worked 'dinosaur' acts... there would be no excitement. It's a band's development that keeps the interest and adrenalin going. We look for growth in all areas of performance and songwriting."

Kennedy Street Enterprises managing director Danny Betesh is emphatic that it's the "over-40 brigade" who have been powering stadium and arena shows—"clearly fuelled by dinosaurs." His main success last year was with the Stones, David Bowie and Fleetwood Mac. Only Prince is named as a contemporary artist able to compete at that level.

Betesh sees "the odd newer act coming through," but fears they're not going to be of a caliber to maintain his current level of business. He pins his hopes on U2, Simply Red, and Simple Minds.

Betesh understands the quick-buck aspect of the one-hit wonder, but isn't personally much interested. "If I'm going with a new act, I hope I'm going with something that has a 10-year life." He adds, "I've realized my role is to try and invest in my own future. But the A&R aspect isn't in a promoter's hands. We don't choose the product, we don't have a lot of say in marketing the product."

Bandstand Entertainments managing director Paul Crockford says bands today are certainly much more interested in being around long-term. He cites as examples Manchester acts the Stone Roses, Happy Mondays and James. "Yet it's hard to tell if a band has longevity. I remember when concerts with George Michael were first mooted. It was a case of take the money and run, with him being categorized a pop act."

Crockford claims acts can actually bring transience on themselves, by insisting on, say, a debut gig at Wembley Arena with its 12,000 capacity. "You can't expect them at that stage to be polished and classy performers."

He says an agent's A&R role is limited to trawling through new acts already past that label deal hurdle. "You must always assume that a band is going to go for more than one tour. But you hedge your bets and look to make money on that first tour."



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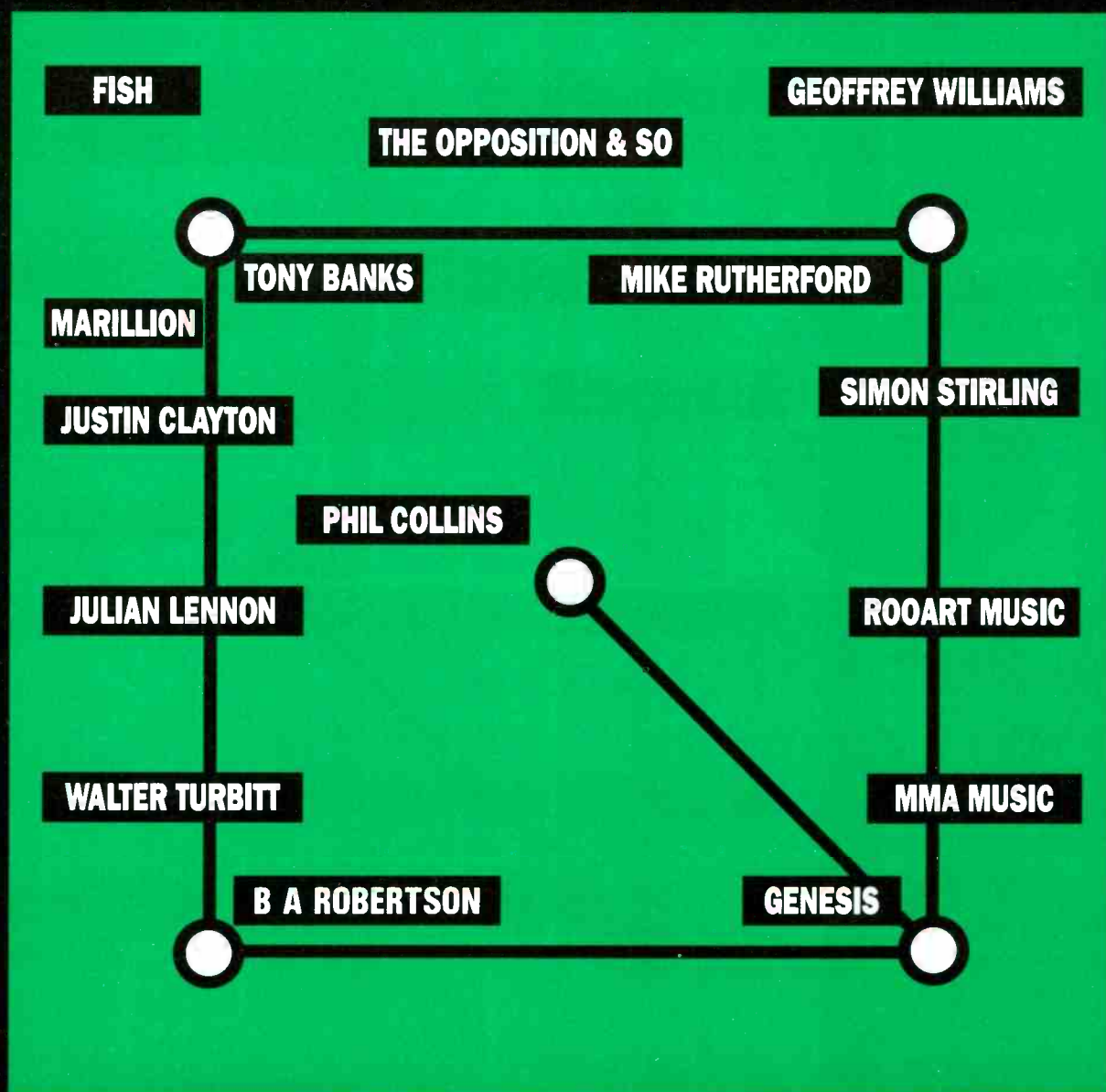
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Classical KEEPING SCORE



by Is Horowitz

VOICING NEW DIRECTIONS: Telarc Records got its operatic feet wet with wordless renditions of Wagner. Then it dipped a little more deeply with a recording of Act I of "Die Walküre" (with singers). But now the label is taking the plunge with its first complete opera.

The work is "The Magic Flute," and Telarc will record it in the U.K. in mid-July. Charles Mackerras will conduct the Scottish Chamber Orchestra, with a cast that includes Barbara Hendricks, June Anderson, Jerry Hadley, and Thomas Allen. James Mallinson will produce, with Jack Renner as engineer.

In a related move, this time in the field of operetta, Telarc will be recording "The Mikado" in September, with Mackerras and the Welsh National Opera Company.

And with the final three discs in Mackerras' survey of the Mozart symphonies due out in June, the label will box the complete set of 10 CDs in a retail set designed to sell at "about \$100."

On the crossover front, Erich Kunzel and the Cincinnati Pops begin recording their next Telarc album, "Down on the Farm," June 3, with an invited audience at the Music Hall urged to participate in a recorded sing-along. Roy Clark is guest performer on the program featuring concert arrangements of familiar country music.

TONNAGE TALES: When conditions are right, classical sales can confound all the experts. In the April 20 issue we reported that a week earlier London's "Three Tenors" and Deutsche Grammophon's "Spirituels" placed second and third, respectively, just behind R.E.M.'s "Out of Time," on a New York Tower store's best-seller list.

Now we hear from John Mandelker, president of Streetside Records, that in the same week RCA Victor's "The American Album" (Leonard Slatkin and the St. Louis Symphony) placed second in sales chainwide in the web's 21 stores—again behind R.E.M. Although he

didn't break out best sellers by store, Mandelker considers it likely that the Slatkin album "placed No. 1 in at least one of our stores."

And when was the last time anyone heard of the Brahms Violin Concerto selling more than 130,000 copies in just a few months after release. That's the figure claimed by EMI for its recent Nigel Kennedy recording of the concerto in the U.K. alone.

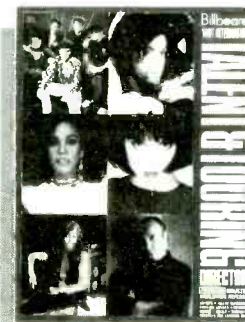
PASSING NOTES: Fanfare Records has signed Paul Freeman, music director of the Chicago Sinfon-

Telarc diving into the opera pool with 'The Magic Flute'

ietta, to a four-year agreement calling for the release of a minimum of 14 CDs. Label president Julian Rice says orchestras featured, in addition to the Chicago group, include the Mexican State Symphony and the U.K.'s Philharmonia. The latter orchestra and Freeman will be heard in yet another cycle of Mozart piano concertos, this with pianist Derek Han. Fanfare, incidentally, has extended its licensing deal with Intersound through 1994.

When Schwann's Opus catalog joined Musical America in the sale by ABC Consumer Magazines to the Rittman group earlier this year, it provided only a short resting place for the classical catalog. Now it has been sold again, this time to Larry Archibald's Stereophile magazine. Mark Fisher, based in London, takes over as publisher. Paul Crapo remains as editor.

Leon Botstein will replace Catherine Comet as music director of the American Symphony Orchestra next season ... Sixty-two entrants from 20 countries will be heard at the Gina Bachauer International Piano Competition, June 18-29 in Salt Lake City. Prizes worth more than \$100,000 will be awarded.



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Rhinoman Takes "Barbie" To Camelot. Rincon recording artist "Barbie" recently made an in-store appearance at a Camelot Music superstore in Milwaukee. Barbie was greeted by about 75 young female fans, each of whom received a poster with a personal message from her. Pictured with Barbie are Rhinoman Esa Katajamaki, left, who works the Midwest for Rhino, the distributor of Rincon; and Camelot store manager Kevin Hall.

Concrete Mktg. Cements Indie Net 'Chainwide' Promo Set With Labels

■ BY TRUDI MILLER

NEW YORK—Concrete Marketing, in an attempt to compete with major chains for labels' advertising dollars, is bringing together a network of independent retailers under a unified umbrella.

Bowing Saturday (1), the Concrete Retail Network will attempt to break hard rock and metal artists by uniting indie stores into an "independent chain." In doing so, the network will attempt to gain the same pricing and promotion advantages that major chains enjoy by giving indies strength in numbers. So far, 131 stores have signed up, says Bob Chiappardi, president of New York-based Concrete Marketing.

"As a marketing company, we've established ourselves with the independent and small chain stores, because they were the

guys that sold music by bands like Jane's Addiction and Soundgarden first," says Chiappardi. "We thought, if someone like Camelot can do a breaking-artist program with all their stores in sync across the nation, we could do it also."

Participating retailers set aside

Participating retailers set aside a section for the 'Concrete Corner'

a section of the store for the "Concrete Corner," which will spotlight six to 15 bands per month with sale prices, point-of-purchase material, and 10,000 free sampler cassettes. Concrete will also supply 20,000 posters that fold into magazines containing tour dates for artists participating in the program, a comic strip, and music news. Concrete has taken a full-page ad in RIP magazine, naming all the stores involved, and plans to put ads in local papers and national magazines, Chiappardi says. Retailers will also receive concert tickets and in-store-play copies.

June releases include Epic acts Mind Funk and Motorhead, Geffen bands I Love You and Tyketto, Metal Blade/Warner Bros. band Ignorance, and Impact/MCA group Contraband. July's promotion will include Bang Tango on Mechanic/MCA and Last Crack on Roadracer.

The labels pay \$6,000 to participate in the program; the stores join for free. Although Concrete is coordinating the program, the stores will still buy the featured albums from their usual suppliers. Labels benefit by a focused promotion that emphasizes their acts in stores where metal and alternative fans are likely to shop, says Chiappardi. In New York, for instance, participating retailers include Rock Asylum, Zig Zag Records,

Mad Platters, Loony Tunes, Rockin' Rex, and Empire Compact Discs and Tapes—all outlets that are successful with the type of material that makes up the Concrete promo.

The united network is an improvement over scattered efforts, Chiappardi says. "Normally, if a label gives a discount to the one-stop, the one-stop may not necessarily pass it along to the store. Here, everyone agrees that we're going to work together and everyone knows it's on sale. It's a forced honor system," he says.

Another advantage is that the stores are motivated. "It's not like a chain store, where headquarters decides on the program and the store is stuck with it. These stores want to be part of it, and they're trusting us to pick the right acts. Meanwhile, the kids know that all the bands in the program are right there in the store, and they can ask for them at the counter."

Some label executives, like Epic director of marketing Marc Reiter, are hoping the program will bring tangible results. "The most obvious way to measure the effectiveness [of the network] is with sales," says Reiter. "We'll probably monitor it through the participating one-stops, and compare sales at stores that are participating with those that aren't."

Others, like Geffen head of sales Eddie Gilreath, are simply looking to increase awareness of their acts. "I don't think you can really set any specific goals with this type of thing," says Gilreath. "You just want to make sure the product is visible. So many records are released on a monthly basis—if you can get one or two down in front, and get some kind of airplay and visibility in some of those key stores, that's the most important thing, because it's very hard to break a new band."

Uni Distribution senior VP/GM
(Continued on page 58)

HMV Canada Seizing Growth Opportunity

■ BY LARRY LeBLANC

TORONTO—With two of the three largest music chains here experiencing trouble, HMV officials see the opportunity to aggressively grow the chain and gain market dominance.

In discussing plans of how his 47-store Canadian retail music chain intends to dominate the Canadian music retail market, Paul Alof, president of HMV Canada Ltd., talks of "building from a beachhead to a position of strength and to a position of market domination."

Recently, the bankrupt A&A Records and Tapes chain was sold to an investment group that will try to turn that operation around. As part of that, A&A has closed about 100 stores. About the same time as A&A's troubles were becoming apparent, the 90-unit Discus Music World chain changed its senior management and received a \$5 million cash infusion aimed at alleviating its difficulties.

"[HMV's] strategy is to open

stores until we feel we're the No. 1 share player and that a further store would diminish our returns," says Alof, a native of Windsor, Ontario, who has been with the company for 18 months. "It'll be interesting to see what transpires over the next couple of months and over the next year. I think the market has room to grow."

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In the fiscal year ended March 31, HMV Canada opened four stores. This year the company is slated to open six stores, of which two or three will be "fairly large mall stores" that will bow in metropolitan Toronto by the end of the summer.

Alof describes Toronto as "one of our major priorities for this

year." Also, the chain will locate a "couple" of stores in Montreal and Quebec City in the province of Quebec, as well as a "couple" of outlets in unidentified western cities—although not in Vancouver, British Columbia, where the A&B Sound chain dominates.

The most dramatic evidence of HMV Canada's presence in the Canadian market is the new four-story, 25,000-square-foot flagship Toronto store that opened March 3 on the lower end of the city's main thoroughfare, Yonge Street.

The superstore has a staff of about 100 employees, including store manager Cathy Pitt, a one-time manager for an A&A outlet on Yonge Street. Crammed with more than 100,000 CD and cassette titles and 10,000 video titles, the HMV outlet is situated in the heart of downtown, just steps from outlets of Sam The Record Man and A&A, HMV's main marketplace competitors.

Asked why he opted for an eyeball-to-eyeball rivalry with his na-
(Continued on page 58)



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NAIRD News: MTS Builds House Deal, Trekking To Opening Night

IN RETROSPECT, it's incredibly appropriate that the National Assn. of Independent Record Distributors and Manufacturers held its annual convention on the grounds of one of the world's most famous

movie studio lots. For, as is often the case, fascination with the hidden agenda during the 1991 NAIRD convention far exceeded interest in the facade of the official conference program.

Big talk this year focused on the pending acquisition of Olathe, Kan., distributor **The House Dist. Inc.** by West Sacramento, Calif.'s **MTS Inc.**, parent corporation to the **Tower Records** chain. It seems the financially troubled House, in a last-ditch effort to avoid bankruptcy, approached MTS with the concept of a buyout. Tower, ever interested in buying product direct, not to mention consolidating its independent purchasing and acquiring product at distributor prices, was willing to investigate. NAIRD provided the ideal opportunity.

A last-minute, closed session between House president **Hal Brody**, Tower president **Russ Solomon**, Tower senior VP of retail operations **Stan Goman**, and the creditors of House was clearly the hot NAIRD ticket. Attendees included **Phil Jones**, executive VP of Berkeley, Calif.'s **Fantasy Records**; **Duncan Browne**, distribution manager of Cambridge, Mass.-based **Rounder Records**; **Bernard Brightman**, president of New York's **Stash Records**; and **Bob Koester**, owner of Chicago's **Delmark Records**, to name a few. Several additional "secret" meetings among creditors occurred throughout the convention. A formal decision regarding the deal was expected May 24. (See separate story in this issue.)

ON THE LIGHTER SIDE: NAIRD's opening-night party, sponsored in part by **Sunkyoung**, featured a tour through the **Universal Studios** backlot with a final stop at the studios' "**Star Trek**" exhibit. A cast of NAIRD charac-

of your company," he reminded the audience. "Nobody ever walked into a record store and said, give me an MCA release." Norman's co-Hall of Fame inductee, **Specialty artist Little Richard**, was a disappointing no-show. And what were those "off-color remarks" for which everyone kept apologizing throughout the night?

HEYDAY RECORDS' chief financial officer/marketing, **Ron Gompertz**, captivated Grass Route with his impromptu stairwell demonstration of the "virtual reality," three-dimensional recording process his San Francisco label used on the forthcoming **Connie Champagne** release, "**La Strada**." The psycho-acoustic, microphone-based technology replicates the audio reality one would physically hear during an actual recording session. The spatial relationship between instruments is clearly defined yet doesn't overwhelm the musicianship. The technology works well on the Champagne release, which can only be described as **Judy Garland** meets **Iggy Pop**. Gompertz's biggest concern at NAIRD was finding a distributor for Heyday product in the wake of **Rough Trade's** demise.

GRASS ROUTE



by Deborah Russell

ters, costumed in their Trekkie best, entertained members of the audience in a fine rendition of a bogus "**Star Trek**" episode. Kudos to **Klingon Tommy Silverman**, CEO of New York's **Tommy Boy Records**, and the Enterprise's **Clay Pasternack**, buyer for Cleveland's **Action Music Sales**. Even Spock would have marveled at that battle scene!

OFF-COLOR AWARDS: The 1990 NAIRD Indie Awards banquet and Hall of Fame ceremony featured a stirring speech by Hall of Fame inductee **Gene Norman**, president of **GNP Crescendo Records** of L.A. "Don't ever worry about the size

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One-Stop Shopping: It Pays To Compare

BETTER SHOP AROUND: A May 18 Retail Track item regarding **Sony Music's** restrictions against the return of opened CDs drew rebuttals from **Sony Music Distribution** president **Paul Smith** and **City-1-Stop GM Sam Ginsberg**. Smith and Ginsberg would both advise independent retailer **John Manes**, who operates Dayton, Ohio's two **The CD Connection** shops, that some one-stops are indeed passing Sony's new 1% discount on CD purchases through to their accounts. Ginsberg says **City-1-Stop** and at least two of its Southern California competitors, **Abbey Road Distributors** and **Pacific Coast One-Stop**, are in that camp.

We're reminded that earlier this year, some—but not all—one-stops refused the return of LPs, even though manufacturers were still honoring such returns. And, we're reminded of the sage advice that has been oft repeated by certain one-stops and video distributors: That when a store considers its potential wholesalers, price and selection may not be as important as overall quality of service.

CH-CH-CH-CHANGES: We're told that **John "John Boy" Grady** is slated for a move to a new post in **Capitol's** Los Angeles headquarters (**Retail Track**, May 18), but that the relocation from Minneapolis will not happen as quickly as we reported. Grady is currently Midwest marketing direc-

tor... In a restructuring, **I.R.S.** has eliminated its four regional sales directors. One of those people, Chicago-based **Judy Barahal**, will stay with the label in a new marketing position; others may also stay on in new jobs. The **I.R.S.** cuts are, in part, a vote of confidence for the **CEMA** system, and also reflect consolidation in

product through **BMG** and through independents. First artist to benefit from the deal is **Kenny Blake**, whose "**Interior Design**" sits at No. 16 on **Billboard's** biweekly **Top Contemporary Jazz Albums** chart (May 25).

TOWER POWER: **MTS**, parent company of **Tower Records** and **Tower Video**, is getting ready to open its first outlet store. The unit, as one might guess, will be called **Tower Outlet**. It will carry both music and video.

The first such store will bow in Sacramento, Calif., Tower's home market, in the Watt Avenue space that now houses **Mania**, next door to a **Tower Records** unit. **Mania** was Tower's singular attempt at operating a boutique-style gift shop. Its manager, **Rudy Danzinger**, will oversee the outlet store... If you need a reminder of Tower's sales impact, consider that prerelease orders placed by the chain's 60 U.S. music stores for the new **Disney** charity album, "**For Our Children**," outnumber the combined units ordered by **The Handleman Co.** and **Lieberman Enterprises**, the nation's two largest rackjobbers... Speaking of Tower, without going into a lot of detail, there's a married couple in the chain's home office that is just thrilled with the first names that have been assigned to the husband-and-wife dinosaurs who are the lead characters on **ABC's** new puppet sitcom, "**Dinosaurs**."

RETAIL TRACK



by Geoff Mayfield & Ed Christman

the account base, which finds the label's top 25 customers account for 85% of its sales.

OVER THERE: Indie jazz label **Heads Up Records**, based in Seattle, has signed its first European licensing agreement with Germany's **Common Target Entertainment**, a company that already has similar deals with **GRP**, **Gramavision**, and **American Gramophone**. Starting this month, **C.T.E.** will distribute the label's

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4	3	31	AT THE EDGE RYKO RCD 10124*/RYKODISC	MICKEY HART
5	4	31	SKYLINE FIREDANCE NARADA ND-64001*	DAVID LANZ
6	5	27	FRESH AIRE 7 AMERICAN GRAMAPHONE AGCD 777*	MANNHEIM STEAMROLLER
7	8	11	NIGHTSONGS AND LULLABIES MUSIC WEST MW-135*	JIM CHAPPELL
8	7	11	THE PIPER'S RHYTHM NARADA N-63018*	SPENCER BREWER
9	12	5	NARADA COLLECTION THREE NARADA ND-63906*	VARIOUS ARTISTS
10	11	17	DISTANT FIELDS GOLDEN GATE CD71502*	GARY LAMB
11	9	37	THE NARADA WILDERNESS COLLECTION NARADA N-63905*	VARIOUS ARTISTS
12	14	15	STRATA HEARTS OF SPACE HS11019-2*	ROBERT RICH & STEVE ROACH
13	10	27	SHELL GAME SONIC ATMOSPHERES CD80032*	DON HARRISS
14	13	13	WATER STORIES HIGHER OCTAVE HOMCD 7031*	CUSCO
15	16	7	SIGN OF THE SNOW CRANE SONIC ATMOSPHERES CD 80033*	KAZU MATSUI
16	17	7	DEEP AT NIGHT WINDHAM HILL WD-1100*	ALEX DE GRASSI
17	19	121	WATERMARK ● Geffen 24233	ENYA
18	22	3	DESERT MOON SONG SOUNDINGS OF THE PLANET SP-7144*	DEAN EVENSON
19	21	17	TINGRI MIRAMAR MPD 2003*	JOHN SERRIE
20	15	9	FROM A BLUE PLANET GOLD CASTLE 71362*	CHUCK GREENBERG
21	NEW▶		BLUES FROM THE RAIN FOREST SUMERTONE S2CD-01*	MERL SAUNDERS
22	18	37	TAPROOT WINDHAM HILL WT-1093*	MICHAEL HEDGES
23	24	127	DEEP BREAKFAST ● MUSIC WEST MW-102	RAY LYNCH
24	NEW▶		ROOFTOPS SILVER WAVE SD-608*	PETER KATER
25	25	3	DRASTIC MEASURES WINDHAM HILL WD-1102*	MICHAEL MANRING
WORLD MUSIC ALBUMS™				
★ ★ NO. 1 ★ ★				
1	1	5	TXAI COLUMBIA CK-46871*	MILTON NASCIMENTO 3 weeks at No. 1
2	2	13	MOUTH MUSIC RYKO RCD 10196*/RYKODISC	MOUTH MUSIC
3	4	7	CHAMUNORWA MANGO 539 900/ISLAND	THOMAS MAPFUMO
4	3	13	TALKIN' BLUES TUFF GONG 48243/ISLAND	BOB MARLEY AND THE WAILERS
5	6	11	MISSA LUBA: AN AFRICAN MASS PHILIPS 426 836-2*	MUUNGANO NATIONAL CHOIR
6	10	3	VODOU ADJAE MANGO 539 899-2/ISLAND	BOUKMAN EKSPERYANS
7	8	7	THE BEST OF JULUKA RHYTHM SAFARI CDI 57318*	JULUKA
8	5	9	THREE FONTANA 846 626-2*	LE MYSTERE DES VOIX BULGARES
9	7	31	PRIMAL MAGIC MESA R2 79023*	STRUNZ & FARAH
10	11	9	BRAZIL CLASSICS 3: FORRO ETC. LUAKA BOP/SIRE 29323-2*/WARNER BROS.	VARIOUS ARTISTS
11	12	5	TOUMA MANGO 539 903-2/ISLAND	MORY KANTE
12	14	3	GREEK FIRE SHANACHIE 64027*	ANNABOUBOULA
13	NEW▶		JOURNEY TRILOKA 184-2*	ALI AKBAR KHAN
14	NEW▶		MUSTT MUSTT REAL WORLD 91630-2*/VIRGIN	NUSRAT FATEH ALI KHAN
15	13	3	LOS CLASICOS DE CUBA 1 LUAKA BOP/SIRE 26480-2*/WARNER BROS.	SILVIO RODRIGUEZ

● 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.

ALBUM
RELEASES

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

- POP/ROCK
- ANNACRUSIS
Manic Impression
CD Metal Blade 2-26616
CA 4-26616
- NATHALIE ARCHANGEL
Owl
CD MCA MCAD-10021
CA MCAC-10021
- BANG TANGO
Dancin' On Coals
CD Mechanic MRS-10196
CA MRC-10196
LP MR-10196
- CANDY DULFER
Saxuality
CD Arista ARCD-8674/\$12.98
CA ARC-\$9.98
- DORI CAYMMI
Brazilian Serenada
CD Warner Bros./Qwest 2-26573
CA 4-26573
- DIAMOND RIO
CD Arista ARCD-8673/\$12.98
CA ARC-8673/\$9.98
- ELECTRONIC
CD Warner Bros. 2-26387
CA 4-26387
- THE EURYTHMICS
Greatest Hits
CD Arista ARCD-8680/\$15.98
CA ARC-8680/\$9.98
- GEORGE FOX
Spice Of Life
CD Warner Bros. 2-26566
CA 4-26566
- SAMANTHA FOX
Just One Night
CD Jive 1357-2-J
CA 1357-4-J
- RICHARD X. HEYMAN
Hey, Man
CD Warner Bros.-Sire 2-26506
CA 4-26506
- JUNKYARD
Sixes, Sevens, And Nines
CD Geffen 2-24372
CA 4-24372
- TOM KELL
One Sad Night
CD Warner Bros. 2-26508
CA 4-26508

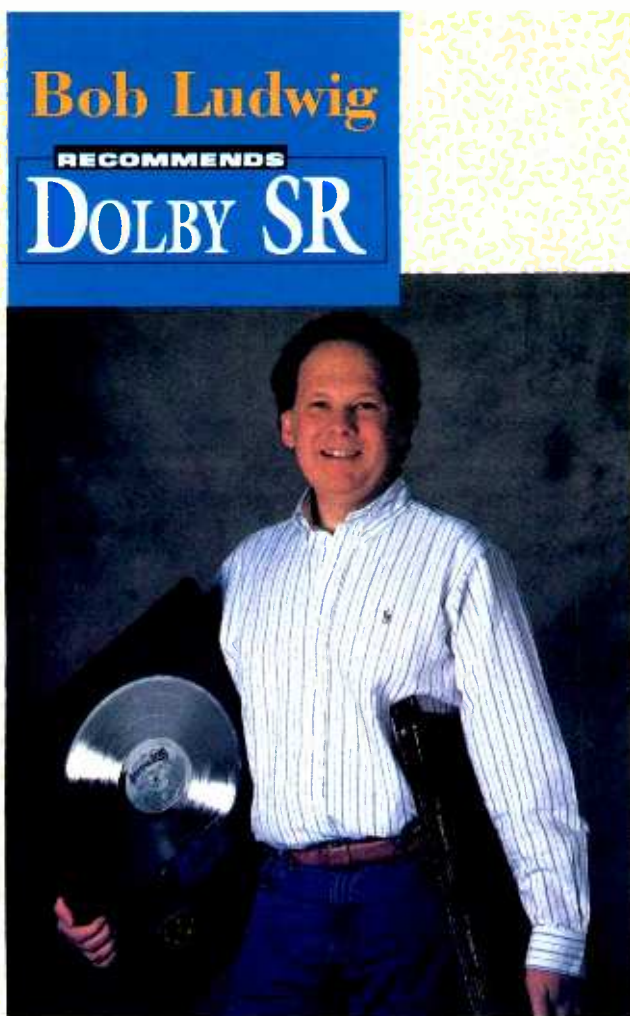
- COUNTRY
- HIGHWAY 101
Bing Bang Boom
CD Warner Bros. 2-26588
CA 4-26588
- TRAVIS TRITT
It's All About To Change
CD Warner Bros. 2-26589
CA 4-26589
- R&B
- T.C. ELLIS
True Confessions
CD Warner Bros./Paisley Park 2-27497
CA 4-27497
- JODECI
Forever My Lady
CD MCA MCAD-10198
CA MCAC-10198
LP MCA-10198
- M.C. SWAY AND KING TECH
Concrete Jungle
CD Giant-Warner Bros. 2-24419
CA 4-24419
- SCREAMIN' JAY HAWKINS
Black Music For White People
CD Rhino R21S-70556
CA R41H-70556
- VARIOUS ARTISTS
Classic Soul
CD MCA MCAD-10288
CA MCAC-10288
- JAZZ/NEW AGE/WORLD MUSIC
- CARLOS BARBOSA-LIMA
Music Of The Americas
CD Concord Picante CCD-4461
CA CJ-461-C
- DAVID FRISHBERG
Classics
CD Concord Jazz CCD-4462
CA CJ-462-C
- MARIAN MCPARTLAND
Live At Maybeck Recital Hall, Vol. Nine
CD Concord Jazz CCD-4460
CA CJ-460-C
- EMILY REMLER
Compositions, Retrospective, Vol. Two
CD Concord Jazz CCD-4463
- THE KINGSMEN
Best Of The Kingsmen
CD Rhino R21Y-70745
CA R41F-70745
- THE KLF
The White Room
CD Arista ARCD-8657/\$12.98
CA ARC-8657/\$9.98
- DAVID MEECE
Learning To Trust
CD 214 TOD-5312/\$14.98
CA TOT-5312/\$9.98
- TONY MELENDEZ
Ways Of The Wise
CD 214 TOD-5301/\$14.98
CA TOT-5301/\$9.98
- MOLLY AND THE HEYMAKERS
CD Reprise 2-26443
CA 4-26443
- TOMMY PAGE
From The Heart
CD Warner Bros.-Sire 2-26583
CA 4-26583
- RAW YOUTH
Hot Diggitty
CD Giant-Warner Bros. 2-24405
CA 4-24405
- STAN RIDGWAY
Party Ball
CD Geffen 2-24385
CA 4-24385
- STARSHIP
Greatest Hits
CD RCA 2423-2-R
CA 2423-4-R
- STRESS
CD Reprise 2-26519
CA 4-26519
- TITIYO
CD Arista ARCD-8629/\$12.98
CA ARC-8629/\$9.98
- GREGG TRIPP
Tempus Edax Rerum
CD Impact IPTD-10217
CA IPTC-10217
- WARRIOR SOUL
Drugs, God, And The New Republic
CD DGC 2-24389
CA 4-24389
- VARIOUS ARTISTS
Dr. Demento 20th Anniversary Collection:
The Greatest Novelty Records Of All Time
CD Rhino R2AS-70743
CA R42P-70743
- VARIOUS ARTISTS
Frat Rock 3: Grandson Of Frat Rock
CD Rhino R21S-70732
- VARIOUS ARTISTS
Rock This Town: Rockabilly Hits Vol. 1 & 2
CD Rhino R21S-70741, 70742

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Billboard.

STUDIO ACTION

PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING MAY 25, 1991)

CATEGORY	HOT 100	R&B	COUNTRY	MODERN ROCK	RAP
TITLE Artist/ Producer (Label)	I DON'T WANNA CRY Mariah Carey/ N.M. Walden (Columbia)	KISSING YOU Keith Washington/ K. Washington, T. Stone (Qwest)	IN A DIFFERENT LIGHT Doug Stone/ D. Johnson (Epic)	THE OTHER SIDE OF SUMMER Elvis Costello/ M. Froom, K. Killen, D. MacManus (Warner Bros.)	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	AMIGO/ENCORE/ HIT FACTORY (L.A./L.A./N.Y.) M. Scott/ B. Perkins/ R. Banks	REFLECTIONS/ SOUTHERN TRACKS/ PYRAMID (Nashville/Atlanta/ Chattanooga) Doug Johnson	OCEAN WAY (Los Angeles) Kevin Killen	ECHO SOUND (Los Angeles) B. Morse; B. Drake
RECORDING CONSOLE(S)	SSL 4000 G Series With Total Recall	Neve V/SSL 4000 G Series/ Neve 8068	Neve 8232/SSL 4000 G Series/ Sony MXP 3036	Neve 8038	Trident 80C
MULTITRACK RECORDER(S) (Noise Reduction)	Studer A-80	Sony MCI JH24/ Studer A-820/ Studer A-800	Sony/MCI JH24	Mitsubishi X-850	Studer A-827
STUDIO MONITOR(S)	UREI 813B Yamaha NS10MS	Custom Passive 2 Way/Augsberger Design, TAD Components/ UREI 813	Genelec S30	Custom Ocean Way	Westlake BBSM15, Yamaha NS10M
MASTER TAPE	Scotch 250	Ampex 456	Ampex 456	3M 996	Ampex 456
MIXDOWN STUDIO(S) Engineer(s)	TARPAN (San Rafael, CA) David Frazer	ENCORE (Los Angeles) Barney Perkins	SOUTHERN TRACKS (Nashville) Doug Johnson	OCEAN WAY (Los Angeles) Kevin Killen	ECHO SOUND (Los Angeles) B. Morse, B. Drake
CONSOLE(S)	SSL 4000 G Series With Total Recall	SSL 4000 G Series	SSL 4000 E Series	Neve 8038	Trident 80C
MULTITRACK/ 2-TRACK RECORDER(S) (Noise Reduction)	Studer A-80 Ampex ATR-102	Studer A-800	Sony/MCI JH24	Mitsubishi X-850	Studer A-827
STUDIO MONITOR(S)	UREI 813B Yamaha NS10MS	Augsberger Design TAD Components	Genelec S30	Custom Ocean Way	Westlake BBSM Yamaha NS10M
MASTER TAPE	Scotch 250	Ampex 456	Ampex 456	3M 996	Ampex 456
MASTERING (ALBUM) Engineer	MASTERDISK Bob Ludwig	BERNIE GRUNDMAN Bernie Grundman	GEORGETOWN MASTERS Denny Purcell	MASTERDISK Bob Ludwig	BERNIE GRUNDMAN Brian Gardner
PRIMARY CD REPLICATOR (ALBUM)	Sony Manufacturing	WEA Manufacturing	Sony Manufacturing	WEA Manufacturing	WEA Manufacturing
PRIMARY TAPE DUPLICATOR (ALBUM)	Sony Manufacturing	WEA Manufacturing	Sony Manufac.	WEA Manufacturing	WEA Manufacturing

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HMV CANADA SEES OPPORTUNITY

(Continued from page 52)

tional competitors on Canada's best-known retail strip, Alof says, "To quote my father, who's an expert on fishing, 'You fish where the fish are.' There's great street traffic, a ton of people from the Eaton Centre, from Ryerson Polytechnical Institute, from the nearby subway, and from the downtown office core."

Alof adds that Yonge Street "is where the real volume of the record business is done in Toronto. Not only is there volume in the record business but there's also volume in retail."

Many of the innovations incorporated in the Yonge Street store had been tested at the chain's store in Scarborough Town Centre in metropolitan Toronto, which had opened four weeks earlier. Both stores include a video wall, minia-

ture listening posts, and the PICS video preview system.

"Scarborough was our test store for Yonge Street," says Alof. "We designed and tested a whole lot of things there that we're now using in the Yonge Street store. That store was an important one for us. It represents a lot of new concepts for HMV in terms of our mall stores for the future."

Some detractors have suggested deficits by HMV Canada are being offset by the financial muscle of its British parent, but Alof scoffs at that. "We made a profit [last year] and we will continue to make a profit," he says emphatically.

In fact, during a panel discussion at the International Council of Shopping Centers convention in February, he said HMV as a whole is posting annual sales gains of

25%-30%.

"Last year was a significant year of change for the company," Alof says. "Strategically, we're well positioned and every site we open is a better-quality site than the previous one. We're outperforming our competition in every mall we're in."

Alof attributes HMV's superior performance to the chain's ability to offer a good selection with very good customer service in an exciting store environment that charges competitive prices.

"The combination of those four things creates something which is HMV," he says. "That something is a music store for the very committed music person. That's our target market."

Pro Audio

Mastering The Art Of Analog-Cassette Duplication

This is the second of a two-part article on the ITA How And Why seminar.

■ BY SUSAN NUNZIATA

SAN DIEGO—In their enthusiasm for the improved dynamic range and frequency response offered by the compact disc, many mastering engineers are ignoring the inherent limitations of the analog cassette, according to panelists at the ITA's sixth annual "How And Why" seminar, May 6-9 at the Sheraton Harbor Island Hotel here.

During the session on "How Best To Transfer A Digital Master To An Analog Tape," panelists, and many audience members, agreed that digital masters are stressing the tape format, still the dominant configuration in the marketplace.

"The program material we're receiving from the record companies is taxing us more and more," said panelist Richard Clark, director of engineering with American Multimedia Inc. in Burlington, N.C. "Now that we've got digital signals from the digital bin systems taxing our tape even more we're running into problems."

Joining Clark on the panel were Terrence O'Kelly, director of sales with BASF Corp. Information Systems; Charles Johnson, manager, quality assurance, with Sonopress; Julio Suarez, director of electronics engineering with Sony Music; Joseph Kempler, technical director with Sunkyong Magnetic/America Inc.; Pat Schevlin, director of tape engineering with Specialty Records; and Pat Weber, national technical director, MCA Recording Studio.

Discussions were not limited to panel members, however, and the session soon turned into an open forum in which panelists and audience members alike aired their concerns about transferring masters.

NEW COMPACT CASSETTE STANDARD

According to Suarez, the Recording Industry Assn. of America is working on a new mastering standard for the compact cassette that will include a Sony-designed maximum duplicating level meter that can serve as a point of reference for mastering engineers.

The level indicator, with switched inputs for ferric or chrome formulations, is designed to tell the engineer which cassette tape will overload or saturate at what points in the program.

In addition, Weber proposed that a meeting between ITA members and studio engineers be held concurrent with the Audio Engineering Society's convention in New York, Oct. 12-18, to discuss the issue.

In the past, mastering engineers would make separate masters for LP and tape, each of which would take into consideration the limita-

tions of the media. With the advent of the CD and the decline of the LP, the practice of making separate masters has declined, according to panelists. Instead, a master is made with the CD in mind, leav-

'The standards should be changed as wisdom dictates'

ing the duplicator with the question of how to fit the superior program material onto cassette. This problem is being compounded by digital bin systems that demand greater sonic performance from the cassette.

Duplicators can, and often do, reduce overall signal level or employ some type of compressor or limiter to make the original program material fit onto an analog

cassette. However, many felt this practice puts the duplicator into the creative process, a role that few felt comfortable assuming.

"If it has to change, where is the best place to change it?" asked Sunkyong's Kempler. "Wouldn't it be wiser to prepare a master so that the producers, artists, and labels know the limitations of the medium and won't be surprised? The duplicator was not supposed to be a creative artist who corrects errors or unrealistic expectations."

DOGMAS OF DUPLICATING

According to Sonopress' Johnson, there are three considerations when duplicating audio programs onto analog tape: the capacity of the tape; the peak response, energy, and composite curves of the music; and the master transfer considerations, or "what to do if the music won't fit on the tape."

He noted that Dolby S-type noise-reduction processors help alleviate some of the difficulty, allowing higher levels at the high and low ends to be recorded onto cassettes without distortion.

"Dolby S is a big help," he said. "I think it's got a lot of possibilities in the future of our business, and will help out with the way the cassette sounds, but it's not the total answer."

Another solution lies in changing the tape formulation, and the new ferric/cobalt formulations being introduced by BASF, Aurex, Sunkyong, and others may help.

"We have to look at the digital masters and question whether or not we have too much of a good thing," said BASF's O'Kelly, who outlined the electrical and mechanical deficiencies inherent in analog tape, including distortion and limits to dynamic range.

CHANGING TAPE FORMULATIONS

While using a digital bin master eliminates the doubling of these deficiencies that occurs with analog-to-analog duplication, O'Kelly noted "there is a conflict. The signal capacity of digital is far greater than any cassette tape. We may have to consider compressing or limiting the digital signal, but the studios and recording artists are going to have to make that decision. If they're mastering for only one medium [CD], they're making a mistake."

According to O'Kelly, opportunities exist for duplicators to solve some of the problem by going from the usual ferric tape formulations to the more expensive chrome or new ferric/cobalt formulations. But, he adds, quality improvements are costly: "We'd need new heads, new electronics, which would also be very expensive."

O'Kelly also noted that no solution is perfect. "There are always trade-offs in tape. Probably the trade-offs we'd make are in bias noise and print through. The tape

(Continued on next page)

WEA: Consumers Note Digalog Difference Manufacturer Reveals Test Results At ITA Meet

SAN DIEGO—For three years, WEA Manufacturing was one of the beta test sites for the Digital Audio Analog Duplication system developed by Concept Design. This technology is at the core of the company's Digalog duplication process (Billboard, April 6).

At the recent ITA seminar here, Joe Vayda, senior VP at WEA Manufacturing, and Pat Schevlin, director of tape engineering with WEA's Specialty Records plant, presented the results of independent research conducted by Chilton Research to determine consumer perceptions of Digalog as compared with the regular recording process, using both ferric and cobalt formulations.

Approximately 69% of the respondents showed a preference for the Digalog ferric cassette as compared

with the analog ferric, while 83% showed a preference for digital cobalt over analog ferric. About 75% discerned a difference between the Digalog cobalt and Digalog ferric.

Most respondents, 84%, expressed a willingness to spend a dollar more for a better-sounding cassette.

Vayda reiterated WEA's plans to license the Digalog process to other plants and labels in an effort to present a unified logo that consumers would associate with quality improvements.

If the ITA meet is any indication, however, this sort of unity may prove difficult. At the close of the Digalog session, George McClellan, electronics services manager with BMG's Sonopress plant, raised the point that his facility had been a beta test site for DAAD for at least

six years. Earlier this year, that company also began manufacturing all of its product using the DAAD process, marketing it under the logo "Digitally Duplicated."

In spite of the enormous capital investment that would be required for a plant to upgrade to digital bin systems, Vayda was uncertain whether record labels would be willing to pay more per cassette for the quality improvements. However, he noted that an investment in digital bin systems would prepare a plant now to duplicate new digital tape formats in the future.

Vayda noted that WEA has had interest from other labels in terms of licensing Digalog. "We've looked at setting up mechanisms to ensure that standards are followed," he said.

SUSAN NUNZIATA

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AUDIO TRACK

NEW YORK

PRIME CUTS HAD producer Carl Segal in remixing the Seers' "Psyche Out" with engineer Shaun James and programmer Mac Quayle for Relativity, and "Mercy Killing" by the Dream Academy for Warner Bros., with Gary Clugston at the board. Daniel Abraham took over Studio A to remix Deacon Blue's "Your Swaying Arms" and Celine Dion's "Any Other Way" for Sony Music. Abraham also worked on the A&M follow-up to Amy Grant's "Baby Baby," titled "That's What Love Is For." Rick Van Benschoten engineered those sessions, as well as Abraham's recent remix session on Aaron Neville's "Everybody Plays The Fool" for A&M.

Maurice Wingate stopped in 39th Street Music to produce tracks on Karen Anderson's song "What's It Gonna Be." Rob Paustian engineered; Matt Sietz assisted. Atlantic act Pajama Party was in remixing its single "XTC!" Little Louie Vega and Kenny "Dope" Gonzalez produced; with Dave Darlington engineered and remixed. Daryn Roven assisted. Run-D.M.C. worked on "Back From Hell," produced by Jam-Master Jay. Sietz assisted engineer Ted Sabety.

Jules Shear was in Centerfield Productions recording his new album for Polydor. Stewart Lerman produced, with John Agnello engineering and mixing. Mike Mainieri produced French trumpet player I.L.L.O.U.Z.'s third album, with Gary Rindfuss at the board.

LOS ANGELES

PRODUCER/DRUMMER Bruce Gary has been in Sunset Sound Studio with Alan Douglas and engineer Mark Linett mixing two shows' worth of Jimi Hendrix live material from "Jimi Plays Berkeley." Gary and Douglas worked on the Hendrix boxed set "Lifelines," out on Warner/Reprise. During the recent sessions, Gary and Douglas discovered some new, unreleased studio material from Hendrix.

At Trax, Columbia artist Martika put down album tracks, several co-written with Prince, C&C Music Factory, and Michael Cruz. Michael McDonald engineered. Marilyn McCoo tracked a gospel album for Word Records with producer Rick Hahn. Dave Reikisas and Steve Cohn engineered. Chris Hill-

man and the Desert Rose Band tracked, with Jim Bailey assisting.

Ignited Productions had producers Joe Okuda and Randy Peterson from "Rock On America" in completing the "Southern All-Stars Cover Album." The project features vocals by Phillip Bailey, Bill Champlain, Michael Sembello, and Lenny Williams. Paul Klingberg and Peter Arata were at the board, assisted by Jeff Welch.

L.A. Guns were in Royal Sound Studios (a brand new Hollywood recording studio) working on their release for PolyGram. Michael James Jackson produced, with Macijh Ryan at the board. Bob Keane was in producing "Flama," a Latin album for his Del-Fi label. Robert Nieto co-produced, with Tim Johnson and James Skinner engineering and digital mastering.

The Ripe Productions team, Peter Bunetta and Rick Chudacoff, completed production of tracks for Sony act Five Star at Preferred Sound. Mixing was handled at Cornerstone Recorders in Chatsworth. Leon Johnson engineered and mixed.

Eleven completed its self-titled debut album for Morgan Creek at Track Record Studios. Eric "E.T." Thorngren produced and engineered. The project is scheduled for release in late summer.

NASHVILLE

JULIAN DAWSON recorded his new BMG/Germany project at Nashville's Quad Recording, Midtown, and the Castle studios. Garry Tallent produced for Mr. E. Train Productions. Mike Clute engineered tracking sessions on the Neve board at Quad (Otari MTR 90 II tape machine). Clute, assisted by Chris Armstrong, handled overdub sessions at Midtown on an Amek console (Otari MTR 90 II tape machine). And, engineer Rob Feaster worked on mixes at the Castle's Solid State Logic G-Series board (Studer A 820 tape machine), assisted by Mike Griffith. The album is slated for release in August.

Mel Tillis worked on vocals and mixes in the Music Mill with engineers Joe Wilson, Paul Goldberg, and Grahame Smith. Mark Collie tracked vocals with producer Doug Johnson for his new MCA project. Johnson and Smith were at the board.

OTHER CITIES

MARIAH CAREY WAS IN Studio

A at The Plant, Sausalito, Calif., working with songwriter/producer Walter Afanasieff on her second album. Dana Jon Chappelle and Many LaCarrubba engineered. Carlos Santana was in Studio B working on two projects. Santana tracked with Sony/Epic artist Ottmar Liebert, with producer/engineer Dom Camardella and Devon Rietveld engineering. Then, Santana and bluesman John Lee Hooker recorded and mixed two numbers for Blue Rose Productions. Arne Frager and Rietveld were at the board.

Julio Iglesias began production on his next album at Criteria in Miami. Producer Ramon Arcusa was at the board with engineers Carlos Alvarez and Carlos Nieto. Martika worked on cuts for her upcoming project in the studio's George Augspurger/Neve 8078 room. Joe Galdo produced the sessions, with Cesar Sogbe at the board. Andrew Roshberg and Kurt Berge assisted. Swedish metal guitarist Yngwie Malmsteen began tracking his first album for Elektra. Engineering and co-producing with Malmsteen was Simon Hanhart. Keith Rose assisted on the 32-track digital sessions.

Tim King, Jon Young, Marc Jackson, Jack Perry, and Jan Fields, aka Quadra Nixx, were in Reflection in Charlotte, N.C., recording a 24-track EP with producer Robert Clarke. Mark Williams engineered, assisted by Edward Hobby. Songs included "Steal My Heart Away," "Hollywood," and "Key To Your Heart."

Voice Farm completed its first album, "Bigger Cooler Weider," for Morgan Creek at Voice Farm Studios, Hyde Street, and Record Plant in San Francisco. Wally Brill and Voice Farm produced with Mauricio Guererro, Femi Jaya, Myke Reilly, Charly Brown, and Brill engineering. The project is slated for release in June.

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



Getting Petty. At Rumbo Recorders, producer Jeff Lynne takes a break after wrapping up the new Tom Petty album. With him in Studio C is studio manager Vicki Camblin at the 32-input Trident Series 80 console.

MASTERING ART OF ANALOG-CASSETTE DUPLICATION

(Continued from preceding page)

of the future is going to be designed to give more capacity but with some trade-off. We, as tape manufacturers, need to work with duplicators and record companies to develop tape that meets everyone's needs."

LACK OF COMMUNICATION

MCA's Weber noted there also needs to be more communication between the creative and manufacturing ends of the business.

"We have to do more in educating artists, producers, and mastering engineers who don't seem to really care about cassette product because they have CD," said Weber. "We push harder as record company people to let these guys know that the cassette medium still exists and is still strong. We need to tell them to give us something to work with so that we can make the best-sounding product for them."

Improved specifications within the duplication plant was also an area of concern for many attendees. The issue was addressed in

two panels, one that questioned whether existing specs accurately convey the audible characteristics of tape and the other exploring how to achieve improved accuracy and repeatability by using the ITA azimuth standard.

"The specs that exist today are not real-world specifications," said panelist Guy Costa, chief executive officer with Quadim Corp. "They do not correlate with what we hear."

The panels called for reconsideration of many of the specifications now employed to judge audio performance.

"Once again we need to look at the whole thing and question whether we have to tighten our specs even more," said panelist Dennis Staats, software licensing manager with Dolby. "We want to move toward tightening up and adding to ITA azimuth specifications."

THE AZIMUTH FACTOR

Panelist Arndt Klingelberg, director of Klingelberg Consultants in Alsdorf, Germany, agreed. "Azimuth is still one of the main problems," he said. "If you improve the quality using a digital bin, it becomes even more important to improve azimuth. Improving azimuth now will also help in the tracking problems that you might encounter with DCC."

In response, Henry Brief, executive director of ITA, stated "I did not come down from the mountain carrying the azimuth standard on two stone tablets. The standards are not written in stone but should be changed as wisdom dictates."

In an unscheduled session, Dolby's Staats presented an update on the company's S-Type noise-reduction process. He reported that professional encoder/decoders began shipping to dealers in late April and will sell for about \$3,000.

Staats predicted that at the summer Consumer Electronics Show, June 1-4 in Chicago, several manufacturers will show production samples of high-end consumer tape decks equipped with Dolby S.

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CONCRETE CEMENTS INDIE NETWORK

(Continued from page 52)

Luke Lewis agrees. "I don't think about tonnage; the real value of this is positioning. These are real 'taste-maker' accounts, where acts get started and start to break," he says, adding, "When you're doing a promotion with indie stores, there's no way to attack more than a few at a time. This is the first effective way to reach a large number of indies in a major promotion, tied together with one-stops."

Labels submit tapes to Concrete; each artist is cleared first by the Concrete staff before being included. "We want the consumer to know that if it's in the program, it's a quality product," says Chiappardi. In the past, he says, Concrete has occasionally turned down the opportunity to market acts that didn't fit in with its approach or didn't meet its standards. So far, that has not happened with the retail network program.

The labels say they are comfortable with this exclusive approach. "I think it makes sense, because if you put things in that have no potential, then the program will fizzle out," says Gilreath. "This way it has value and people recognize that."

Reiter concurs, noting that "all it will do is establish and maintain credibility. So many times you get into these campaigns thinking it'll be special; then every band gets into it and it becomes worthless."

While seeing the campaign as a test, the labels agree that it has long-term potential.

"Mom-and-pop stores really need to start focusing their marketing if they want to compete in this arena," says Chiappardi. "There's a line to be drawn—you can be cutting-edge and on the street and still be involved in constructive marketing plans."

Billboard® Home Video

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Giving 'Previously Viewed' 2nd Look 'Tracy' Leads Pack Of Used-Vid Promos

■ BY JIM McCULLAUGH

LOS ANGELES—While the jury is still out on the ultimate performance of several recent, studio-backed, "previously viewed" selloff campaigns, dealers say the cumulative effect of having several such high-profile promotions running at the same time is having a positive impact on consumers' acceptance of used product.

At the same time, however, dealers stress that the campaigns had little impact on their buying decisions for the titles involved, although they suggest that deeper buys are possible in the future if the strategy of supporting the selloff of used rental product is broadly adopted by the studios.

The cumulative effect, say dealers, of Touchstone's "Dick Tracy" "rent-and-sell" plan, as well as calculated selloff pushes on such titles as Warner's "Presumed Innocent," Paramount's "Ghost," and FoxVideo's "Die Hard 2," "Young Guns II," and "The Adventures Of Ford Fairlane" has been to "legitimize" the purchase of used tapes in the eyes of the consumer.

Some customers, dealers say, still resist the idea of buying a used tape, especially if it's in an Amaray case with a cut package cover.

Another residual effect of the studios' previously viewed efforts, dealers add, is that it enables them to charge a slightly higher price for a tape than they might have ordinarily 60-120 days after initial street date. Dealers typically price previously viewed titles at approximately \$10 several months after hitting stores.

One of the underlying rationales for the previously viewed campaigns from the studio perspective is to encourage dealers to buy heavier on titles upfront, knowing they have a corporate "partner" assisting them later, during a selloff campaign. Studios also want to cultivate more of a sell-through mentality at the video store level.

Initial rental activity on "Dick Tracy," which arrived in stores Dec. 19, has tapered off, and the title is now into its selloff cycle. "Ghost" and "Presumed Innocent" arrived in stores in late March and are still strong rental performers, say dealers, with selloff activity yet to come.

Paramount is encouraging consumers to buy previously viewed copies of "Ghost" and other titles with a slickly made, commercial-like spot that runs just prior to the start

of the film.

"Just as it has taken consumers a while to get used to the whole notion of sell-through, 'previously viewed' is a newer concept that consumers are getting more used to," says Amy Innerfield, a home video analyst with New York-based Alexander & Associates. "Consumers are slow learners."

Selloff pushes are trying to 'legitimize' the buying of used videos

According to Bob Alexander, previously viewed campaigns are hard to quantify, since a consumer's willingness to buy a used title depends a lot on the specific movie.

"Some titles may not do all that well despite the sell-through campaigns, while others which don't have campaigns will," he says. To illustrate, he says his firm is currently picking up a lot of previously viewed sell-through activity on "The Hunt For Red October," a Paramount Home Video rental title that was released last fall but had no studio-sponsored selloff campaign behind it.

"In the last few weeks there has been previously viewed sales activity on it at \$29.95. It's one of those titles that people would be interested in owning," he says. "Ghost" is going to be very interesting to watch since the [previously viewed] promotion on that is right up front."

Touchstone put together the most elaborate previously viewed campaign to date in the industry back in December when it launched "Dick Tracy" in stores Dec. 19 (Billboard, Oct. 27, 1990).

Spearheaded by a "Dick Tracy Selloff Event Kit," the studio offered consumers a \$3 rebate, in addition to a new cassette package, if they bought a used copy from dealers. Additional studio support materials—including advertising and rebate coupons—kicked in 90 days after street date.

While all the data on the "Tracy" campaign is not in yet, according to Buena Vista Home Video VP Tania Steele, the studio is mounting a similar approach with "Three Men And A Little Lady." It arrived in stores May 8. To date, Disney is the only studio offering a consumer rebate and new packaging for a selloff effort.

"Previously viewed is nothing new," says Tom Foltz, movie merchandise buyer, at the Philadelphia-based West Coast Video chain, "but it does allow us to get additional exposure to the consumer via the studios' additional advertising. MCA/Universal Pictures Home Video has been doing it in the past with post-street-date advertising, and have met with success. Selling previously viewed has always been a good category. And if a dealer pushes it upfront, consumer intent on a title can be gauged a little bit better. You may realize more income upfront and that can result in more buying leverage."

"We haven't really started selling off 'Presumed Innocent' or 'Ghost' yet, since it's too early and both are still very solid renters. But 'Tracy' has been effective for us. The rebate to the consumer has worked well in allowing us to sell off excess

(Continued on page 65)

Warner Reprise's 'Kidsongs' Something To Sing About

LOS ANGELES—While companies like Walt Disney and Family Home Entertainment may grab the lion's share of the kid-vid headlines, Warner Reprise Video's original children's video line, "Kidsongs," has slowly blossomed into one of the hottest and steadiest-selling made-for-kid-vid lines in the market today.

Launched in 1985, the series, now up to 12 tapes, has collectively sold more than 2 million units on cassette.

Now that the line is firmly established, according to both Warner Reprise and Together Again Video Productions, its production company, Kidsongs will be adopting a higher profile.

In July, for example, the laserdisc waters will be tested by issuing two discs, each containing two of the most popular titles. It's believed

that this will be the first made-for-kid-vid product to be made available on laserdisc.

Beyond that, audio companion tapes for the first time are on the back burner for release later this year. And T.A.P. is in the process of negotiating a companion Kidsongs book deal.

And to further support the line at retail, Warner Reprise Video has just developed a merchandising tool designed to display the entire series. The Kidsongs 24-unit prepack, which was released May 14, serves as both a counter display piece and self-contained shipping unit.

Each pack holds three copies of each of the six best sellers plus one unit of each of the other six tapes. The prepack also highlights the latest title in the Kidsongs collection, "Very Silly Songs," which ar-

(Continued on page 65)

Kultur Gains 'Bell Telephone Hour' Rights

■ BY PAUL VERNA

NEW YORK—It took more than a year, but Kultur Video has finally picked up the telephone. That is, the home video rights to the "Bell Telephone Hour," a vintage collection of more than 100 hours of classic TV performances by world-renowned opera, ballet, jazz, and theater stars.

Produced by television pioneer Henry Jaffe in the '60s, the series consists of 100 hours of performances by such luminaries as Wagnerian soprano Birgit Nilsson, bal-

let dancer Rudolf Nureyev, tenor Richard Tucker, and jazzmen Louis Armstrong, Cab Calloway, and Benny Goodman.

Dennis Hedlund, president of the West Long Branch, N.J.-based Kultur label, says, "Getting this series is a major coup for Kultur. Many other companies, from major studios to smaller independents like us, have attempted to secure what we think is the most important collection of classic entertainment ever produced."

The initial release in the series will be a compilation of "Bell Tele-

phone Hour" appearances by Nilsson, who performs music from Handel's "Messiah," selections from Puccini's "Turandot" and "Tosca," and "Elizabeth's Prayer" from Wagner's "Tannhauser," among other pieces. The debut video is due June 25 at a suggested retail price of \$29.95.

On the same day, Kultur will release "Mario Lanza: America's Caruso," a program hosted by Plácido Domingo that documents the life and mysterious death of the great American tenor. Although the Lanza title is not part of the "Bell Telephone Hour" series, the simultaneous release with the Nilsson piece is intended to give both titles an added promotional push.

Hedlund says Kultur's product fares better in music stores than in video outlets. For instance, at Tower Records/Tower Video's uptown New York location, Kultur product is stocked fully in the music outlet, while only its top titles appear in the video store.

Also, Kultur is almost exclusively a sell-through label. Hedlund says, "Kultur started in 1980 and I'd like to be credited for creating sell-through. Ninety-five percent of our product is sell-through. Our customers are not price-sensitive, they're collectors."

The collectibility of these titles is (Continued on page 64)



LIVE Action. LIVE Home Video executives gather at the company's recent sales meeting. Pictured, from left, are David Mount, president and CEO; Patty Matlen, director, postproduction; David Bishop, senior VP/GM; and Stuart Snyder, senior VP of sales.

A Bayou 'Murder' Most Fine; Splendid Seuss; Lovely London

This biweekly column is provided as a guide through the wilderness of unfamiliar feature video titles.

"Murder On The Bayou" (1987), Vidmark, prebooks 6/11.

A black man (Lou Gossett Jr.) shoots a white man in the deep South, and all his friends, including the white plantation owner (Holly Hunter), protect him by confessing to the crime themselves. The sheriff (Richard Widmark) has to figure out whose admission of guilt to believe, knowing full well a lynching is in the works. As directed by Volker Schlöndorff ("The Tin Drum") with a screenplay



by Michael Dare

by Pulitzer Prize winner Charles Fuller ("A Soldier's Story"), this is a movie that's profoundly serious and full of wisdom. I can't think of another circumstance where I was so uncommonly startled by the quality and depth of riches in a film. It's absolutely brilliant, the world in microcosm, and one of the finest works about prejudice and the nobility of the human spirit ever conceived—easily on par with "To Kill A Mockingbird" or "In The Heat Of The Night." Every cast member is given at least one moment to shine, making this a wonderful showcase for some incredibly talented old black character actors. Perhaps it failed theatrically because the original title, "A Gathering Of Old Men," was just too subtle, precise, and totally lacking in any thrill factor. The new title probably won't help matters that much, since it makes it sound more like a thriller than a think piece, so I guess it's up to me to start word of mouth. Imagine "The Color Purple" directed by Stanley Kubrick, and rent this with "The Long Walk Home."

"The 5,000 Fingers Of Dr. T" (1953), RCA/Columbia Pictures Home Video, prebooks 6/6.

It's almost beyond belief that the overripe imagination of Dr.

Seuss has been exploited only once in a live-action feature film. In this surreal paranoid extravaganza, Tommy Rettig ("Lassie") plays a boy who hates his piano teacher (Hans Conried) so much that he suffers a 90-minute hallucination concerning his fear of piano lessons. It's rumored that Salvador Dali worked on the dream sequences, and I wouldn't be surprised because "Dr. T" is a stunning visual experience. Unfortunately, the score is eminently forgettable; I've watched it

three times now and I can't remember a single song. But it's still a must-see. Rent it with "Forbidden Zone" or anything directed by Tim Burton, to

see where he got a lot of his visual style.

"White Fang" (1991), Buena Vista, prebooks 6/4.

The surprising thing about "White Fang" is that it took so long to get made. Jack London's tale of a young boy's escapades in the Yukon during the gold rush is perfect cinematic fodder for a sweeping Alaskan epic. Adventure freaks will not be disappointed. From the forbidding spectacle of the Golden Staircase to the farthest reaches of glacier country, there are enough stunning snow-capped vistas on display to put the postcard industry out of business. Add some cute animals and you've got a great children's film, with just enough cynicism and black humor involving a frozen corpse to keep adults from drowsing. Rent it with "The Black Stallion."

"Not Without My Daughter" (1991), MGM/UA, prebooks 6/6.

In this tense and riveting true story, Sally Fields plays a woman who makes a big mistake. She goes with her Iranian husband to visit his family in their homeland, only to discover she's trapped in a country where she has no

(Continued on page 64)

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	3	THE JUNGLE BOOK	Walt Disney Home Video 0602	Animated	1967	G	24.99
2	3	31	PRETTY WOMAN	Touchstone Pictures Touchstone Home Video 1027	Richard Gere Julia Roberts	1990	R	19.99
3	2	9	DUCKTALES THE MOVIE	Walt Disney Home Video 1082	Animated	1990	G	22.99
4	4	53	THE LITTLE MERMAID	Walt Disney Home Video	Animated	1989	G	26.99
5	6	33	THREE TENORS IN CONCERT ▲ ²	London 071-223-3	Carreras - Domingo - Pavarotti	1990	NR	24.95
6	8	35	PETER PAN	Walt Disney Home Video 960	Animated	1953	G	24.99
7	7	33	RICHARD SIMMONS: SWEATIN' TO THE OLDIES ◇	Warner Home Video 616	Richard Simmons	1990	NR	19.98
8	5	14	ROCKY & BULLWINKLE: VOL. I	Buena Vista Home Video 1019	Animated	1991	NR	12.99
9	12	3	PLAYBOY SEXY LINGERIE III	Playboy Video HBO Video 0602	Various Artists	1991	NR	19.99
10	10	6	DESERT STORM: THE WAR BEGINS	Turner Home Entertainment 3057	Bernard Shaw Peter Arnett	1991	NR	14.98
11	16	32	TEENAGE MUTANT NINJA TURTLES: THE MOVIE	New Line Cinema Family Home Entertainment 27345	Judith Hoag Elias Koteas	1990	PG	24.99
12	11	14	DRIVING MISS DAISY	Warner Bros. Inc. Warner Home Video 11931	Jessica Tandy Morgan Freeman	1989	PG	19.98
13	13	7	VOICES THAT CARE	Giant/Warner Reprise Video 38245	Voices That Care	1991	NR	9.98
14	18	5	STEEL MAGNOLIAS	Tri-Star Pictures RCA/Columbia Home Video 70243	Sally Field Shirley MacLaine	1989	PG	19.95
15	17	3	PLAYBOY'S 1991 PLAYMATE OF THE YEAR	Playboy Video HBO Video 0601	Lisa Matthews	1991	NR	19.99
16	9	14	ROCKY & BULLWINKLE: VOL. II	Buena Vista Home Video 10912	Animated	1991	NR	12.99
17	14	13	MICHAEL JORDAN'S PLAYGROUND	CBS/Fox Video 2858	Michael Jordan	1990	NR	19.98
18	15	14	ROCKY & BULLWINKLE: VOL. III	Buena Vista Home Video 1021	Animated	1991	NR	12.99
19	27	245	THE SOUND OF MUSIC ▲ ◆	FoxVideo 1051	Julie Andrews Christopher Plummer	1965	G	24.98
20	RE-ENTRY		STAR TREK V: THE FINAL FRONTIER	Paramount Pictures Paramount Home Video 32044	William Shatner Leonard Nimoy	1989	PG	14.95
21	21	14	ROCKY & BULLWINKLE: VOL. IV	Buena Vista Home Video 1022	Animated	1991	NR	12.99
22	20	9	TEEN MUTANT NINJA TURTLES: PIZZA BY...	Family Home Entertainment 27363	Animated	1989	NR	14.95
23	19	12	PLAYBOY: GIRLS OF SPRING BREAK	Playboy Video HBO Video 592	Various Artists	1991	NR	19.99
24	22	14	ROCKY & BULLWINKLE: VOL. V	Buena Vista Home Video 1023	Animated	1991	NR	12.99
25	38	28	PLAYBOY 1991 VIDEO PLAYMATE CALENDAR ◆	Playboy Video HBO Video 90520	Various Artists	1990	NR	19.99
26	35	28	TOTAL RECALL	Carolco Home Video 68901	A. Schwarzenegger	1990	R	24.99
27	23	29	JANE FONDA'S LEAN ROUTINE	Jane Fonda Warner Home Video 654	Jane Fonda	1990	NR	29.98
28	28	14	ROCKY & BULLWINKLE: VOL. VI	Buena Vista Home Video 1024	Animated	1991	NR	12.99
29	30	7	PETE'S DRAGON ▲ ◆	Walt Disney Home Video 10	Mickey Rooney Helen Reddy	1977	G	29.95
30	31	3	NELSON: AFTER THE RAIN	Geffen Home Video DGCVC3950	Nelson	1991	NR	14.95
31	24	128	ALICE IN WONDERLAND ▲ ◆	Walt Disney Home Video 36	Animated	1951	G	29.95
32	RE-ENTRY		TOP GUN	Paramount Pictures Paramount Home Video 1629	Tom Cruise Kelly McGillis	1986	PG	14.95
33	RE-ENTRY		MARY POPPINS ● ◆	Walt Disney Home Video 23	Julie Andrews Dick Van Dyke	1964	G	29.95
34	40	122	CINDERELLA	Walt Disney Home Video 410	Animated	1950	G	26.99
35	NEW ►		THE MIND'S EYE	Miramir MPV6001	James Reynolds	1991	NR	19.95
36	39	59	BAMBI	Walt Disney Home Video 942	Animated	1942	G	26.99
37	RE-ENTRY		PLAYBOY WET AND WILD II ◆	Playboy Video HBO Video 390	Various Artists	1990	NR	19.99
38	25	34	FIELD OF DREAMS	Universal City Studios MCA/Universal Home Video 80884	Kevin Costner Amy Madigan	1989	PG	19.95
39	RE-ENTRY		DUMBO	Walt Disney Home Video 24	Animated	1947	G	29.95
40	29	7	TESLA: FIVE MAN VIDEO BAND	Geffen Home Video 39507	Tesla	1991	NR	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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Pathé Creditors Withdraw Their Chapter 7 Petition

NEW YORK—Agreeing to pay creditors \$70 million in unpaid bills, Pathé Communications Corp. has won the dismissal of an involuntary bankruptcy petition filed against its film, home video, and television subsidiary, MGM-Pathé Communications Co.

The withdrawal of the Chapter 7 petition also averts a fiscal crisis with Pathé's primary lender, Credit Lyonnais Bank Nederland, which had conditioned a \$145 million additional loan on the dismissal of the suit.

The money from the bank will be used to pay the creditors and to finance the marketing and distribution of 14 motion pictures made by the MGM studio but not yet released to theaters. Home video rights to those movies were signed away to Time Warner Inc.'s Warner Home Video in exchange for a \$125 million advance that helped Pathé acquire MGM/UA Communications Co. last year for \$1.3 billion.

Referring to the dismissed suit, Pathé's newly elected chairman, Cesare De Michelis, stated, "With this behind us, MGM-Pathé can now focus its resources and energies on the release of films and ongoing production of motion pictures and television product."

Meanwhile, Pathé has released its year-end financial results for 1990, which show a big increase in revenues because of the acquisition and a sharply wider net loss.

For the year that ended Dec. 29, Pathé Communications reports that revenues rose 50.4% to \$525.8 million, but the net loss skyrocketed to \$107.7 million from \$32.4 million the year before. The operating loss—before taxes and interest payments—was \$42.3 million, compared with a loss of \$69 million in the previous year.

In the fourth quarter, Pathé's net loss was \$85.8 million, compared with a profit of \$22.2 million in the year-earlier period. Revenues nearly tripled to \$310.9 million because of the new product acquired.

The big net losses in the year and the fourth quarter were due in part to a \$66.8 million provision for "investments and loans to affiliates," according to the company.

Pathé reached an out-of-court settlement with its creditors May 10, agreeing to pay those who had filed Chapter 7 petition claims totaling \$15 million. A bankruptcy judge dismissed the suit May 16. Pathé has also agreed to pay another \$55 million in undisputed claims that were not part of the suit.

Earlier, Pathé's lender, Credit Lyonnais, forced the company's controversial chairman and chief executive Giancarlo Parretti to give up his posts and to sell a substantial stake in his company. De Michelis is chief executive as well as chairman. Alan Ladd Jr. has been named chairman and chief executive of the operating subsidiary MGM-Pathé Communications Co.

Pathé's stock, which trades on the New York Stock Exchange, closed recently at \$3 a share. Its 52-week price range is \$2.25-\$5. **DON JEFFREY**

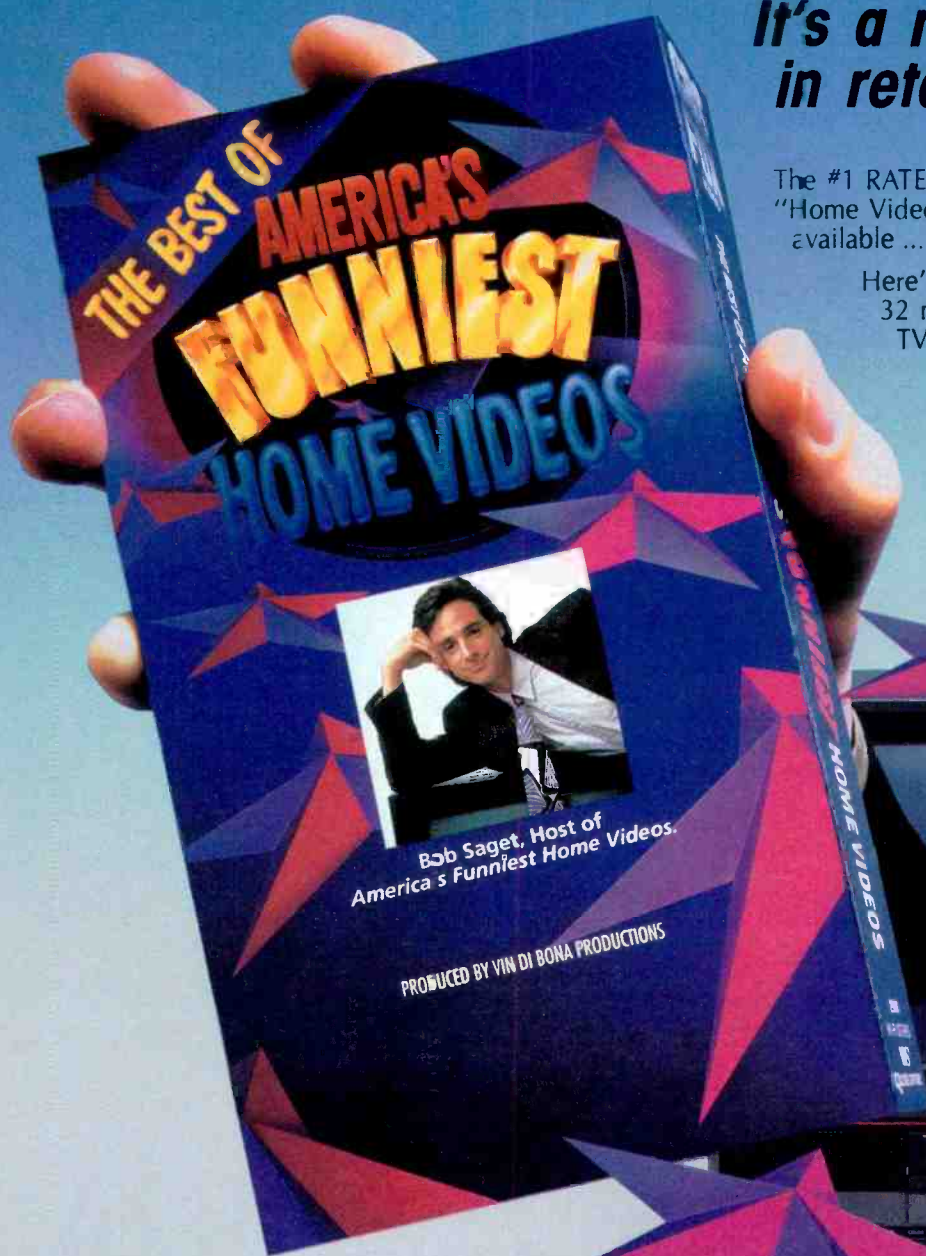
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HOME VIDEO

Prism Posts Pretax Loss Expenses Cited By B-Vid Supplier

■ BY DON JEFFREY

NEW YORK—Prism Entertainment Corp., a supplier of B movies on home video, reports an annual pretax loss of nearly \$2 million, partly due to expenses incurred while its product was distributed by Paramount Home Video.

But, for the 12 months that ended Jan. 31, Prism booked a net, after-tax profit of \$590,000, 15.6% higher than that of the year before. That resulted from an accounting change, related to deferred taxes, that added \$2.55 million to the bottom line, says Earl Rosenstein,

chief financial officer.

Net sales rose 9.36% to \$16 million because of higher revenues from home video rentals.

Prism reports a \$1.98 million pretax loss from continuing operations in the year. The loss was due to nonrecurring writeoffs and expenses totaling \$5.5 million.

Rosenstein says that "more than half" of a \$3 million writeoff was related to the Paramount distribution deal that was terminated by Prism Feb. 28 after about one year. Prism also "wrote down to zero" the initial allocated costs of 68 li-

(Continued on next page)

Billboard.

FOR WEEK ENDING JUNE 1, 1991

Top Kid Video™

THIS WEEK	2 WEEKS AGO	WKS. ON CHART	Compiled from a national sample of retail store sales reports.	Year of Release	Suggested List Price
			TITLE Copyright Owner, Manufacturer, Catalog Number		
			★ ★ NO. 1 ★ ★		
1	1	9	DUCKTALES THE MOVIE Walt Disney Home Video 1082	1990	22.99
2	2	53	THE LITTLE MERMAID Walt Disney Home Video 913	1989	26.99
3	18	3	THE JUNGLE BOOK Walt Disney Home Video 1122	1967	24.99
4	4	35	PETER PAN Walt Disney Home Video 960	1953	24.99
5	3	13	ROCKY & BULLWINKLE: VOL. I Buena Vista Home Video 1019	1991	12.99
6	6	85	BAMBI Walt Disney Home Video 942	1942	26.99
7	13	296	DUMBO ♦ Walt Disney Home Video 24	1941	29.95
8	17	241	ALICE IN WONDERLAND ♦ Walt Disney Home Video 36	1951	29.95
9	5	13	ROCKY & BULLWINKLE: VOL. II Buena Vista Home Video 1020	1991	12.99
10	7	9	TEEN MUTANT NINJA TURTLES: PIZZA BY ... Family Home Entertainment 27363	1989	14.95
11	8	13	ROCKY & BULLWINKLE: VOL. III Buena Vista Home Video 1021	1991	12.99
12	11	13	ROCKY & BULLWINKLE: VOL. V Buena Vista Home Video 1023	1991	12.99
13	12	37	ALL DOGS GO TO HEAVEN ♦ MGM/UA Home Video M301868	1989	24.98
14	9	13	ROCKY & BULLWINKLE: VOL. IV Buena Vista Home Video 1022	1991	12.99
15	14	137	CINDERELLA Walt Disney Home Video 410	1950	26.99
16	10	13	ROCKY & BULLWINKLE: VOL. VI Buena Vista Home Video 1024	1991	12.99
17	21	140	CHARLOTTE'S WEB Hanna-Barbera Prod. Inc./Paramount Home Video 8099	1973	14.95
18	RE-ENTRY		THE SWORD IN THE STONE ♦ Walt Disney Home Video 229	1963	29.95
19	15	39	DISNEY'S SING ALONG SONGS: UNDER THE SEA Walt Disney Home Video 908	1990	12.99
20	16	19	TEEN MUTANT NINJA TURTLES: ATTACK ... Family Home Entertainment 27344	1989	14.95
21	RE-ENTRY		THE THREE CABALLEROS Walt Disney Home Video 411	1945	29.95
22	24	160	DISNEY'S SING ALONG SONGS: HEIGH-HO! Walt Disney Home Video 531	1987	14.95
23	19	91	DISNEY'S SING ALONG SONGS: THE BARE NECESSITIES Walt Disney Home Video 581	1987	14.95
24	RE-ENTRY		JUNGLE BOOK: MOWGLI COMES TO THE JUNGLE Strand VCI Entertainment 1401	1990	9.98
25	23	5	THE FLINTSTONES MEET SAMANTHA Hanna-Barbera Home Video HB1321	1991	9.95

♦ ITA gold certification for a minimum sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ♦ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1991, Billboard/BPI Communications, Inc.

'Terminator' Beginning 2nd Assault; Hemdale Reissue In Sync With Sequel

He's back and he plans to sell 500,000 units! That's the optimistic plan of Hemdale Film Corp.'s new in-house video wing, which says it will rerelease the 1984 classic "The Terminator" starring Arnold Schwarzenegger. Originally released on home video through Thorn-EMI (HBO Video), it has been off the market as a result of a March 1990 moratorium. The rerelease coincides with the July 3 Tri-Star Pictures theatrical release of "Terminator II: Judgment Day." Also starring Schwarzenegger, the sequel is expected to be one of the summer's blockbusters. Street date for the original is June 26, with pre-order June 12. Copies of the original, according to Eric Parkinson, former A.I.P. Home Video president and now Hemdale Home Video president, will have a retail list of \$19.95. Hemdale will push the film in multipacks, however, which will allow dealers to price it as low as \$14.95. Hemdale Home Video is also ramping up for numerous other releases, both new and older product, as rights to about 100 titles are expected to revert back to the company in the next several years. The first major rental title will be "Vincent & Theo," due in September. Hemdale is also in the process of staffing up and setting up distribution.

It's Video-Label Time At The Apollo . . .

New York's famous Apollo Theatre will launch a home video label with the help of video marketing consultant and producer Michael Wiese. The former Vestron VP was hired by Apollo Theatre Entertainment VP Jerry Kupler, who says the label will offer music and comedy programming as well as children's product, sports titles, documentaries, and feature films. A statement from Apollo says the video division will release six to 12 titles in its first year.

New Dupe Pact For New Line, West Coast

West Coast Video Duplicating has inked an exclusive, multiyear duplication pact with New Line Home Video. According to Herb Fischer, president of West Coast, the relationship will begin with the late-summer release of "Teenage Mutant Ninja Turtles II: The Secret Of The Ooze." West Coast has such clients as MGM/UA Home Video, PolyGram Video, MCA Music Video, Sybervision, Prism Entertainment, and Vidmark.

LIVE Home Vid Sets 3rd-Qtr. Ad Blitz

LIVE Home Video is planning a major third-quarter advertising push to support such titles as "The Doors," "Madonna: Truth Or Dare," "L.A. Story," and "Queens Logic." Beginning in June with "L.A. Story," LIVE will start 16 weeks of network, spot, and cable ads nationwide. Dealer incentives, such as contests, as well as stepped-up distributor and in-store materials, will also be part of the campaign.

PRISM POSTS PRETAX LOSS

(Continued from preceding page)

censed feature films that "we probably won't release by the time their licenses expire."

Another big reason for the operating loss was \$2.5 million in distribution expenses incurred in the Paramount deal.

The pact with Paramount was ended, Rosenstein says, because sales increases were not as high as expected. "Paramount had over 30

people in the field. We thought with that much coverage we could really increase the volume. Sales were up \$1.3 million, but that didn't quite offset their total expenses. We had a good relationship with them. They worked hard."

Rosenstein says that the write-offs and the distribution expenses are largely behind the company. And he adds, "If we didn't have the nonrecurring items, we would have shown an operating profit."

Prism released about 30 films on home video last year, a sharp decrease from the totals of previous years. "The business is changing," says Rosenstein. "The marketplace doesn't need as many films as it did years ago."

In addition to B films made by independent producers and studios, Prism also releases on video low-budget films that it has partly financed. Last year it shipped four of these "prebuy" films; this year, Rosenstein says, it will put out three.

Prism's stock, which trades on the American Stock Exchange, closed recently at \$1.25 a share. The yearly price high is \$3.50.

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Top Video Rentals

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating
				★ ★ NO. 1 ★ ★			
1	1	8	GHOST	Paramount Pictures Paramount Home Video 32004	Patrick Swayze Demi Moore	1990	PG-13
2	2	4	MARKED FOR DEATH	FoxVideo 1865	Steven Seagal Basil Wallace	1990	R
3	5	3	THE BONFIRE OF THE VANITIES	Warner Bros. Inc. Warner Home Video 12048	Tom Hanks Bruce Willis	1990	R
4	3	7	PRESUMED INNOCENT	Warner Bros. Inc. Warner Home Video 12034	Harrison Ford	1990	R
5	4	8	PACIFIC HEIGHTS	Morgan Creek FoxVideo 1900	Michael Keaton Melanie Griffith	1990	R
6	NEW ▶		THREE MEN AND A LITTLE LADY	Touchstone Pictures Touchstone Home Video 1139	Tom Selleck Steve Guttenberg	1990	PG
7	9	3	THE JUNGLE BOOK	Walt Disney Home Video 1122	Animated	1967	G
8	6	3	ROCKY V	MGM/UA Home Video 902288	Sylvester Stallone Talia Shire	1990	PG-13
9	7	6	MEMPHIS BELLE	Warner Bros. Inc. Warner Home Video 12040	Matthew Modine Eric Stoltz	1990	PG-13
10	11	6	MILLER'S CROSSING	FoxVideo 1852	John Turturro Albert Finney	1990	R
11	NEW ▶		QUIGLEY DOWN UNDER	MGM/UA Home Video M902173	Tom Selleck Laura San Giacomo	1990	PG-13
12	NEW ▶		HAVANA	Universal City Studios MCA/Universal Home Video 81049	Robert Redford Lena Olin	1990	R
13	NEW ▶		MR. DESTINY	Touchstone Pictures Touchstone Home Video 1126	James Belushi Michael Caine	1990	PG-13
14	8	13	FLATLINERS	RCA/Columbia Pictures Home Video 50383-5	Kiefer Sutherland Julia Roberts	1990	R
15	10	5	SIBLING RIVALRY	Nelson Home Entertainment 7782	Kirstie Alley Bill Pullman	1990	PG-13
16	15	6	WILD AT HEART	Media Home Entertainment M102765	Nicolas Cage Laura Dern	1990	R
17	13	8	NARROW MARGIN	Live Home Video 68924	Gene Hackman Anne Archer	1990	R
18	12	11	ARACHNOPHOBIA	Amblin Entertainment Hollywood Home Video 1080	Jeff Daniels	1990	PG-13
19	16	5	CHILD'S PLAY 2 ♦	Universal City Studios MCA/Universal Home Video 81024	Alex Vincent Jenny Agutter	1990	R
20	14	7	WHITE PALACE ♦	Universal City Studios MCA/Universal Home Video 81019	Susan Sarandon James Spader	1990	R
21	21	3	THE PUNISHER	Live Home Video 68935	Dolph Lundgren Louis Gossett Jr.	1990	R
22	23	2	GRAVEYARD SHIFT	Paramount Pictures Paramount Home Video 32512	David Andrews Kelly Wolf	1990	R
23	29	2	THE SHELTERING SKY	Warner Bros. Inc. Warner Home Video 12062	Debra Winger John Malkovich	1990	R
24	20	4	WELCOME HOME ROXY CARMICHAEL	Paramount Pictures Paramount Home Video 32489	Winona Ryder Jeff Daniels	1990	PG-13
25	18	3	TEXASVILLE	Nelson Home Entertainment 7778	Jeff Bridges Cybill Shepherd	1990	R
26	19	7	HENRY AND JUNE	Universal City Studios MCA/Universal Home Video 81050	Fred Ward Uma Thurman	1990	NC-17
27	22	10	KING OF NEW YORK	Seven Arts Live Home Video 68937	Christopher Walken	1990	R
28	30	11	DEATH WARRANT	MGM/UA Home Video M902170	Jean-Claude Van Damme	1990	R
29	17	12	AIR AMERICA	Carolco Home Video 68931	Mel Gibson Robert Downey, Jr.	1990	R
30	RE-ENTRY		WHITE HUNTER, BLACK HEART	Warner Bros. Inc. Warner Home Video 11916	Clint Eastwood	1990	PG
31	26	5	FUNNY ABOUT LOVE	Paramount Pictures Paramount Home Video 32085	Gene Wilder Christine Lahti	1990	PG-13
32	NEW ▶		AVALON	Tri-Star Pictures RCA/Columbia Home Video 70543-5	Armin Mueller-Stahl Joan Plowright	1990	PG
33	27	4	TUNE IN TOMORROW	HBO Video 90526	Keanu Reeves Peter Falk	1990	PG-13
34	38	11	STATE OF GRACE	Orion Pictures Orion Home Video 8760	Sean Penn Gary Oldman	1990	R
35	35	3	GRAFFITI BRIDGE	Warner Bros. Inc. Warner Home Video 12055	Prince Morris Day	1990	PG-13
36	25	10	PUMP UP THE VOLUME	New Line Cinema RCA/Columbia Home Video 75103	Christian Slater	1990	R
37	31	13	DARKMAN ♦	Universal City Studios MCA/Universal Home Video 80978	Liam Neeson	1990	R
38	NEW ▶		TIME TO KILL	Republic Pictures Home Video 4235	Nicholas Cage Giancarlo Giannini	1990	R
39	NEW ▶		SOMEBODY HAS TO SHOOT THE PICTURE	HBO Pictures MCA/Universal Home Video 81038	Roy Scheider Bonnie Bedelia	1990	R
40	32	6	THE LAST PICTURE SHOW	RCA/Columbia Home Video 50423	Timothy Bottoms Jeff Bridges	1971	R

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2ND FEATURES

(Continued from page 60)

rights, where she can do nothing without the permission of her Islamic-reborn husband, where her daughter is automatically considered the property of the father, and where any attempts at escape are punishable by death. These are strange times to release a film that's so savagely anti-fundamentalist, but the fact that these particular Iranians make such easy targets doesn't diminish the power or suspense of the story. Since she happily escapes *into* Turkey, this is a perfectly bizarre double bill with "Midnight Express," the tense tale of a man's escape from Turkey.

"Mirror, Mirror" (1990), Academy Entertainment, prebooks 6/6.

Megan is the new student at Gettun High, and since she's from Los Angeles, she insists upon dressing like Morticia and making herself up like Boy George. Soon, she discovers the powers hidden in her mirror, and people start dying. Starring Karen Black as the mom who would drive any daughter batty, and an actress with the unlikely name of Rainbow Harvest (I'd like her to meet my friend, Cloud Gatherer), this is a tough little horror/thriller with a few things to recommend it other than the spiffy "first-time-ever holographic cov-

er." Despite several plot idiocies and some expected grossouts, "Mirror, Mirror" has a surprisingly funny and sarcastic view of teenage troubles. Rent it with "Carrie."

KULTUR GAINS RIGHTS

(Continued from page 59)

enhanced by the rarity of the performances. Hedlund notes, "A lot of these performances are by people that have either passed away or are retired. For instance, with Birgit Nilsson, she retired many years ago and hasn't performed in a long time."

The "Bell Telephone" line will follow a release schedule of two one-hour titles per month, most at \$29.95 though some will be priced at \$19.95 or \$39.95. At that rate, Hedlund estimates it will take the label about three years to release the 70 or so hours of material it plans to issue from the 100 hours of archival footage.

Kultur will advertise on the Arts & Entertainment cable channel, in such publications as Opera News, and on classical radio outlets in New York, Los Angeles, and Chicago, as well as on nationally syndicated shows.

Although audio releases of the vintage recordings have not been planned, Hedlund says, "We're looking at the possibility of taking an audio recording of Lanza or Nilsson and packaging it with video, mainly for mail order," which constitutes 16%-18% of the specialty label's business.

The programs—which are in both color and black-and-white—have been treated with "the latest in audio and video enhancement technology," according to a Kultur statement. "We've had the sound sweetened up so it's at the best possible sound that it can be, and we've kind of pan-and-scanned the footage," says Hedlund.

Yet despite the improved sound and picture—not to mention Kultur's laser-ready buying audience—the recordings will not be released on disc. "We're taking kind of a wait-and-see attitude with laser-disc," says Hedlund, admitting that laser cannot do much to improve the sound and picture quality of recordings that were made decades ago, and that his customers "don't want anything to change" on those recordings.

The next phase of releases in the "Bell Telephone Hour" will include titles featuring Arturo Toscanini, Van Cliburn, George Szell & the Cleveland Orchestra, the New York Metropolitan Opera (a program filmed when the Met opened in Lincoln Center in 1966), and Nureyev. These items will all retail for \$29.95.

Censorship News From NAIRD; A.B. Vid Distrib's New Baby

AUDIO LAWS BATTLE: U.S. video retailers, confronted with their own laundry list of legislative issues across the country, would have felt right at home during one session of the annual convention of the **National Assn. of Independent Record Distributors and Manufacturers**, May 15-19 at the Sheraton Universal in Los Angeles (see Grass Route, page 54). In a review of legislative efforts on the audio side of the business, Hilary Rosen, executive VP of the **Recording Industry Assn. of America**, said that historically "the movies and the theaters" were targets in the censorship battles but that the record companies and record retailers have lately come under fire. Rosen told of successful fights in 21 states where no laws were enacted, but indicated this has "changed the battle." Rather than come up with new bills, "a new strategy" is to add amendments to existing statutes in areas of "harmful to minors, amend those statutes, broaden obscenity beyond hardcore sex to whole lists, violence in lyrics, mention of drug use, bestiality, or whatever your favorite sex act is." Rosen stressed that, despite voluntary stickering by manufacturers and compliance by stores, "the issue isn't over. They don't just want a big, yellow sticker. They really don't want us to sell the records."

THAT CUT DEEP: Seminar panelist **Bob Koester**, veteran owner of the **Delmark** label, and notorious, say some industryites, as a curmudgeon, offered some sage advice to NAIRD suppliers with slow-paying wholesalers: "Maybe they have dealers who are not paying their bills, although most of the crooks have left our business. They're selling pet rocks or running video stores."

BABY BOOM: George Atkinson

is at it again. At **A.B. Video Distributors**, which he has headed up for almost two years, a new line is being developed, **Star Baby**. At present, it's only six titles, all cartoons, but ambitious plans are in the works. Also—and it wouldn't be Atkinson if there weren't some twists—the tapes have commercials. Yes, commercials on children's videos. Only the advertising is for parents, a cross-promotion for a national chain of stores, **Kids Kart**, sister firm to **A.B. Kids Kart** is a subsidiary of what is a mini-

conglomerate owned by **Manoj Parekh** and **Guy Elan**, who also own a trading company. Atkinson, whose

maverick methods earned him a reputation in the very beginnings of home video when he founded the **Video Station** chain, is also changing the direction of A.B. by forming a new label, **Prime Video** (importing **BBC** titles); doing more and more manufacturing, with 50 units running 24 hours; trimming the telemarketing staff; and aiming to position much of the product on the 100 labels A.B. handles as sell-through. Actually, so much is changing that it even includes the company name, now going under **Edde Entertainment** (the name of one of four house brands of video; the others are **Ace 7 Video**, **High Desert Films**, and **T-Z Video**).

FOREIGN FILMS: Is it difficult to get into foreign films? **Jim Ulsamer**, VP of marketing at **Baker & Taylor**, thinks it can be, but the wholesaler is offering accounts a leg-up with a new 34-page catalog identifying 240 titles from more than 20 countries.

TAKE UP PEN: Almost every metro area and many smaller markets boast dozens of entertainment newspapers and magazines, says **Tom Hull**, owner of **Triology**, a Portland, Ore., video store. Doing a

(Continued on next page)

STORE MONITOR

by Earl Paige

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THIS WEEK	PICTURE/STUDIO	WEEKEND GROSS (\$)	NO. OF SCRNS PER SCRIN AVG (\$)	WKS IN REL	TOTAL GROSS TO DATE (\$)
1	What About Bob? (Buena Vista)	9,216,334	1,463 6,300	—	9,216,334
2	FX 2 (Orion)	3,829,221	1,502 2,549	1	11,180,706
3	Truth or Dare (Miramax)	3,380,277	538 34,571	1	4,346,490
4	Switch (Warner Bros.)	3,049,328	1,013 3,010	1	8,328,724
5	Stone Cold (Columbia)	2,811,154	1,729 1,626	—	2,811,154
6	Oscar (Buena Vista)	2,067,738	1,373 1,506	3	18,068,049
7	The Silence of the Lambs (Orion)	1,871,178	1,444 1,296	13	117,814,717
8	Mannequin Two (Fox)	1,692,817	1,540 1,099	—	1,692,817
9	A Kiss Before Dying (Universal)	1,579,905	1,269 1,245	3	13,729,270
10	One Good Cop (Buena Vista)	1,567,225	1,327 1,181	2	9,034,478
11	Dances With Wolves (Orion)	1,396,192	1,107 1,261	27	168,770,575
12	Toy Soldiers (Tri-Star)	1,247,420	1,286 970	3	12,674,044
13	A Rage in Harlem (Miramax)	1,163,428	518 2,246	2	6,196,344
14	Out for Justice (Warner Bros.)	1,107,556	981 1,129	5	36,007,583
15	Mortal Thoughts (Columbia)	894,718	877 877	4	17,264,325
16	Home Alone (20th Century Fox)	787,999	789 999	26	269,435,169
17	Sleeping With the Enemy (Fox)	629,981	657 959	14	94,749,432
18	New Jack City (Warner Bros.)	607,567	428 1,419	10	43,408,390
19	Mutant Ninja Turtles II (New Line Cinema)	538,920	949 568	8	74,471,373
20	Impromptu (Hemdale)	417,468	137 3,047	5	1,333,305
21	Defending Your Life (Warner Bros.)	390,807	377 1,037	8	15,825,668
22	Object of Beauty (Avenue)	307,032	142 2,162	5	3,203,509
23	La Femme Nikita (Goldwyn)	233,343	111 2,102	10	3,131,112
24	Spartacus (Universal re-issue)	211,905	51 4,155	3	1,126,180
25	Class Action (Fox)	182,140	274 665	9	23,695,988
26	Kindergarten Cop (Universal)	146,520	296 495	21	88,590,863
27	Flight of the Intruder (Paramount)	146,040	315 464	17	14,471,440
28	White Fang (Buena Vista)	136,232	167 816	17	34,576,736
30	L.A. Story (Tri-Star)	111,650	154 725	14	28,463,149
32	Citizen Kane (Par re-issue)	95,832	20 4,791	2	737,264
31	Green Card (Buena Vista)	104,358	131 798	21	29,754,169
29	Shipwrecked (Buena Vista)	126,240	263 480	11	14,927,504
33	King Ralph (Universal)	94,800	395 240	13	31,280,320
34	Mister Johnson (Avenue)	90,161	29 3,109	27	672,375
35	The Unborn (Califilm)	89,820	60 1,497	7	922,055
36	The Doors (Tri-Star)	85,680	204 420	11	33,737,705
37	The Marrying Man (Buena Vista)	81,624	152 537	6	12,424,745
38	Daddy Nostalgia (Avenue)	80,838	18 4,491	3	311,971
39	The Hard Way (Universal)	70,380	276 255	10	24,497,730
40	Three Men And A Little Lady (Buena Vista)	69,329	79 878	25	71,563,636

GIVING 'PREVIOUSLY VIEWED' VID MARKET A 2ND LOOK

(Continued from page 59)

copies. That may have been the most effective studio campaign on previously viewed."

Foltz also supports the theory that such studio campaigns can enable dealers to sell previously viewed titles for slightly higher price points.

Many dealers say \$10 is the "magic price point" for previously viewed, but Foltz says "\$15 can be a real price. There are certain titles, though, like a 'Ghost,' which can get \$20. Consumer interest is certainly there. And unlike some other titles, 'Ghost' is very repeatable."

Mitch Lowe, owner of the three-store, Bay-area Video Droid chain, says, "I've seen a real change in attitude from our customers. They are buying much more of previously viewed titles and they are buying them with much more confidence. And I think that is based on all the

talk and exposure these [previously viewed] campaigns are generating.

"A lot of consumers, because of the way they generally think about used things," he continues, "who wouldn't dream about buying a used tape, are buying tapes now. That's a neat phenomenon."

Lowe says that the campaigns could also have an effect on dealer buying habits later on.

"If we start to have confidence that there will be an after-market for these tapes," he says, "we won't have to mark them down to \$5-\$6. Rather we can get \$9.95, \$14.95, and maybe \$19.95. We will be thinking about that when we buy titles and I think it will edge us up slightly in our buying decisions. It hasn't been a major factor in our buying decisions yet.

"What would make me buy more copies, for example, is if, down the

line, I'm down to 12 copies of 'Ghost' and I have customer demand to sell each off for \$20 each. Then I know I underbought."

John Thrasher, video product manager at the West Sacramento, Calif.-based Tower Video chain, says, "Historically, we've always sold off previously viewed copies and it's become a substantial part of the business. But these campaigns do put it more in the public focus. It's been beneficial. It's nice that the customer can get a \$3 rebate and a new box. I think 'Tracy' may have spurred something.

"I'm not sure about the commercial on 'Ghost,' however. You're telling people right away to buy a previously viewed copy. Well, you're not going to sell it off right away. What do you price it at two days after street date — \$94 instead of \$99? I would prefer the studio support later on. I also don't think these campaigns have any effect on buying decisions."

Buena Vista's Steele says, feedback from the field on "Tracy" has

been "conceptually very positive."

But, she maintains, dealers may not have availed themselves nor used "all the tools we put out there ... and the advertising might have been more effective if run sooner."

Disney allowed 90 days for rental activity on "Tracy," she says, but "we've shortened the window for 'Three Men And A Little Lady' to 45-60 days. But essentially, it's the same program."

She adds that dealer co-op participation on the "Tracy" sell-off campaign was lower than expected, although it's still available.

She says the campaign was a learning process for dealers and studios alike and that, in the future, the studio will encourage dealers to take more advantage of every aspect of the program.

By pricing a used copy at \$13 or \$15-\$16 instead of \$10, Steele says, or at whatever sell-off price the dealer feels is strategically beneficial, and encouraging the studio rebate to consumers, "dealers wind up making more money."

STORE MONITOR

(Continued from preceding page)

video column is a way for video store operators and staff to gain exposure for the business, he says. It also forces the reviewer to get deeper into the product. Hull pens reviews of videos for the Portland Downtowner. Arrangements vary. Hull isn't identified as owning a video store. And he might not have to be, in that he is also on a radio review show (yet another area of exposure).

GAMES GAME: American Video Assn. is now providing information on a wider variety of products and services, including video games. A recent top 20 was led off by "The Simpsons," "Super Mario Bros. 3," "TMNT II," "Double Dragon 3," and "Adventure Island," in that order. AVA identifies the research source as Varnett Inc., its authorized supplier. For Varnett, it's the only mention of the firm in the media, as the company, part of a huge retail operation near Chicago, has never had to advertise and yet ships nationally, as it has for years.

WARNER-REPRISE'S 'KIDSONGS' LINE

(Continued from page 59)

rived in stores March 12.

Like its predecessors, "Very Silly Songs" runs about 30 minutes and is priced at \$14.98. From a programming perspective, each tape combines live action actors, both kids and adults, with familiar songs in fast-paced story lines. The tapes are designed for kids aged 1½ to 6.

According to industry estimates, the Kidsongs collection should rack up sales in 1991 of about 1 million units, which would be an increase over last year's sales total of slightly more than 800,000. In 1989, sales of the line were about 600,000, while cumulative sales in 1988 were about 236,000 and 150,000 in 1987.

The Kidsongs collection is the brainchild of Together Again Video Productions' president, writer/producer Carol Rosenstein, and Bruce Gowers, a producer/director. Both Rosenstein and Gowers were among the pioneers of the music-video business, having been associated with hundreds of clips and numerous long-forms.

In the early- to mid-'80s, says Rosenstein, she and Gowers thought they would "make music videos for babies since we were dissatisfied with what was available then on the market in children's video. We put a lot of thought into it. We tried to weave in things of interest to kids. There are a lot of little subtle things going on in Kidsongs which make it work. For example, Bruce has always shot them from about 2½ feet from the ground, from the kids' perspective.

"We also try to keep the adults in the background," continues Rosenstein. "Toddlers feel frustrated because grown-ups are always doing things for them. So we've always made the kids very competent. We've also tried to stay in touch with kids' dreams, fantasies, and points of view."

Rosenstein says the tapes are not "cut as fast as music videos, where the rule these days is the one-second visual. But we do keep them moving and that makes them very repeatable. We give kids lots of material, images, and angles."

Rosenstein says she is not sur-

prised at how well Kidsongs has done, but recalls it was somewhat frustrating back in the early days getting the project off the ground.

"In 1985, a good-selling tape was 15,000 units, while a runaway hit was 25,000 and a 'monster' was 35,000. I had the chutzpah to tell people that we could sell 100,000 units per tape. The concept of a video as a catalog item was very new in 1985," she says.

Rosenstein adds that she negotiated with several companies back then but "some just couldn't see the concept. For example, there were those who thought videos like that shouldn't be under an hour, shouldn't cost more than \$100,000 to make, or shouldn't be priced that attractively at retail.

"Warner was the first to give us serious money, which allowed us to develop them as high-quality productions. I know they liked my enthusiasm but I'm not sure even they believed we could do those kinds of numbers.

"Because of the quality, we haven't hit a peak. Sales keep going up. It's a like a Dr. Seuss book. We've become part of the landscape," she says.

Another key to the early success of the line, according to Rosenstein, was to involve a toy-manufacturing partner. By linking up with View-Master, she says, Kidsongs was the first made-for-video kid-vid line to be carried by the Toys "R" Us chain.

Today, according to Vic Faraci, senior marketing VP at WEA, the bulk of sales comes from department stores, toy stores, and other mass merchants. He adds that music/video combo stores are becoming a larger part of the retail mix and that the introduction of the audio companion tapes will open up numerous cross-promotion and merchandising opportunities in those retail channels and others, as well.

The four shows on two double-sided laserdiscs, due for release in July, are "A Day At Old MacDonald's Farm" b/w "Home On The Range," and "A Day With The Animals" b/w "Let's Play Ball." Each two-program disc will be priced at \$24.98.

JIM McCULLAUGH

Billboard.

FOR WEEK ENDING JUNE 1, 1991

RECREATIONAL SPORTS™					HEALTH AND FITNESS™				
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Program Supplier, Catalog Number	Suggested List Price	THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Program Supplier, Catalog Number	Suggested List Price
★★ NO. 1 ★★					★★ NO. 1 ★★				
1	1	13	MICHAEL JORDAN'S PLAYGROUND CBS/Fox Video 2858	19.98	1	1	39	RICHARD SIMMONS: SWEATIN' TO THE OLDIES ◇ Warner Home Video 616	19.98
2	2	93	MICHAEL JORDAN: COME FLY WITH ME ◇ CBS/Fox Video 2173	19.98	2	2	31	JANE FONDA'S LEAN ROUTINE Warner Home Video 654	29.98
3	10	94	DAZZLING DUNKS AND BASKETBALL BLOOPERS ◇ CBS/Fox Video 2229	14.98	3	3	229	KATHY SMITH'S BODY BASICS JCI Video 8111	14.95
4	5	55	ALL NEW DAZZLING DUNKS & BASKETBALL BLOOPERS CBS/Fox Video 2423	14.98	4	8	121	JANE FONDA'S COMPLETE WORKOUT Warner Home Video 650	29.98
5	4	216	BOB MANN'S COMPLETE AUTOMATIC GOLF METHOD ▲ ◇ VidAmerica VA 39	19.98	5	5	71	KATHY SMITH'S ULTIMATE STOMACH & THIGHS WORKOUT ◇ Media Home Entertainment	19.98
6	14	5	WRESTLEMANIA VII Coliseum Video WF090	39.95	6	6	51	DENISE AUSTIN'S THE HIPS, THIGHS & BUTTOCKS WORKOUT Parade Video 31	19.95
7	8	7	NBA SHOWMEN: THE SPECTACULAR GUARDS CBS/Fox Video 2383	14.98	7	4	229	CALLANETICS ◇ MCA/Universal Home Video 80429	24.95
8	3	74	CHAMPIONS FOREVER ◇ J2 Communications J2-0047	19.95	8	7	19	KATHY SMITH'S WEIGHT-LOSS WORKOUT Media Home Entertainment M0323732	19.98
9	7	26	NBA SUPERSTARS CBS/Fox Video 2288	14.98	9	9	133	KATHY SMITH'S FAT-BURNING WORKOUT ◇ Media Home Entertainment FH1059	19.98
10	9	50	NBA AWESOME ENDINGS CBS/Fox Video 2422	14.98	10	14	83	BEGINNING CALLANETICS ◇ MCA/Universal Home Video 80892	24.95
11	11	44	GREG NORMAN: THE COMPLETE GOLFER Paramount Home Video 12684	29.95	11	17	96	KATHY SMITH'S TONEUP JCI Video 8112	14.95
12	6	11	HISTORY OF THE NBA CBS/Fox Video 2857	19.98	12	18	107	ANGELA LANSBURY: POSITIVE MOVES Wood Knapp Video WK1016	29.95
13	19	11	NOT-SO-GREAT MOMENTS IN SPORTS: TAKE 3 HBO Video 0346	14.99	13	RE-ENTRY		DENISE AUSTIN'S SUPER STOMACHS Parade Video 27	19.95
14	RE-ENTRY		MUHAMMAD ALI BOXING'S BEST HBO Video 069	19.99	14	10	43	DENISE AUSTIN'S NON-AEROBIC WORKOUT Parade Video 32	19.95
15	12	20	WAYNE GRETZKY: ABOVE & BEYOND Live Home Video 68942	19.95	15	RE-ENTRY		RICHARD SIMMONS AND THE SILVER FOXES Warner Home Video 158	24.95
16	17	20	GOLF YOUR WAY Sports Marketing Group	23.99	16	13	130	KATHY SMITH'S STARTING OUT ◇ Media Home Entertainment FH1027	19.98
17	20	14	HOCKEY-HERE'S HOWE: DEFENSE Kartes Video Communications	14.95	17	11	17	GILAD'S THE NEW BEST OF BODIES IN MOTION JCI Video 8128	14.95
18	18	3	SPORTS BLOOPER AWARDS ESPN Home Video 850314	9.95	18	15	229	KATHY SMITH'S ULTIMATE VIDEO WORKOUT JCI Video 8100	14.95
19	RE-ENTRY		HOCKEY-HERE'S HOWE: FORWARDS Kartes Video Communications	14.95	19	12	224	JANE FONDA'S LOW IMPACT AEROBIC WORKOUT ◇ Warner Home Video 070	29.98
20	15	9	HOCKEY-HERE'S HOWE: GOAL TENDING Kartes Video Communications	14.95	20	16	12	KATHY SMITH'S WINNING WORKOUT Media Home Entertainment FH1012	19.98

◆ ITA gold certification for sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ ITA platinum certification for sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, or 50,000 units or \$2 million at suggested retail for nontheatrical titles. © 1991, Billboard/BPI Communications, Inc.

Music Video

Vivid Dims Lights After Parent Closes Employees Disperse To Other Prod. Firms

■ BY MELINDA NEWMAN

NEW YORK—Although Vivid GM Lyn Healy tried to keep the U.S. division afloat after its British parent went into receivership in April, the American division has closed its doors.

The L.A. company declared bankruptcy the second week of May. Callers to Vivid's number are given a new number, that of Grubstein &

*Noted Vivid director
Andy Morahan has
not yet linked with
a new company*

Goldman, the accounting firm handling the company's bills.

"It was just impossible to hold the company together after the British company closed," says Lisa Levine. Levine, who was executive producer at Vivid, is now working in the same capacity at Spellbound Pictures (Billboard, May 18). Healy, who was in Cannes and could not be reached for comment, is taking some time off before announcing her next venture, according to Levine.

Most of Vivid's staff has already resurfaced at other production companies. Nick Egan (Mick Jagger,

Wendy & Lisa) and the production team of Big TV! (Soul II Soul, Lisa Stansfield) are now represented by Limelight. Spellbound Productions, which itself was born after AWGO went bankrupt last year, has taken on directors Markus Blunder (Gipsy Kings, Slayer), Tony Vanden Ende (the Cult, Simply Red, Melissa Etheridge), Simon Chaduoir, and Matthew Amos, as well as director of photography Bob Gantz. Former Vivid director Mark Bienstock (Milli Vanilli, George LaMond) is now working through The End, the new shop set up by former Red Car producers Luke Thornton and Liz Silver. (Billboard, April 4).

One of Vivid's most noted directors, Andy Morahan (George Michael, Tears For Fears), has not yet linked with a new company. However, he just completed a new clip for Desmond Child through Challenge Productions in London, which represents him for commercial work.

The directors are in the process of getting entrenched in their new homes. "My main thing at the moment is getting Big TV! as established here as they are in London," says Mark Wightwick, head of Limelight's music video division. In addition to directing videos, Egan will continue designing album covers. Limelight has also added Jessica Bendinger, formerly with DNA.

At Spellbound, directors have been concluding projects started at Vivid, as well as taking on new work. Blunder recently completed new clips for Toni Childs and Marc Cohn. Vanden Ende has finished "All The Time In The World" for Junkyard. Spellbound has also added director Chris Painter from DNA. His first job was "Till It Hurts" for Chrissy Steele.



Circle Of Four. Mercury Records artist Oleta Adams, second from right, finishes shooting her new videoclip, "Circle Of One," at the Park Plaza Hotel in Los Angeles. With her, from left, are Jackie Rhinehart, Mercury Records national director of artist development and publicity; Mark Freedman Productions director Mark Rezyka; and Jeff Newman, national director of video/Mercury. (Photo: Elizabeth Annas)

THE EYE



by Melinda Newman

WINDS OF CHANGE: "Night Tracks" is reviewing its programming and is contemplating some changes. Over the last 18 months, the show added a movie to its weekend lineup and, more recently, added alternative videos to its primarily top 40 format. "The direction we want to go in is certain in our minds, but we aren't ready to give details," says producer H.B. Barnum III. "We are going to be trying something soon . . . or not." Among the changes being rumored about is the possible addition of on-air DJs. However, Barnum would not comment on specifics other than to say: "We think we would like to do something a little different and now might be the time to do it." "Night Tracks" runs on TBS on weekend nights.

C-CH-CHANGES: Now that Rough Trade Records has apparently shut its doors here, Peter Cooper, director of video and tour promotion, is looking for a new gig. The last video sent out was "Pray," by My Jealous God. Cooper is a triple threat—in addition to his video and tour work, he has also worked at radio. He can be reached at 201-963-1884.

Alvin Jones, producer and unseen VJ voice for BET's "Video Vibrations," "Softnotes," and "Midnight Love," as well as co-creator of "Rap City," has resigned effective June 7. He will be working full time with his own company, Aye Jay Productions, which he started several years ago. That company offers several services, including publicity, management, and music video production. Jones will continue his weekend stints on WKYS Washington, D.C. No replacement has been named.

"When I first started with BET I planned to stay for a year," Jones says, "And I ended up loving it so much that I've been here for six and a half. [BET owner] Bob Johnson has always been a real supporter of everything I've done, but I've really wanted to take the chance and go full time with my own company."

SUMMER VACATION: MTV's call-in interview show "Rockline" has gone on hiatus after nine weeks. According to a channel representative, the show was initially slated for six episodes and is just on a break and will return in an altered form with MTV's summer schedule. We hope the show continues reasonably unchanged as we found it a welcome addition to the lineup; however, we can sympathize with how difficult it must be to find appropriate artists available week after week. Along with "Rockline's" plans, the new summer schedule will be revealed in a few weeks.

IN OTHER MTV NEWS: MTV is looking into a trademark-infringement case with a twist. According to an article in the May 18 edition of The New York Times, Univ. of Massachusetts communications professor Sut Jhally has compiled a reel of snippets from 165 music-

videoclips taped off of MTV for classroom use. The tape also includes an MTV commercial. All of this would have probably been fine, except that the enterprising professor sent out 3,000 brochures, incorporating MTV's logo, offering the tape to colleges and libraries for \$100 and to individuals for \$50. According to the professor, the proceeds go toward purchasing more material for the university's communications department. He says he's protected by the fair-use provision of the copyright law. Says MTV representative Carole Robinson, "Our lawyers are currently reviewing Mr. Jhally's tape and advertising materials and have nothing further to report at this time."

THE THUNDER ROLLS ON VH-1: We're happy to report that VH-1 did add Garth Brooks' controversial "The Thunder Rolls" clip to its "This Is VH-1 Country" program the weekend of May 18. We'd still like to see it in regular rotation on the channel, but this is better than nothing (Billboard, May 18).

FEEDBACK: We got a lot of response to the "Vidclip Makers See Red In Label Deals" story we ran in the April 20 issue about how production companies feel they are being squeezed out. One of the best replies came from Lenny Grodin, head of GPA Films. In his three-page letter, Grodin said, "After producing approximately 200 video clips over the last eight years, with a few notable exceptions, I honestly feel music video producers have been nickel and dimed too often. When we create four minute films (a music video), they are four-to-eight-times longer than the average 30-to-60 second commercial, yet are usually produced for a quarter of the price. In other words, commercials are four times more costly on average, as well as being 80% shorter than music videos."

"Record labels and especially record label executives, do not appreciate or acknowledge the incredible value they're getting from music video producers. Music videos are not manufactured on an assembly line. Costs are known and repeated. We, on the other hand, initiate an original creation every time we shoot. Therefore, numerous budgeted areas (regardless of a producer's experience) are educated guesswork . . ."

"The costs of operating an insured, properly staffed and capable production company are enormous. Since the inception of music videos nine years ago, not one major record label has been able to successfully operate an in-house production department. It's time for record companies and record label executives to stop treating music video producers as step-children."

WHOOOPS: In the film "Truth Or Dare," Madonna visits her mother's grave while "Promise To Try" plays, not the song we mentioned in our review last week.

TAKE A DEEP BREATH: Antony Payne, formerly with The A&R Group, has started Gasp! Productions, a new commercial and music-video company. The firm is a division of Giraldo Suarez Productions. The first project was a public service announcement for Amnesty International titled "Prisoner To President." The 60- and 30-second commercials focus on the ascent of Vaclav Havel from political prisoner to president of Czechoslovakia.

VJN Cites War, Expansion In Announcing 1st-Qtr. Loss

NEW YORK—Reduced viewer revenue, as well as expansion expenditures, resulted in a first-quarter net loss of \$521,000 for the Video Jukebox Network, according to the company.

Revenues for the first quarter, which ended March 31, were \$3.774 million, or an increase of 43% over the \$2.644 million for the same time period in 1990. The net loss for the first quarter of 1990 was \$322,000.

VJN president/CEO Andrew Orgel attributes the decline in requests on the company's interactive music channel, The Jukebox Network, to the recession and the war. "We have to feel the state of the U.S. economy combined with the Gulf war were contributing factors in the first-quarter results," he says. "We are hopeful that we will experience a recovery of viewer revenue during the year now that the events of the Gulf war are behind us."

Average Jukebox unit revenue was \$8,830 for the quarter, compared with \$10,438 for the comparable period in 1990. Also contributing to the loss was the expenditure of \$108,000 on Jobnet: Employment Television, the company's second interactive television service, now in development.

The Jukebox Network expanded

into a million new households during the first quarter via the addition of 17 units. There are now 149 units in operation, covering 12 million households in 33 states. "Throughout the coming months, we will continue to fine-tune our distribution, focusing on larger cable systems where we have an opportunity to match demand levels with increases or decreases in the number of Jukebox units serving a particular system," Orgel says.

In other VJN news, the company has appointed Craig Simon to the new position of GM, advertising and new business development.

Simon, formerly with NBC, will be responsible for overseeing all advertising sales and the development of new programming services, including Jobnet: Employment Television; and VJN's other 900-number business and related programs.

Also, there have been no further announcements on the rumored departure of The Jukebox Network's head of programming, Les Garland. According to sources, Garland plans to depart the network to work with band manager Doc McGhee on a new entertainment club in conjunction with the Home Shopping Network (Billboard, May 11). Garland has denied the rumors. 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	 THE NASHVILLE NETWORK The Heart of Country The Nashville Network 30 Hours Weekly 2806 Opryland Dr, Nashville, TN 37214
EXCLUSIVE	ADDS	ADDS	ADDS
Paula Abdul, Rush Rush Poison, Life Goes On *Wilson Phillips, The Dream Is Still Alive	Lisa Fischer, How Can I Ease The Pain	BeBe & CeCe Winans, Addictive Love Jasmine Guy, Just Want To Hold You Nation Of Funktasia, Anti-Funky DJ Jazzy Jeff, Summertime The KLF, 3 a.m. Eternal Ready For The World, Straight...	Marty Brown, Every Now And Then Brooks & Dunn, Brand New Man The Goats, Veterans Of The USA Rodney Crowell, Things I Wish I'd Said Tanya Tucker, Down To My...
BUZZ BIN	ARTIST OF THE MONTH	EXCLUSIVE	HEAVY
Alice In Chains, Man In The Box Elvis Costello, The Other... Daddy Freddy, Daddy Freddy's In Town Simple Minds, See The Lights (Ver. II) The KLF, 3 a.m. Eternal *Crystal Waters, Gypsy Woman	Amy Grant, Baby Baby	Al B. Sure!, Had Enuf Miles Jaye, Sensuous	Paul Overstreet, Heroes George Strait, If I Know Me Diamond Rio, Meet In The Middle Pirates Of The Mississippi, Feed Jake Dwight Yoakam, You're The One Lorrie Morgan, We Both Walk Joe Diffie, If The Devil Danced Carlene Carter, The Sweetest Thing Mark O'Connor & Friends, Restless Highway 101, Bing Bang Boom McBride & The Ride, Can I... Rob Crosby, She's A Natural Clinton Gregory, If It Weren't... Randy Travis, Point Of Light Alan Jackson, Don't Rock The Jukebox
HEAVY	DEVELOPMENT	HEAVY	MEDIUM
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 Queensryche, Silent Lucidity R.E.M., Losing My Religion Scorpions, Wind Of Change Thunder, Dirty Love Warrant, Blind Faith	Oleta Adams, Circle Of One Bee Gees, When He's Gone Francesca Beghe, Heaven Knows Marc Cohn, Walking In Memphis Harry Connick, Jr., Recipe Of Love Celine Dion, (If There Was) Any... 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 Pat Benatar, True Love	Keith Washington, Kissing You Color Me Badd, I Wanna Sex You Up B Angie B, I Don't Want To Lose... Another Bad Creation, Playground Phil Perry, Call Me Teddy Pendergrass, It Should've... Luther Vandross, Power Of Love Whitney Houston, Miracle Lisa Fischer, How Can I Ease The Pain En Vogue, Don't Go The Delles, A Heart Is A House For Love Black Box, Strike It Up Pebbles, Backyard Will Downing, I Try Bell Biv DeVoe, She's Dope Christopher Williams, I'm Dreamin' The O'Jays, Emotionally Yours Ralph Tresvant, Do What I Gotta Do Yo-Yo, You Can't Play With My Yo-Yo Guy, Do Me Right Hi 5, Can't Wait Another Minute Damian Dame, Exclusivity Herb Alpert, Jump Street Boys II Men, Motownphilly Small Change, Why Jon Lucien, Sweet Control Special Generation, Spark Of Love	Aaron Tippin, I Wonder How Far... Kentucky Headhunters, Ballad... J.P. Pennington, Whatever It Takes Kelly Willis, Baby Take A Piece... Amy Grant, Baby Baby Hank Williams, Jr., If It Will, It Will Hal Ketchum, Smalltown... Billy Dean, Somewhere In My... Michelle Wright, All You Really... Davis Daniel, Picture Me Normal Town Flyers, Rockin'... Wild Rose, Straight And Narrow Trisha Yearwood, She's In Love... Charlie Daniels, Hopelessly Yours Charlie Daniels, Honky Tonk Life Sawyer Brown, Superman's Daughter Travis Tritt, Here's A Quarter JJ White, The Crush Glen Campbell, Livin' In A House...
ACTIVE	LIGHT	MEDIUM	videosyncrasy
AC/DC, Are You Ready Mariah Carey, I Don't Wanna Cry Marc Cohn, Walking In Memphis Contraband, All The Way... EMF, Unbelievable Gerardo, We Want The Funk Great White, Desert Moon *Lenny Kravitz, It Ain't Over Till It's Over Madonna, Like A Virgin (Truth Or Dare) Nelson, More Than Ever Salt-N-Pepa, Do You Really Want Me Steelheart, I'll Never Let You Go	Doobie Brothers, Dangerous Sheena Easton, What Comes Naturally Kentucky Headhunters, Ballad...	Tracie Spencer, This Time... Sheila E, Sex Cymbal	VideoSincrasy 1 hour weekly Virginia Beach, VA 23463
MEDIUM	ADDS	ADDS	CURRENT
Another Bad Creation, Playground Black Box, Strike It Up *DJ Jazzy Jeff, Summertime Doobie Brothers, Dangerous The Escape Club, I'll Be There Fishbone, Sunless Saturday Amy Grant, Baby Baby Susie Halton, Blue Monday Joe Jackson, Obvious Song Huey Lewis/News, Couple Days... Living Colour, Solace Of You Londonbeat, A Better Love The Lost, Mindblower Material Issue, Diane *Roxette, Fading Like A Flower Trixter, Surrender Waterboys, Whole Of The Moon Sting, Why Should I Cry For You?	2 In A Room, She's Got Me Going Crazy Alexander O'Neal, What Is This... Bootsauce, Everyone's A Winner C-Money, Is It Good To Ya Psycho Sluts From Hell, I Wish... Daddy Freddy, Daddy Freddy's In Town Damn Yankees, Come Again Deee-Lite, Good Beat Deskee, Kid Get Hyped Enigma, Mea Culpa Part II E'nuff Z'nuff, Mother's Eyes Fifth Platoon, The Partyline Gangsta Pat, I'm The Gangsta Gangstarr, Lovesick George Howard, Baby Come To Me Goodbye Mr. MacKenzie, Blacker... Joe Jackson, Obvious Song Julio Iglesias, Starry Starry Night King Sun, Undercover Lover M-Team, Can You Kick Like This Maggie's Dream, It's A Sin Mica Paris, South Of The River Motorhead, No Voices In The Sky Nomad, I Wanna Give You Devotion Oleta Adams, Circle Of One Ralph Tresvant, Do What I Gotta Do Rodney Cooley, Get Ready... Rolling Stones, Highway Scorpions, Wind Of Change Tracie Spencer, This Time... Trent Dean, Livin' It Up Tribe After Tribe, White Boys... Vanity Kills, Give Me Your Heart Voice Farm, Free Love Whitney Houston, Miracle	Alison Krauss, Steel Rails Brooks & Dunn, Brand New Man The Marcy Brothers, She Can Robin Lee, Nothin' But You Tanya Tucker, Down To My...	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, Playground The Winans, Don't Leave Me Michael W. Smith, Place In This World Amy Grant, Baby Baby
BREAKOUTS	AMERICA'S NO. 1 VIDEO	HEAVY	ADDS
*Drivin' N' Cryin', Build A Fire Hoodoo Gurus, Miss Freelee '69 Aldo Nova, Blood On The Bricks The Rebel Pebbles, Dream Lover Kane Roberts, Does Anybody... School Of Fish, 3 Strange Days Tykoto, Forever Young UB40, Here I Am (Come And Take Me) Dweezil Zappa, Gotta Get To Me	Color Me Badd, I Wanna Sex You Up	Aaron Tippin, I Wonder How Far... Alan Jackson, Don't Rock The Jukebox Billy Dean, Somewhere In My... 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 Prates Of The Mississippi, Feed Jake Randy Travis, Point Of Light Ray Kennedy, Scars Reba McEntire, Fancy Rob Crosby, She's A Natural Sawyer Brown, Superman's Daughter Kentucky Headhunters, Ballad... Normal Town Flyers, Rockin'... Texas Tornados, Adios Mexico Travis Tritt, Here's A Quarter Trisha Yearwood, She's In Love... Wild Jimbos, Let's Talk...	The Escape Club, I'll Be There Inspirational Carpets, Caravan The O'Jays, Emotionally Yours The Pet Shop Boys, Where The... Elvis Costello, The Other... Morrissey, Sing Your Life Stress, Flowers In The Rain
IMPACT CLIPS	PEOPLE-POWERED HEAVIES	MEDIUM	ADDS
Paula Abdul, Rush Rush Wilson Phillips, The Dream Is Still Alive Crystal Waters, Gypsy Woman Lenny Kravitz, It Ain't Over Till It's Over Drivin' N' Cryin', Build A Fire *DENOTES ADDS	Another Bad Creation, Playground Yo-Yo, You Can't Play With My Yo-Yo DJ Quik, Born & Raised In Compton	Extreme, More Than Words Gerardo, We Want The Funk Daddy Freddy, Daddy Freddy's In Town Alice In Chains, Man In The Box Lisa Fischer, How Can I Ease The Pain Queensryche, Silent Lucidity Dream Warriors, My Definition... Michael W. Smith, Place In This World Liquid Jesus, W.H.Y.B. Bootsauce, Everyone's A Winner Pere Ubu, I Hear They Smoke... Lazet Michaels, Kraze Color Me Badd, I Wanna Sex You Up Marc Cohn, Walking In Memphis EMF, Unbelievable Firehouse, Don't Treat Me Bad Voice Farm, Free Love Timmy T., Over & Over	The Quik Tonite Quik Is The Name/Profile Ian Fletcher/Dreamtime Pictures Carrie Wysocki
CURRENT	CURRENT	CURRENT	CURRENT
Michael Bolton, Love Is A... Peabo Bryson, Can You Stop The Rain Boys II Men, Motownphilly Black Crowes, She Talks To Angels Mike/Mechanics, Everybody... Mariah Carey, I Don't Wanna Cry I Love You, Hang Straight Up Brand Nubians, Slow Down Living Colour, Solace Of You Londonbeat, A Better Love Susanna Hoffs, Unconditional Love Gerardo, We Want The Funk The Escape Club, I'll Be There Tracie Spencer, This Time... Terminator X, Homey Don't Play Dat Great White, Desert Moon Joe Jackson, Obvious Song Willie Nile, Heaven Help The Lonely The Rebel Pebbles, Dream Lover Psycho Sluts From Hell, I Wish...	1 hour weekly 888 7th Ave, NY, NY 10106	Alison Krauss, Steel Rails Brooks & Dunn, Brand New Man The Marcy Brothers, She Can Robin Lee, Nothin' But You Tanya Tucker, Down To My...	KITCHENS OF DISTINCTION Quick As Rainbows Quick As Rainbows/A&M Line Postmyr, Tina Silvey/Silvey + Co. Kevin Kerslake PERE UBU I Hear They Smoke The Barbecue World's In Collision/Fontana-Mercury John Thompson John Thompson REDHEAD KINGPIN & THE F.B.I. A Love Thang The Album With No Name/Virgin John Owen/Black + White Television John Barclay SAWYER BROWN Superman's Daughter Buick/Curb-Capitol

MUSIC VIDEO

VIDEO TRACK

LOS ANGELES

THE COMPANY'S Wayne Isham directed Great White's new video, "Desert Moon," from the Capitol album "Hooked." He shot conceptual footage, in which the moon figures prominently, on location in the California desert. Jeff Tannebring and Curt Marvis produced. In addition, the Company's Jeff Richter directed the new Cinderella video, "The More Things Change, The More They Stay They Same," from the Mercury album "Heartbreak Station." Marvis co-produced the clip with Joey Plewa.

High Five Productions director Mike Salomon shot the new Sawyer Brown video "The Walk" with producer Martin Fischer. Salomon reeled black-and-white footage for the Curb clip to conceptualize the growth of a family from the '40s through the '90s. Fischer is also the producer behind the dramatic Garth Brooks video "The Thunder Rolls," from the Capitol album "No Fences." Bud Schaetzle directed this explosive clip, which chronicles the tragedy of wife abuse, in a marked departure from the basic country-video fare.

NEW YORK

PICTURE VISION's Milcho Manchevski directed SBK's Riff and a troupe of dancers in the video "If You're Serious." Julianne Hausler produced the ballad performance,

reeled on location in the city streets. Meanwhile, Picture Vision's Peter Israelson directed Keith Washington in "Are You Still In Love With Me" for Warner Bros./Qwest. Jon Small produced and Steven Saporta executive-produced. Footage for this video ballad also was reeled on the streets of New York.

Mercury's Crystal Waters lensed "Gypsy Woman (She's Homeless)" with Scorched Earth director Mark Pellington. Terry McCoy produced the clip, which comes from the album "Surprise."

OTHER CITIES

MCA'S WILD JIMBOS and a crew from Acme Pictures shot "Let's Talk Dirty In Hawaiian" at Percy Priest Lake in Nashville. Joanne Gardner directed the shoot, which follows a radio-contest winner who goes to Hawaii with the Wild Jimbos. The clip comes from the band's eponymous debut.

Vanilla Ice's new SBK clip, "Rolling In My 5.0," is a Picture Vision video produced and directed by Jon Small. The chisel-cheeked rapper shot the clip in a studio and on location back home in Miami. Small mixed performance footage with a montage/collage of moving imagery revolving around the artist's auto. Steven Saporta executive-produced.

Glen Campbell is "Livin' In A House Full Of Love" in his new Capitol/Nashville video from his latest album, "Unconditional Love." Dan Kuenster directed the clip for Kuenster Brothers.

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.

FRANCESCA BEGHE

Heaven Knows

Francesca Beghe/SBK
Catherine Smith/Nitrate Films
Julien Temple

C&C MUSIC FACTORY

Things That Make You Go Hmm

Gonna Make You Sweat/Columbia
Anouk Frankel, Richard Garber/Portfolio Artists Network
Marcus Niesel

CHARLIE DANIELS

Honky Tonk Life

Renegade/Epic
Cynthia Biederman/Scene Three
Marc Ball

DJ QUIK

Tonite

Quik Is The Name/Profile
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Dutch Market Riding High Via CD Boom

■ BY WILLEM HOOS

AMSTERDAM—Compact discs are bringing in 92% of revenues for the Dutch record industry in a market where the total value grew by 29.4% last year, according to figures just released.

The annual report of the Dutch IFPI label trade group, NVPI, reveals that total income passed the 1 billion guilder mark for the first time last year to finish at the equivalent of \$616.3 million. The document also suggests that the end of the vinyl LP is not just in

sight but close at hand.

The increase in the value of the Dutch market is due mainly to the still-booming CD business in the Netherlands. Last year, the format—including the two sizes of CD singles—accounted for 92% of all sound-carrier revenues. CD albums were worth \$539 million, an increase of 43% on 1989.

A total of 35 million CD albums were sold, compared with 23.5 million in the previous 12 months. The vinyl LP—down from \$40.5 million to \$17.9 million—now accounts for just 3% of long-player market val-

ue, a fall from 9% in 1989. NVPI estimates that vinyl will account for less than 1% of the albums market by the end of the year.

The report states that the singles market was worth a total of \$33.2 million in 1990, down 3%. The decrease was due to the falling sales of vinyl singles; CD singles rose by 1.2 million. A total of 6.3 million singles were sold, of which 3.7 million were CDs.

Last year, Dutch consumers bought an average of 5.8 sound carriers, compared with 5.4 in 1989. The average consumer spent

almost \$76 on recorded music. Most records—63% by value—are still bought from one of the country's 1,100 specialist stores.

The NVPI report shows that at the end of last year, 49% of Dutch households had one or more CD players. Experts suggest that the rapid growth of CD penetration will continue until the end of 1992, when the ownership rate is projected to be between 55% and 66%. The Netherlands is second only to Japan for high penetration of CD hardware.

Island France Eyes Local-Act Emphasis

PARIS—With sales of 93 million francs (\$16 million) last year—a 93% increase on the figure for 1989—Island has consolidated its position in the French market and is looking to achieve further growth by expanding its national repertoire resources.

Island, whose market share has been achieved primarily by its established international artists and by the introduction of rap and various ragamuffin music forms, is now planning to establish a significant local roster with the aim of achieving 50% of its income from domestic product within the next three years.

Currently, 70% of Island's sales come from pop, rock, and jazz repertoire, with reggae accounting for 15%; rap, 10%; and reissues, 5%, according to managing director Jean-Pierre Weiller. Rap sales have been stimulated by nationwide concert presentations of the music and, in the rock area, Island has been working with the Ministry of Culture in organizing concert/seminar events

in French universities under the title "Rock Au Lycee."

Weiller says the plan to concentrate on signing and developing local artists has the full approval of Island founder Chris Blackwell.

'There is no shortage of talent in France'

"He wants the company to have its own identity," he says. "For this reason, and despite the rich back catalog on the label, we restricted ourselves to two compilations last year."

Compilations are, in any case, viewed with some reservation by Weiller, who claims that the high incidence in France of those featuring domestic repertoire can be counterproductive by hindering the emergence of new talent.

"We are very much concerned to achieve recognition for new, young talents and to this end we have

signed Patrick Gaspard, Poupaa Claudio, Dee Rock, Pascal Villenut, Via Romance, and Angelique Kidjo. There is no shortage of talent in France—just a problem getting exposure for it through the broadcast media. But if the radio stations persist in concentrating on the top 10 then we will get exposure for our artists via live performances."

Weiller says he gained experience in working within tight budgets when he ran the Europa label in the U.S., and he plans to continue with that policy. "You can make good-quality productions without spending a fortune," he says. "In any case, to allocate too big a budget to a young artist puts a lot of pressure on him or her to secure a return for the record company's investment. In the history of Island Records there are many examples of debut albums made with low budgets and this is a philosophy I share with Chris Blackwell."

PHILIPPE CROCQ

Singapore Issues Banned-Songs Warning

SINGAPORE—Music retailers here who defied local laws by selling recordings containing banned lyrics have been officially reprimanded and warned against any further infringement.

Dozens of imported CDs that included banned songs were confiscated following a nationwide series of raids by officers from the Ministry of Information & the Arts.

Among the titles confiscated were Eric Clapton's "Crossroads" boxed set, which includes the banned song "Cocaine"; Elton John and the Beatles for versions of "Lucy In The Sky With Dia-

monds"; George Michael's "Faith," for the inclusion of "I Want Your Sex"; and 2 Live Crew's "As Nasty As They Wanna Be."

Several retailers are claiming they have never been properly informed about which albums or songs were on the "banned" list. Says one, "We felt cheated when officials raided our premises."

But Steven Tan, chairman of the Singapore Phonograph & Videogram Assn., says of the dealer protests, "These are just feeble excuses. Virtually all retailers are fully aware which albums contain banned lyric subjects. They plead ignorance when their stores are raided, yet they continue the deliberate parallel import of banned discs."

CDs containing banned songs are normally withheld by MITA and not allowed into Singapore for either distribution or sale. According to a MITA official, a song is "detained" by the ministry if it contains offensive language, pro-

notes "undesirable values," or has "objectionable themes, mainly in reference to sex or drugs."

Tan says trade group SPVA is "merely a watchdog committee and not in a position to control what dealers import. But since parallel imports do affect our sales, and because these dealers persist in selling banned product, we feel it's our responsibility to alert the ministry when such breaches occur."

CHRISTIE LEO

Berlin Electronics Fair Sparks Int'l Interest

HAMBURG—More than 400 exhibitors are due in Berlin Aug. 30-Sept. 9 at the 38th International Fair for Consumer and Communication Electronics.

This year's show is taking on added significance because of the expanded German market following reunification of the country and the single European market that comes into effect Jan. 1, 1993.

Each of the 83,500 square meters of

the Berlin exhibition center is being taken up by the show and the exhibitions of new hi-fi, video, pro-audio, television, and communications equipment. Highlights will include digital compact cassettes and the new generation of recordable compact discs.

The fair has in the past been used to introduce a number of new innovations and is reckoned to be the biggest trade fair in Europe.

WOLFGANG SPAHR

CDs Fuel German Music Market

HAMBURG—Unit sales of sound carriers by IFPI member companies in Germany continued their upward progression in the first quarter of this year, achieving a nearly 20% increase in volume and an even greater rise—about 25%—in financial terms, thanks to the growing compact disc market share.

Total CD sales in the first three months of 1991 were 20.7 million, an increase of 42.55% over the figure for 1990. Cassette sales were also substantially up—a 33.7% increase over last year's figure of 18 million.

The first-quarter figures showed a surprising acceleration in the decline in the unit sales of vinyl LPs; they were down 17.4% to 7.3 million. This decline is despite the fact that this year's figures include sales in the five eastern German states, whereas last year's total was for what used to be West Germany alone. It had been generally expected that the sales in East Germany, where CD player penetration is little more than 3%, would have slowed the vinyl attrition rate.

A possible explanation is that the LP pipeline was completely filled after the pre-Christmas sales, thus obviating the need for restocks. The 17.4% drop in unit sales of vinyl albums compares with a drop of only 6% in the configuration for the whole of last year compared with 1989.

MIKE HENNESSEY

Hits of the U.K.™

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HOT SINGLES

THIS WEEK	LAST WEEK	TITLE	LABEL	ARTIST
1	1	THE SHOOP SHOOP SONG (IT'S IN HIS KISS)	EPIC	CHER
2	3	GYPSY WOMAN (SHE'S HOMELESS)	A&M	CRYSTAL WATERS
3	6	PROMISE ME	EPIC	BEVERLEY CRAVEN
4	2	LAST TRAIN TO TRANCENTRAL	KLF COMMUNICATIONS	THE KLF
5	10	TAINTED LOVE	MERCURY	SOFT CELL/MARC ALMOND
6	5	TOUCH ME (ALL NIGHT LONG)	POLYDOR	CATHY DENNIS
7	27	I WANNA SEX YOU UP	GIANT	COLOR ME BADD
8	4	SAILING ON THE SEVEN SEAS	VIRGIN	OMD
9	26	BABY BABY	A&M	AMY GRANT
10	7	SENZA UNA DONNA (WITHOUT A WOMAN)	LONDON	ZUCCHERO/PAUL YOUNG
11	21	SUCCESS	MCA	DANNI MINOQUE
12	20	CALL IT WHAT YOU WANT	COLUMBIA	NEW KIDS ON THE BLOCK
13	35	SHINY HAPPY PEOPLE	WARNER BROS.	R.E.M.
14	12	FADING LIKE A FLOWER (EVERY TIME YOU LEAVE)	EMI	ROXETTE
15	14	ANASTHASIA	CITYBEAT	T99
16	8	THERE'S NO OTHER WAY	FOOD	BLUR
17	25	R.S.V.P.	PWL	JASON DONOVAN
18	NEW	CAUGHT IN MY SHADOW	POLYDOR	THE WONDER STUFF
19	13	FUTURE LOVE	ZTT	SEAL
20	31	WHENEVER YOU NEED ME	SIREN	T'PAU
21	17	JUST A GROOVE	RUMOUR	NOMAD
22	9	GET THE MESSAGE	FACTORY	ELECTRONIC
23	NEW	YOUR SWAYING ARMS	COLUMBIA	DEACON BLUE
24	18	FOOTSTEPS FOLLOWING ME	DEBUT	FRANCES NERO
25	11	THE ONE AND ONLY	CHRYSALIS	CHESNEY HAWKES
26	23	LOVE IS A WONDERFUL THING	COLUMBIA	MICHAEL BOLTON
27	16	RING RING RING	BIG LIFE	DE LA SOUL
28	NEW	HEADLONG	PARLOPHONE	QUEEN
29	NEW	SEE THE LIGHTS	VIRGIN	SIMPLE MINDS
30	29	YOU'RE IN LOVE	SBK	WILSON PHILLIPS
31	NEW	MOVE THAT BODY	ARS CLIP	TECHNOTRONIC F/REGGIE
32	22	QUADROPHONIA	ARS	QUADROPHONIA
33	NEW	KISS THEM FOR ME	WONDERLAND	SIOUXSIE & THE BANSHEES
34	NEW	COAST IS CLEAR	ANXIOUS	CURVE
35	19	SIT DOWN	FONTANA	JAMES
36	NEW	THE SIMPLE TRUTH	A&M	CHRIS DE BURGH
37	24	THE WHOLE OF THE MOON	ENSIGN	THE WATERBOYS
38	15	BORN FREE	SENSE	VIC REEVES/THE ROMAN NUMERALS
39	34	TAKE IT	LONDON	FLOWERED UP
40	36	INTO TOMORROW	FREEDOM HIGH	THE PAUL WELLER MOVEMENT

TOP ALBUMS

THIS WEEK	LAST WEEK	ARTIST	LABEL	TITLE
1	1	EURHYTHMICS	RCA	GREATEST HITS
2	2	MICHAEL BOLTON	COLUMBIA	TIME, LOVE AND TENDERNESS
3	4	ROXETTE	EMI	JOYRIDE
4	3	EMF	PARLOPHONE	SCHUBERT DIP
5	NEW	ELVIS COSTELLO	WARNER BROS.	MIGHTY LIKE A ROSE
6	7	R.E.M.	WARNER BROS.	OUT OF TIME
7	NEW	DE LA SOUL	BIG LIFE	DE LA SOUL IS DEAD
8	6	THE KLF	KLF COMMUNICATIONS	THE WHITE ROOM
9	NEW	LUTHER VANDROSS	EPIC	POWER OF LOVE
10	5	OMD	VIRGIN	SUGAR TAX
11	11	SOUNDTRACK	ELEKTRA	THE DOORS
12	NEW	BOB MARLEY & THE WAILERS	TUFF GONG	LEGEND 3
13	8	SIMPLE MINDS	VIRGIN	REAL LIFE
14	12	M.C. HAMMER	CAPITOL	PLEASE HAMMER DON'T HURT 'EM
15	16	STRANGLERS	EPIC	GREATEST HITS 1977-1990
16	9	THE WATERBOYS	ENSIGN	BEST OF THE WATERBOYS '81-'90
17	21	DOORS	ELEKTRA	THE BEST OF THE DOORS
18	10	JAMES	FONTANA	GOLD MOTHER
19	13	MADONNA	SIRE	THE IMMACULATE COLLECTION
20	15	ROD STEWART	WARNER BROS.	VAGABOND HEART
21	14	GLORIA ESTEFAN	EPIC	INTO THE LIGHT
22	19	CHRIS REA	EAST WEST	AUBERGE
23	17	YES	ARISTA	UNION
24	24	ELTON JOHN	ROCKET/PHONOGRAM	THE VERY BEST OF...
25	28	SHIRLEY BASSEY	FREESTYLE/DINO	KEEP THE MUSIC PLAYING
26	18	THE SIMPSONS	GEFFEN	THE SIMPSONS SING THE BLUES
27	23	DEBORAH HARRY & BLONDIE	CHRYSALIS	THE COMPLETE PICTURE—THE VERY BEST
28	25	THE FARM	PRODUCE	SPARTACUS
29	20	ROACHFORD	COLUMBIA	GET READY!
30	31	BARRINGTON PHELOUNG	VIRGIN	INSPECTOR MORSE
31	22	OLETA ADAMS	FONTANA	CIRCLE OF ONE
32	NEW	RICHARD THOMPSON	CAPITOL	RUMOR AND SIGH
33	29	ZUCCHERO	A&M	ZUCCHERO
34	27	LENNY KRAVITZ	VIRGIN AMERICA	MAMA SAID
35	30	ALISON MOYET	COLUMBIA	HOODOO
36	26	GEORGE MICHAEL	EPIC	LISTEN WITHOUT PREJUDICE, VOL. 1
37	34	CARRERAS, DOMINGO, PAVAROTTI	DECCA	IN CONCERT
38	NEW	ICE-T	SIRE	O.G. ORIGINAL GANGSTER
39	32	CHRIS ISAAK	REPRISE	HEART SHAPED WORLD
40	NEW	WILSON PHILLIPS	SBK	WILSON PHILLIPS

INTERNATIONAL

PolyGram Iberica Divides Into Phonogram, Polydor, Clasica; Preps For Single Market

■ BY HOWELL LLEWELLYN

MADRID—PolyGram Iberica, the group's Spanish affiliate, is to split into three divisions June 1. It is the third Spanish record company to make such a move in recent months as the country streamlines its fast-growing industry in time for 1993's single market.

The new sections will be Phonogram, Polydor, and Musica Clasica. PolyGram business affairs chief Jose Luis Sanchez, says, "Growth and market needs have determined this important decision. All three divisions will operate independently under the PolyGram umbrella."

"Each section has grown sufficiently to operate as a single unit, and in order to keep growing we decided to re-order the internal setup," says Sanchez. "The Spanish public is increasingly cultured and demanding in a musical sense, and the division will help us to respond to the new needs of the market."

PolyGram Iberica, which was set up in 1963 and was Spain's best performer last year after EMI/Hispanavox, has leading artists in its stable such as La Fontera, Paco de Lucia, Miguel Rios, Modestia Aparte, and the flamenco giant Cameron de la Isla.

Phonogram's director will be Jose Luis Garcia Ramos, and its labels will

include Casablanca, DJM, Deram, Fontana, Island, London, Mercury, Philips, Rocket, Vertigo, Smash, E-Marcy, FFRF, and Go! Discs.

Carlos Borrallio Salas, the current head of marketing at PolyGram, will be director of Polydor, which will handle repertoire from A&M, Barclay, Fiction, Karusel, Metronome, Polydor, Verve, Windham Hill, Tip, and Big Life.

The classical music section will be run by Melchor Hidalgo Garcia, who will take charge of the classical music catalogs of Philips Classics, Decca, and Deutsche Grammophon.

Says Sanchez, "The new divisions will enjoy complete autonomy with regard to the choice of media as well

as the drawing up of programs and campaigns, especially with respect to developing and creating their own national rosters.

"This restructuring will without doubt help PolyGram to confront the challenges of the '90s, which are especially significant in the Spanish record scene. The Spanish record industry is incorporating into Europe rapidly at all levels—artistically, economically, and at a competitive level."

A year ago, EMI/Hispanavox revamped its A&R, marketing, and sales divisions and became the Spanish market leader. Earlier this year, Sony Music split into Epic and CBS Sony.

China Gives Karaoke New Twist Orders 'Ideologically Sound' Lyrics

HONG KONG—China's Communist Party propaganda department has ordered half-a-dozen state-run companies to produce a series of karaoke videos with lyric messages that are "ideologically more sound" than the love songs originating from neighboring capitalistic strongholds such as Hong Kong and Taiwan.

According to department sources, the new videos, on the Zhonghua (China) label, will feature Chinese opera, folk music, and revolutionary songs. Hundreds of songs will be produced by a July 1 deadline, the 70th anniversary of the founding of the Communist Party.

Among the titles set for release (Continued on next page)

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Latin American
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PHILOSOPHY

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TRACK RECORD

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Beatles' Apple Catalog Gets Fresh Attention 1st Releases From EMI, Capitol Deals Due In Sept.

■ BY JEFF CLARK-MEADS

LONDON—The Beatles' Apple catalog, which has languished for years, is to make a comeback in the market via a new deal with EMI worldwide and Capitol in the U.S.

The first titles will be out in September and will be chosen from a roster that includes works from John Lennon, George Harrison, Billy Preston, James Taylor, Ronnie Spector, and Yoko Ono.

A spokeswoman for Apple in the U.K. would not elaborate on details of releases, saying that the company does not speak to the press as a matter of principle. However, EMI U.K. managing di-

rector Rupert Perry says this is a licensing arrangement and all activities will be by mutual agreement.

He confirms, "Apple has not had a deal in the past," and adds, "We have enjoyed a close relationship with Apple."

Apple Records was formed in 1968 by the Beatles and records from the group, both individually and collectively, appeared on the marque. The band's main releases, though, remained under Parlophone.

Apple's catalog contains a number of eccentric album projects, including Lennon's "Two Virgins," "Life With The Lions," and "Wedding Album," and Harrison's "Wonderwall Music" and "Elec-

tronic Sound." Paul McCartney and Ringo Starr did not use Apple in the same way as Lennon and Harrison for their musical experiments.

Signings to the label included Mary Hopkin—whose work was initially produced by McCartney—Jackie Lomax (a project overseen by Harrison), Badfinger, Doris Troy, Radha Krishna Temple, Hot Chocolate, Ravi Shankar, Elephant's Memory, and Modern Jazz Quartet.

The reasons for the lack of exploitation of the Apple catalog in recent years are not being made clear, but appear to be due to a lack of agreed-upon direction by the surviving Beatles and Ono.



Platinum Pie. Members of Warrant receive gold single and platinum album awards for sales of "Cherry Pie" in Australia. Shown, from left, are band member Jani Lane; Denis Handlin, managing director/CEO, Sony Music Australia; band members Joey Allen, Jerry Dixon, and Erik Turner; Michael Gudinski, Frontier Touring Co.; and band member Steven Sweet.

I.R.S. Shifts To Licensing Deal With EMI In U.K.

LONDON—I.R.S. Records in the U.K. is switching from a pressing and distribution deal to a licensing arrangement with EMI, a move that will also mean a hard look at I.R.S.' roster.

The change, which applies only to this country, is due to "a number of factors, notwithstanding that we are hurting with the general recession that everybody has been feeling," says Steve Tannett, I.R.S. managing director.

He continues, "It's not a thing that we had to do. We're turning over a fairly decent amount of business, but we have a lot of artists on the roster that we cannot afford. Our P&D experiment without a banker act to pay for it meant that we could not keep waiting for acts to come through."

Tannett adds that the roster will be kept under close review but declines to comment on whether acts will be leaving the label over and above the natural wastage.

He says the move into licensing is a temporary one and is one way of using the marketing muscle of EMI, which part-owns I.R.S. He maintains that the label will return to a P&D arrangement.

JEFF CLARK-MEADS

PolyGram Flocking To Promote 'Feathers'

VIENNA—PolyGram Austria is planning a Europe-wide promotion for "Extra Feathers," the new album by Andy Baum & the Trix.

The album, Baum's third and his first for PolyGram, with which he signed in April last year, was released in March.

European release date for "Extra Feathers" is June 3, and releases for the album have already been confirmed in Germany, Belgium, Switzerland, Norway, Sweden, Denmark, and Greece.

Meanwhile, the Andy Baum

Band has been playing sell-out club and festival dates in Austria, and on July 6 will provide the support for an INXS concert in Vienna. This will be followed by more festival and concert dates in August and a tour through Germany, Austria, and Switzerland in October.

The first single from the album, "What Love Can Do," has had power play on nationwide O3 radio; the video is being programmed by MTV in Europe.

MIKE HENNESSEY

CHINA GIVES KARAOKE NEW TWIST

(Continued from preceding page)

are "Our Leader Mao Zedong" and "On The Golden Mount Of Beijing," a song about Mao Tse-tung being like the golden sun, popularized in the '60s by famed Tibetan singer Caidanshuoma.

Another is "Graduation Song," an anti-Japanese song from the liberation era.

The first karaoke bar in China opened up in Shenzhen in September 1988 and has become a growth industry ever since. Beijing and Shanghai now have about 50 karaoke bars each and Guangzhou more than 100, according to Chinese sources. In addition, many hotels and even pool halls offer karaoke as a spinoff entertainment.

Adding the socialist touch is the idea of Zu Weicheng, the hard-line chief of the propaganda department, who sent a team out earlier this year to investigate the karaoke scene first-hand. Their findings recommended that karaoke should be exploited for ideological purposes.

Karaoke bars, normally patronized by wealthy private businessmen, will be encouraged, but not forced, to buy Zhonghua label product. In the initial stages of marketing the new software, videos will be given free to labor unions, schools, and cultural organizations.

HANS EBERT

Bowman 'Stax' Up Career Reissuing Classic Packs

■ BY LARRY LeBLANC

TORONTO—Rob Bowman, who co-owns two record stores, Kop's Kollectibles and Vortex Records, here, has a weekly three-hour radio program, "The Trout Mask Air Show," on CKLN-FM and teaches four music courses at York Univ. But it is his work as a reissue specialist that is having the largest impact on the record industry.

In the past five years, the Toronto-born ethnomusicologist has dug deep into the vaults to produce such comprehensive boxed sets as "The Otis Redding Story" for Atlantic Records, which earned him a Grammy nomination; "Sam And Dave: An Anthology Of The Stax Years 1965-68" for Warner Music Canada (unreleased in the U.S.); and the Band's "To Kingdom Come" for Capitol Records-EMI Canada. Currently, he is working on a 10-album set for the U.K.'s Ace Records—Quinton Claunch and Doc Russell's Stax-influenced Goldwax label in Memphis, which featured such soul artists as James Carr, O.V. Wright, and the Olatons.

Bowman, who has written liner notes for reissue releases by Bear Family, Tomato, and Arcadia, recently completed notes for a series of Invictus/Hot Wax reissues for Berkeley's Fantasy Records, which includes the Honey Cone, Freda Payne, and 100 Proof Aged In Soul.

Last April, Bowman was contacted by Steve Greenberg, strategic marketing manager at Warner Music International's New York headquarters, to provide liner notes for the recently issued, 244-song "The Complete Stax/Volt Singles 1959-1968." Bowman—who lived in Memphis from 1983 to 1986, earning his doctorate in ethnomusicology at Memphis State Univ.—has been working on a book on Stax since 1985.

Greenberg wanted Bowman to include notes about all of the 244 songs on the boxed set, which resulted in Bowman producing an exhaustive 64-page retrospective of the Memphis label. His task was made more difficult

by the lack of written records on some of the singles; the label would often cut three or four sides in an afternoon, and if the cuts didn't leave an immediate impression, the studio would quickly forget about them.

"Once I got the assignment, I went nuts on the phone," says Bowman, who had interviewed about 80 Stax players, artists, and executives previously for his slated book. "I did another 30 interviews."

Initially, the Stax box was scheduled for a fall 1990 release, which gave Bowman less than three months to research, write, and file the liner notes. "I was transcribing taped interviews while I was driving in my car between Montreal and Toronto, at one point," he says. "I've never been that crazy before—to transcribe while I was driving—but that was the sort of pressure I had. Then it turned out I didn't have to turn in final copy until mid-October."

Though he underlines that Greenberg, a longtime Stax/Volt fanatic, was the chief architect of the release, Bowman says that he had influence on the selections as well—such as the inclusion of some significant B sides and singles from the Satellite [the label's original name in 1959] period. "I felt there were two or three fine R&B records—like the vocal groups, the Veltones ("Fool In Love") and the Chips ("You Make Me Feel So Good"), and Prince Conley ("I'm Going Home")—that were key to the Stax story. It was through my efforts that they got on there."

While working on the Stax set, Bowman had been compiling a three-CD anthology by Lou Reed for BMG Music Canada Ltd. Slated for release in September, the set consists of a 20,000-word essay and 46 tracks, culled from 17 albums of Reed's RCA and Arista years, as well as unreleased tracks—in all, more than 3½ hours of material.

With the releases of Reed's heralded "New York" album and the Andy Warhol tribute "Songs For Drella"—which reunited him with ex-

(Continued on page 72)

Attic Forms World-Music Label Also To Distrib Music West Product

TORONTO—Alexander Mair, president of The Attic Music Group in Toronto, has announced the formation of Attic World, a label dedicated to world-beat music, and his firm's distribution of the San Rafael, Calif.-based label Music West Records in Canada.

Previously, Music West product by such artists as Ray Lynch, Jim Chapell, Teja Bell, James Asher, and the Telling had been available in Canada only by import. The Music West catalog will be made available domestically by the end of May and Attic and its distributor, A&M Records Canada, will support the launch with an aggressive marketing program.

Meanwhile, Attic World is being launched by releases from John Capek, Flarick, Finn Olafsson & Anders Roland, and Bourne & MacLeod.

"Last summer, producer John Ca-

pek played me rough mixes of a project he had done in South Africa that enchanted everyone at Attic," says Mair. "We wanted to release it but wanted to ensure it wasn't buried among our mainstream releases."

One of the most anticipated releases in the Toronto rap/hip hop community is Attic Records' compilation of local artists, "Cold Front," to be released June 10. The album features tracks from such rappers as New York's Main Source (two of its members are from Toronto), and local popular acts Kish, Dream Warriors, Maestro Fresh-Wes, Top Secret, and Fresh B, as well as newcomers Sweet Ebony, Nu Black Nation, KGB, Sonyalive, R&R, and Base Poet, the latter group culled from 200 tapes sent to the label when the project was announced last year.

LARRY LeBLANC

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MAPLE BRIEFS

A DECISION IN THE case of London, Ontario, bookstore owner Marc Emery, charged with selling obscene material, has been reserved until June 27. Emery was charged last October with selling a tape of 2 Live Crew's "As Nasty As They Wanna Be" following a warning by London police he would be charged if he put the tape on sale. While the defense argued the tape was vulgar and offensive

but not obscene, London crown attorney John Hanbidge told the court the tape fulfills the legal definition of obscenity because it is dehumanizing and degrading.

NEW APPOINTMENTS: At Capitol Records-EMI of Canada, Rob Brooks has become director of international marketing, Deborah Critten has become international A&R representative, and Karen Klug has been named international marketing representative. At BMG Music Canada, Zadia Lenders has been named A&R coordina-

tor, replacing Nancy Oldham, who recently left to join the Variety Club as events coordinator, and Ken Bain, currently responsible for video promotion, has been named manager of national video/country radio promotion. Finally, Doug Caldwell has joined Virgin Records Canada as Ontario promotion representative, moving over from Island Records Canada.

TORONTO-BASED Blast Records, headed by Chris and Jerry Fumo, has signed a distribution deal with Justin Entertainment

Inc. The first release under the arrangement will be a release by rap act Razorblayd, followed by a dance/rap compilation consisting of such Blast artists as Thando Hyman, First Power, Danny, Bonus Beats, Kristine Morrell, and Prophecy.

CBC-TV will tape a special with Arista country artist Michelle Wright in September, with Sandra Faire as executive producer. The popular singer has been busy in the U.S. with solo dates and opening for Mark Chesnutt and the

Texas Tornados. On May 16, Wright made her second appearance in New York as one of the headlining artists in this year's Marlboro Country Music Festival concert series, paired with George Fox on "Canadian Night." Wright has a busy summer ahead, including dates opening for Kenny Rogers.

PAUL ANKA has become the second-largest investor in the new Ottawa Senators hockey team of the National Hockey League. Though team owner Bruce Firestone will not release figures, he has indicated that Anka will own a good chunk of the team.

A BILLBOARD SPOTLIGHT

ITALIA



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BOWMAN REISSUES

(Continued from page 70)

Velvet Underground member John Cale—Bowman felt that 1989 was a critical turning point for the singer/songwriter. "Now was a time to reassess his career," Bowman says. "The Velvets had been done to death, but no one had properly looked at the solo albums on RCA and Arista. [Neither "New York" nor "Songs For Drella" on Sire are represented on the release.] I approached Jim Campbell [manager product & artist development, BMG Music Canada] with the idea, and he agreed it should be done.

"I invited Lou into it from the very beginning," says Bowman, who churned out 800 pages of research for the project. "I had done an interview with him while he was promoting 'New York,' and he'd found out I'd done the Otis Redding project, and we ended up talking more about 'soul' than him.

"I went into the vaults, heard all the unreleased material, put together what I thought was the definitive compilation, and then sent Lou the material. He then influenced some of the selections. There were some outtakes he wasn't happy with, and there were some other things he wanted to see. One track he owns the licensing for, 'Here Comes The Bride' [from a 1978 show at the Bottom Line], will not be included. He won't license it. But everything else is how I envisioned it," Bowman says.

"There's seven or eight outtakes by Lou, including 'live' material, outtakes from the Rock 'N' Roll Animals band performances, as well as outtakes from Lou's very first solo New York performance, including an amazing version of 'Sister Ray,' which will just fry people's brains."

Despite the recent trend toward reissues in the industry, Bowman laments that many of the major companies haven't taken better care of their vaults. To make a point, he tells about a fact he unearthed while assembling the Band's "To Kingdom Come" release, which contained three previously unissued "live" tracks.

"Someone had once proposed an album of live Band material and it was on the shelf as a master. There was a full 45-minute album there, but no outtakes. It seems that in the early '80s, Capitol ordered all tapes in their warehouse, which weren't mastered for releases, to be disposed of. All the Band outtakes went into the trash. Isn't that criminal?"

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**MUSIC
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Europe's Music Radio Newsweekly

EUROCHART HOT 100 5/25/91

SINGLES	
1	JOYRIDE ROXETTE EMI
2	WIND OF CHANGE SCORPIONS MERCURY
3	THE SHOOP SHOOP SONG (IT'S IN HIS KISS) CHER GEFEN
4	LAST TRAIN TO TRANSCENTRAL/THE IRDN HORSE KLF KLF COMMUNICATIONS
5	20 SENZA UNA DONNA (WITHOUT A WOMAN) ZUCCHERO FORNACIARI & PAUL YOUNG LONDON
6	5 SHOULD I STAY OR SHOULD I GO THE CLASH COLUMBIA
7	19 SAILING ON THE SEVEN SEAS O.M.D. VIRGIN
8	NEW TOUCH ME (ALL NIGHT LONG) CATHY DENNIS POLYDOR
9	7 DESENCHANTE MYLENE FARMER POLYDOR
10	24 FUTURE LOVE PARADISE SEAL ZTT
11	14 ONE MORE TRY TIMMY T. DINO
12	6 THE ONE AND ONLY CHESNEY HAWKES CHRYSALIS
13	8 RING RING RING (HA HA HEY) DE LA SOUL TOMMY BOY
14	9 WHERE THE STREETS HAVE NO NAME/SERIDUS PET SHOP BOYS PARLOPHONE
15	10 SECRET LOVE BEE GEES WARNER BROS.
16	15 LET THERE BE LOVE SIMPLE MINDS VIRGIN
17	13 RHYTHM OF MY HEART ROD STEWART WARNER BROS.
18	21 CRAZY SEAL ZTT
19	12 DARLING ROCH VOISINE ARIOLA
20	30 A NOS ACTES MANQUES FREDERICKS, GOLDMAN & JONES COLUMBIA
21	16 MEA CULPA PART TWO ENIGMA VIRGIN
22	17 NO COKE DR. ALBAN SWEMIX
23	23 3 A.M. ETERNAL KLF KLF COMMUNICATIONS
24	18 DO THE BARTMAN THE SIMPSONS GEFEN
25	NEW JUST A GROOVE NOMAD RUMOUR
26	25 LOSING MY RELIGION R.E.M. WARNER BROS.
27	NEW FADING LIKE A FLOWER (EVERY TIME YOU LEAVE) ROXETTE EMI
28	NEW HOW TO DANCE BINGO BOYS & PRINCESSA ATLANTIC
29	28 ZEHN KLEINE NEGERLEIN TIME TO TIME POWER BROTHERS
30	NEW GYPSY WOMAN (LA DA DEE) CRYSTAL WATERS A&M
ALBUMS	
1	1 EURYTHMICS GREATEST HITS RCA
2	2 ROXETTE JOYRIDE EMI
3	3 SIMPLE MINDS REAL LIFE VIRGIN
4	4 R.E.M. OUT OF TIME WARNER BROS.
5	5 ROD STEWART VAGABOND HEART WARNER BROS.
6	6 ROLLING STONES FLASHPOINT COLUMBIA
7	NEW MICHAEL BOLTON TIME, LOVE AND TENDERNESS COLUMBIA
8	7 CHRIS REA AUBERGE EAST WEST
9	8 CHRIS ISAAK WICKED GAME REPRIS
10	13 SCORPIONS CRAZY WORLD MERCURY
11	9 ENIGMA MCMXC A.D. VIRGIN
12	NEW E.M.F. SCHUBERT DIP PARLOPHONE
13	10 QUEEN INNUENDO EMI
14	14 LENNY KRAVITZ MAMA SAID VIRGIN
15	11 THE WATERBOYS BEST OF '81-'90 CHRYSALIS
16	17 SOUNDTRACK THE DOORS ELEKTRA
17	12 STING THE SOUL CAGES A&M
18	23 SOUNDTRACK GREASE POLYDOR
19	20 KLF THE WHITE ROOM INDISC
20	15 BEE GEES HIGH CIVILIZATION WARNER BROS.
21	22 O.M.D. SUGAR TAX VIRGIN
22	NEW MYLENE FARMER L'AUTRE BARCLAY
23	24 M.C. HAMMER PLEASE HAMMER DON'T HURT 'EM CAPITOL
24	16 JAMES GOLD MOTHER FONTANA
25	NEW YES UNION ARISTA
26	19 ELTON JOHN THE VERY BEST OF... ROCKET
27	NEW THE SIMPSONS THE SIMPSONS SING THE BLUES GEFEN
28	18 GLORIA ESTEFAN INTO THE LIGHT EPIC
29	22 PATRICK BRUEL ALORS REGARDE RCA
30	NEW DR. ALBAN HELLO AFRIKA SWEMIX

AUSTRALIA (Courtesy Australian Record Industry Assn.) As of 5/26/91

SINGLES	
1	1 THE HORSES DARYL BRAITHWAITE COLUMBIA
2	2 DON'T GO NOW RATCAT ROO/POLYGRAM
3	5 HOW TO DANCE BINGO BOYS F/PRINCESSA WARNER
4	7 3 A.M. ETERNAL KLF LIBERATION/FESTIVAL
5	4 BETTER THE SCREAMING JETS PHONOGRAM/POLYGRAM
6	10 RHYTHM OF MY HEART ROD STEWART WARNER
7	8 THE SHOOP SHOOP SONG (IT'S IN HIS KISS) CHER EPIC
8	9 UNBELIEVABLE EMF EMI
9	11 WHERE THE STREETS HAVE NO NAME PET SHOP BOYS EMI
10	6 JOYRIDE ROXETTE SBK/EMI
11	3 TINGLES RATCAT ROO/POLYGRAM
12	12 LOSING MY RELIGION R.E.M. WARNER
13	NEW GREASE MEGAMIX OLIVIA NEWTON JOHN & JOHN TRAVOLTA POLYDOR/POLYGRAM
14	14 WHEN YOUR LOVE IS GONE JIMMY BARNES MUSHROOM/FESTIVAL
15	17 LET'S KISS (LIKE ANGELS DO) WENDY MATTHEWS ROO/POLYGRAM
16	13 CRY FOR HELP RICK ASTLEY BMG
17	19 LET THERE BE LOVE SIMPLE MINDS VIRGIN/EMI
18	15 HOLD ME IN YOUR ARMS SOUTHERN SONS BMG
19	16 CRAZY SEAL WARNER
20	NEW I JUST WANNA B WITH U TRANSVISION VAMP MCA/BMG
ALBUMS	
1	1 EURYTHMICS GREATEST HITS BMG
2	3 DEBBIE BYRNE CAUGHT IN THE ACT MUSHROOM/FESTIVAL
3	5 DARYL BRAITHWAITE RISE COLUMBIA
4	6 THE SCREAMING JETS ALL FOR ONE PHONOGRAM/POLYGRAM
5	7 R.E.M. OUT OF TIME WARNER
6	8 ROXETTE JOYRIDE EMI
7	2 PLACIDO DOMINGO BE MY LOVE EMI
8	18 ROD STEWART VAGABOND HEART BMG
9	9 HOODOO GURUS KINKY BMG
10	15 GEORGE MICHAEL LISTEN WITHOUT PREJUDICE, VOL. 1 EPIC
11	NEW ENIGMA MCMXC A.D. VIRGIN/EMI
12	NEW PAUL KELLY COMEDY MUSHROOM/FESTIVAL
13	14 CHRIS ISAAK WICKED GAME WARNER
14	13 SIMPLE MINDS REAL LIFE VIRGIN/EMI
15	12 SOUTHERN SONS SOUTHERN SONS BMG
16	NEW SOUNDTRACK GREASE POLYDOR/POLYGRAM
17	NEW JIMMY BARNES TWO FIRES MUSHROOM/FESTIVAL
18	10 TV SOUNDTRACK TWIN PEAKS WARNER
19	17 WENDY MATTHEWS EMIGRE ROO/POLYGRAM
20	4 ANTHONY WARLDW CENTRE STAGE POLYDOR/POLYGRAM

GERMANY (Courtesy Der Musikmarkt) As of 5/11/91

SINGLES	
1	1 JOYRIDE ROXETTE ELECTROLA
2	2 WIND OF CHANGE SCORPIONS MERCURY/PHONOGRAM
3	3 ZEHN KLEINE NEGERLEIN TIME TO TIME POWER BROTHERS
4	4 SECRET LOVE BEE GEES WARNER BROS.
5	5 SHOULD I STAY OR SHOULD I GO THE CLASH COLUMBIA
6	9 JUST THE WAY IT IS, BABY REMBRANDTS EAST WEST
7	6 RHYTHM OF MY HEART ROD STEWART WEA
8	10 ONE MORE TRY TIMMY T. DINO
9	8 WHERE THE STREETS HAVE NO NAME PET SHOP BOYS PARLOPHONE
10	7 NO COKE DR. ALBAN LOGIC
11	16 THE ONE AND ONLY CHESNEY HAWKES CHRYSALIS
12	11 SAILING ON THE SEVEN SEAS O.M.D. VIRGIN
13	NEW SENZA UNA DONNA ZUCCHERO & PAUL YOUNG LONDON
14	NEW U & MI DR. ALBAN LOGIC
15	14 HERE WE GO C&C MUSIC FACTORY COLUMBIA
16	12 CRAZY SEAL ZTT
17	NEW UNFINISHED SYMPATHY MASSIVE ATTACK VIRGIN
18	NEW FUTURE LOVE PARADISE SEAL ZTT
19	19 BLUE HOTEL CHRIS ISAAK WEA
20	NEW 3 A.M. ETERNAL KLF BLOW UP
ALBUMS	
1	1 ROXETTE JOYRIDE ELECTROLA
2	2 EURYTHMICS GREATEST HITS RCA
3	4 ROD STEWART VAGABOND HEART WARNER BROS.
4	3 SIMPLE MINDS REAL LIFE VIRGIN
5	5 BEE GEES HIGH CIVILIZATION WARNER BROS.
6	6 CHRIS REA AUBERGE MAGNET
7	9 SCORPIONS CRAZY WORLD MERCURY/PHONOGRAM
8	8 FLIPPERS LIEBE IST... 2 BELLAPHON
9	7 ROLLING STONES FLASHPOINT ROLLING STONES
10	10 CHRIS ISAAK WICKED GAME REPRIS
11	NEW OMD SUGAR TAX VIRGIN
12	15 R.E.M. OUT OF TIME WEA
13	11 BLUE SYSTEM SEEDS OF HEAVEN BMG/ARIOLA
14	12 JIMMY SOMERVILLE THE SINGLES COLLECTION 1984-1990 LONDON/METRONOME
15	13 EDWARD SIMONI PAN-TRAEUME COLUMBIA
16	14 QUEEN INNUENDO PARLOPHONE
17	16 PHIL COLLINS SERIOUS HITS... LIVE! WEA
18	17 DR. ALBAN HELLO AFRIKA SWEMIX
19	18 STING THE SOUL CAGES A&M
20	19 AC/DC THE RAZORS EDGE ATLANTIC

SWEDEN (Courtesy GLF) As of 5/22/91

SINGLES	
1	1 WIND OF CHANGE SCORPIONS MERCURY
2	9 ONE AND ONLY CHESNEY HAWKES CHRYSALIS
3	5 FANGAD AVEN STORMVIND CAROLA RIVAL
4	4 LOSING MY RELIGION R.E.M. WARNER
5	7 ONE MORE TRY TIMMY T. DINO MUSIC
6	2 JOYRIDE ROXETTE EMI
7	3 KOMMER DU IHAG MIG? JIM JIHED VIRGIN
8	NEW FADING LIKE A FLOWER ROXETTE EMI
9	6 SHOULD I STAY OR SHOULD I GO THE CLASH SONY
10	NEW LAST TRAIN TO TRANSCENTRAL KLF MEGA
ALBUMS	
1	1 ROXETTE JOYRIDE EMI
2	4 VARIOUS ARTISTS ABSOLUTE MUSIC 11 EVA
3	2 ROD STEWART VAGABOND HEART WARNER
4	3 MICHAEL BOLTON TIME, LOVE AND TENDERNESS COLUMBIA
5	5 MAURO SCOCCO DR. SPACE DAGBOK DIESEL MUSIC
6	10 SCORPIONS CRAZY WORLD MERCURY
7	9 R.E.M. OUT OF TIME WARNER
8	7 SIMPLE MINDS REAL LIFE VIRGIN
9	6 WILMER X MAMBO FEBER EMI
10	8 ERIC GADD ERIC GADD METRONOME

CANADA (Courtesy The Record) As of 5/27/91

SINGLES	
1	1 JOYRIDE ROXETTE CAPITOL/CAPITOL
2	2 HERE WE GO C&C MUSIC FACTORY COLUMBIA/SONY
3	3 NOT LIKE KISSIN' WEST END GIRLS JOHNNY JET/A&M
4	4 ANIMAL HEART GLASS TIGER CAPITOL/CAPITOL
5	5 BABY BABY AMY GRANT A&M/A&M
6	8 SILENT LUCIDITY QUEENSRÿCHE CAPITOL/CAPITOL
7	7 I DON'T WANNA CRY MARIAH CAREY COLUMBIA/SONY
8	9 UNBELIEVABLE EMF CAPITOL/CAPITOL
9	6 RHYTHM OF MY HEART ROD STEWART WARNER BROS./WEA
10	12 LOVE IS A WONDERFUL THING MICHAEL BOLTON COLUMBIA/SONY
11	16 RIGHT HERE, RIGHT NOW JESUS JONES SBK/EMI
12	10 CRY FOR HELP RICK ASTLEY RCA/RCA
13	15 MORE THAN WORDS EXTREME A&M/A&M
14	14 DON'T TREAT ME BAD FIREHOUSE SONY/SONY
15	NEW I TOUCH MYSELF DIVINYLS VIRGIN/A&M
16	NEW RUSH RUSH PAULA ABDUL VIRGIN/A&M
17	14 LAST TO KNOW CELINE DION COLUMBIA/SONY
18	13 TOUCH ME CATHY DENNIS POLYDOR/PGD
19	19 EVERYONE'S A WINNER BOOTSALUCE VERTIGO/PGD
20	18 IESHA ANOTHER BAD CREATION MOTOWN/MOTOWN
ALBUMS	
1	2 R.E.M. OUT OF TIME WARNER BROS./WEA
2	3 C&C MUSIC FACTORY GONNA MAKE YOU SWEAT COLUMBIA/SONY
3	1 ROXETTE JOYRIDE CAPITOL/CAPITOL
4	4 ROD STEWART VAGABOND HEART WARNER BROS./WEA
5	6 MARIAH CAREY VISION OF LOVE COLUMBIA/SONY
6	5 THE TRAGICALLY HIP ROAD APPLES MCA/MCA
7	11 MICHAEL BOLTON TIME, LOVE AND TENDERNESS COLUMBIA/SONY
8	8 ENIGMA MCMXC A.D. VIRGIN/A&M
9	7 BLACK CROWES SHAKE YOUR MONEY MAKER DEF AMERICAN/GEFFEN
10	10 LONDONBEAT IN THE BLOOD RADIOACTIVE/MCA
11	9 WILSON PHILLIPS WILSON PHILLIPS SBK/EMI
12	NEW YES UNION ARISTA/BMG
13	16 LENNY KRAVITZ MAMA SAID VIRGIN/A&M
14	12 CHRIS ISAAK HEART SHAPED WORLD REPRIS/WEA
15	15 BLACK BDX DREAMLAND deCONSTRUCTION/RCA
16	14 GLASS TIGER SIMPLE MISSION CAPITOL/CAPITOL
17	13 VANILLA ICE TO THE EXTREME SBK/EMI
18	NEW KENTUCKY HEADHUNTERS ELECTRIC BARNYARD MERCURY/PLG
19	NEW HARRY CONNICK JR. WE ARE IN LOVE COLUMBIA/SONY
20	NEW EXTREME PORNOGRAFFITTI A&M/A&M

FRANCE (Courtesy Nielsen/Europe 1) As of 5/23/91

SINGLES	
1	1 DESENCHANTE MYLENE FARMER POLYDOR
2	2 A NOS ACTES MANQUES FREDERICKS, GOLDMAN & JONES RCA/BMG
3	3 DARLIN ROCH VOISINE BMG
4	6 PLACE DES GRANDS HOMMES PATRICK BRUEL BMG
5	5 POUPEE PSYCHEDELIQUE THIERRY HAZARD COLUMBIA
6	4 WIND OF CHANGE SCORPIONS MERCURY
7	7 QU'EST CE QU'ON FAIT MAINTENANT? BENNY B. ON THE BEAT
8	9 TDUT CE QUI NDUS SEPRE JIL CAPLAN SONY/EPIC
9	11 HOMELY GIRL UB40 VIRGIN
10	18 ICE ICE BABY VANILLA ICE TREMA/EMI
11	10 ROMANTIC WORLD DANA DAWSON COLUMBIA
12	13 CRAZY SEAL WEA
13	20 FEEL THE GROOVE CARTOUCHE POLYGRAM
14	19 DIEGO LIBRE DANS SA TETE JOHNNY HALLYDAY PHONOGRAM
15	NEW LET'S TRY AGAIN NEW KIDS ON THE BLOCK COLUMBIA
16	8 MEA CULPA ENIGMA VIRGIN
17	NEW LA MUSCLADE LES MUSCLES POLYDOR
18	15 SO SAD GREGORIAN METRONOME
19	14 ABOUT YOU DAVID HALLYDAY PHONOGRAM
20	NEW LA SERENISSIMA D.N.A. PHONOGRAM
ALBUMS	
1	NEW MYLENE FARMER L'AUTRE POLYGRAM
2	1 PATRICK BRUEL ALORS REGARDE RCA/BMG
3	3 UB40 LABOUR OF LOVE PART II VIRGIN
4	4 ENIGMA MCMXC A.D. VIRGIN
5	5 JEAN-JACQUES GOLDMAN FREDERICKS, GOLDMAN & JONES COLUMBIA
6	7 ROLLING STONES FLASHPOINT COLUMBIA
7	6 SCORPIONS CRAZY WORLD MERCURY
8	2 ROCH VOISINE DOUBLE GEORGES MARY/BMG
9	NEW SOUNDTRACK GREASE POLYGRAM
10	NEW SIMPLE MINDS REAL LIFE VIRGIN
11	NEW MANO NEGRA KING OF BONGO VIRGIN
12	17 LIANE FOLY REVE ORANGE VIRGIN
13	11 BENNY B. L'ALBUM ON THE BEAT
14	8 JOHNNY HALLYDAY DANS LA CHALEUR DE BERCY PHONOGRAM
15	10 STING THE SOUL CAGES A&M
16	9 MICHEL SARDOU LE PRIVILEGE TREMA/EMI
17	12 DANA DAWSON PARIS NEW YORK AND ME COLUMBIA
18	13 FRANCOIS FELDMAN UNE PRESENCE PHONOGRAM
19	NEW CHRIS REA AUBERGE WARNER BROS.
20	19 NEW KIDS ON THE BLOCK STEP BY STEP COLUMBIA

JAPAN (Courtesy Music Labo) As of 5/27/91

SINGLES	
1	1 KISS PRINCES PRINCES SONY
2	NEW TODOKANU OMOI BILLIE HUGHES PONY CANYON
3	2 EYES TO ME/KAREWA TOMODACHI DREAMS COME TRUE EPIC/SONY
4	NEW DENSETSU NO SHOUJO ARISA MIZUKI COLUMBIA
5	NEW PLEASE SHIZUDA KUDO PONY CANYON
6	4 HAZIMARI WA ITSUMO AME ASKA PONY CANYON
7	9 SWEET LOVE RANDY CRAWFORD WARNER/PIONEER
8	6 JUST TIME GIRL/CROSSING LOVE KATSUMI PIONEER LDC
9	5 SAYONARA NATSUNOHI TATSUROU YAMASHITA MMG
10	NEW LITTLE DARLIN' ERIKO TAMURA TOSHIBA/EMI
ALBUMS	
1	NEW KAZUMASA ODA OH YEAH FUN HOUSE
2	NEW KOHJI KIKAWA LUNATIC LION TOSHIBA/EMI
3	NEW YUMI TANIMURA AI WA GENKIDESU SONY
4	1 KOME KOME CLUB KOME KOME CLUB SONY
5	2 LINDBERG LINDBERG 4 TOKUMA JAPAN
6	NEW KATZE KATZE TEICHU
7	5 PSY. TWO HEARTS SONY
8	3 SEIKO MATSUDA ETERNAL SONY
9	7 KUMIKO YAMASHITA JOY FOR U TOSHIBA/EMI
10	4 BAKU KIKOERU POLYSTER

NETHERLANDS (Courtesy Stichting Nederlandse Top 40) As of 5/16/91

SINGLES	
1	1 ONE MORE TRY TIMMY T. DINO MUSIC
2	5 WIND OF CHANGE SCORPIONS MERCURY
3	6 RING RING RING DE LA SOUL TOMMY BOY
4	2 LOSING MY RELIGION R.E.M. WARNER MUSIC
5	3 GOING TO THE RUN GOLDEN EARRING COLUMBIA
6	7 FUTURE LOVE PARADISE SEAL ZTT
7	NEW JUST A GROOVE NOMAD BUZZ
8	4 YOU TEN SHARP COLUMBIA
9	10 HOW TO DANCE BINGO BOYS ATLANTIC
10	NEW LAST TRAIN TO TRANSCENTRAL KLF KLF COMMUNICATIONS
ALBUMS	
1	1 EURYTHMICS GREATEST HITS RCA
2	2 R.E.M. OUT OF TIME WARNER MUSIC
3	4 ROXETTE JOYRIDE PARLOPHONE
4	6 GOLDEN EARRING BLOODY BUCHANEERS COLUMBIA
5	3 VARIOUS ARTISTS GREASE—THE ORIGINAL SOUNDTRACK POLYDOR
6	5 VARIOUS ARTISTS TOUR OF DUTY 2 MAGNUM
7	7 LENNY KRAVITZ MAMA SAID VIRGIN
8	8 ROLLING STONES FLASHPOINT ROLLING STONES
9	9 TEN SHARP UNDER THE WATERLINE COLUMBIA
10	NEW VARIOUS ARTISTS GLORY OF LOVE 3 MAGNUM

ALBUM REVIEWS

POP

► **DE LA SOUL**
De La Soul Is Dead
PRODUCERS: De La Soul & Prince Paul
Tommy Boy 1029

Long-awaited follow-up to 1989's groundbreaking debut finds the rap group in a darker, albeit still experimental, mood. Using framing skits of three toughs listening to the new album, trio swings through its menu of children's-record samples and off-kilter beats with brio. Single choices are harder to call this time around; best prospects include the chipper "A Roller Skating Jam Named 'Saturdays'" and "Let, Let Me In." Outfit may not be quite at top of its game, but major sales are still a natural.

► **FRANCESCA BEGHE**
PRODUCERS: Charlie Midnight & John Rollo
SBK 96206

SBK is putting a huge push behind this singer/songwriter, perhaps in an effort to prove the label can break "serious" artists as well as pop sensations. Beghe has a pleasing, wide-ranging, throaty voice redolent of Carly Simon that is showcased to good effect here with little accompaniment. She isn't as instantly accessible as other acts on the roster, so expect a slower growth. First single, "Heaven Knows," is not the strongest of the bunch; expect more from rockier "Trust In Me" and the country-tinged "Let Me Show You What Love Is."

★ **SAM PHILLIPS**
Cruel Intentions
PRODUCER: T Bone Burnett
Virgin 91617

On her second record for Virgin, Phillips continues to grow into a compelling, often intoxicating writer whose lyrics are filled with imagery. Wisely, Burnett does nothing to distract from her spare delivery, surrounding her with swirling guitars (played by Burnett and Elvis Costello) or strings that complement her voice rather than drown it. College/alternative programmers would be smart to check out the vocally layered, string-laden "That's Where The Colors Don't Go," as well as the raw, slightly tribal title track. Only problem is that total project clocks in at less than 37 minutes.

★ **INSPIRAL CARPETS**
The Beast Inside
PRODUCER: Chris Nagle
Mute/Elektra 61089

Leaders of the Manchester Sound return with a delightful follow-up to last year's breakthrough album. First single is a rollicking, drum-filled number called "Caravan" that beckons listeners to their feet. Rest of the album follows suit with sparkly nuggets, such as the funkily hypnotic "Born Yesterday," that demand attention. To band's credit, it has taken the psychedelic sound that spawned the movement and lifted it to the next level, filling it with interesting new rhythms and melodies while keeping the framework intact. Lead singer Tom Hingley has never sounded better. Alternative radio will have a field day with this.

ALDO NOVA
Blood On The Bricks
PRODUCERS: Jon Bon Jovi & Aldo Nova
Jambco/Mercury 848 513

Journeyman rocker gets a big assist from co-producer Bon Jovi on airworthy slate of hard-hitting commercial rockers, the first release from JBJ's new imprint. Backup group kicks in heavy throughout; session players include drummer Kenny Aronoff and bassist Randy Jackson. Whole project is crafted for big album rock reception; title cut, "Medicine Man," and "Bang Bang" are all powerful leadoff tracks.

MICHAEL DAMIAN
Dreams Of Summer
PRODUCERS: Michael Damian, Tom Weir & Larry Weir
A&M 75021 5348

Soap star turned pop star rocks on, usually in a gauzily romantic mode, on first full-fledged A&M release. Emphasis is on balladry that could go pop or AC: "What A Price To Pay" and "Never Surrender" sound like numbers that could appeal to Damian's young constituency. For more rocking alternatives, look into "Love Is The Thunder (You Turn Me On)" and "Primal Solution."

SUSIE HATTON
Body And Soul
PRODUCER: Bret Michaels
Giant/Reprise 24415

Hatton, discovered by Poison front man Bret Michaels during a video shoot, comes across like a distaff Michaels on these tunes co-written by Hatton, Michaels, and two other writers. She easily handles the songs here that are similar to anything you'll find on a Poison record—simple, catchy, harmless, disposable pop rock. However, she should have never been allowed within 10 miles of "Brown Sugar," which she covers here. Since the album art makes it apparent that Giant is selling assets other than Hatton's voice, video will make the difference here.

KIK TRACEE
No Rules
PRODUCER: Dana Strum
RCA 2189

Rowdy L.A. hard rock act receives a lift from producer Strum of Slaughter on pungent, manic set. Vocalist Stephen Shareaux's idiosyncratic style may be an impediment in some quarters, but sound is consistently feral enough to enlist album rock support. Best selections are band anthem "Don't Need Rules," "You're So Strange," and bizarre cover of Simon & Garfunkel's "Mrs. Robinson."

TROY NEWMAN
Gypsy Moon
PRODUCERS: Greg Ladanyi; Russ Kunkel
East West Records/Atlantic 91670

Young Australian makes a striking entry with a Bryan Adams-type debut. He's not as gritty as Adams, but has a similar knack for strong pop/rock songs. Ladanyi keeps a sure, firm hand on the proceedings, steering such stalwart session vets as Russ Kunkel, Waddy Wachtel, Danny Kortchmar, and Nicolette Larson through the project. Newman holds his own amid such luminaries. First single, "Love Gets Rough," is perfect for both album rock and rock-leaning top 40s.

MIRACLE WORKERS
Roll Out The Red Carpet
PRODUCERS: Miracle Workers
Triple X 51068

L.A. grunge-rock scenemakers come on slightly retro but cookin' on indie set. Echoes of the Yardbirds, Them, and sundry other blues/psychedelic/garage units reverberate on this stomping outing. Modern rockers in search of an old-fashioned good time should check out such nicely crafted burners as "Fool," "Rock N Roll Revolution In The Streets (Part 1)," and "Magic Slide."

B I L L B O A R D

SPOTLIGHT



N.W.A
Niggaz4Life
PRODUCERS: Dr. Dre & Yella
Priority 57126

First things first: Second full-length album by reigning West Coast rappers is a quantum leap soundwise over breakthrough "Straight Outta Compton." That said, record is a problematic exercise, even for longtime fans. Profane material pushes notions of what is acceptable musically to the limit; subject matter ranges from harder-than-the-rest braggadocio to customary dissers of ex-comrade Ice Cube and mind-boggling misogyny (titles: "To Kill A Hooker," "One Less Bitch," "Findum, Fuckum & Flee"). Set will sell minus airplay, but expect a firestorm of pro-and-con discussion about this always controversy-courting group.

THE FARM
Spartacus
PRODUCER: Graham McPherson
Sire/Reprise 26600

This week's U.K. fave bows in the States with a platter of dance music fare that's considerably warmer and more humanized than the usual English cybernetics. "All Together Now," a rich and nearly stately track, is currently gaining on the modern rock chart; "Hearts And Minds," "Groovy Train," and "Don't Let Me Down" all have enough beaty substance to cut similar airplay and club grooves.

VENUS BEADS
Incision
PRODUCERS: Venus Beads: John Harrison; Bob White; Steve Bolt
Emergo 9324

Debut release from this alternative British pop/psychedelic quartet reveals a healthy interest in garage aesthetics and guitar noise. Most incisive of an engaging though densely mixed set include rough-edged pop numbers "Moon Is Red" and "On Second Thoughts," winning rocker "Another Door Closes," and the tense, up-tempo instrumental track "Incendiary."

IRON PROSTATE
Loud, Fast & Aging Rapidly
PRODUCERS: Jim Fourniadis & George Tabb
Screaming Skull/Skyklad 66954

Punk treatment à la the Ramones courtesy of New York-based quintet that includes rock critic Charles M. Young on bass. The lyrics are appropriately tongue-in-cheek, though this is not a novelty album by any means. The music is perfectly up to par and hints of how fun it would be to catch these guys at CBGB or some like-minded dive. Best bets are "Rock 'N Roll Nursing Home" (the opposite end of "Rock & Roll High School" no doubt), "Hell shaft," and the hilarious, but too short, "Gilligan."

TAJ MAHAL
Like Never Before
PRODUCER: Skip Drinkwater
Private Music 2081

Private makes another plunge into blues-based pop with a new effort from the soulful veteran singer/guitarist. Album is a well-balanced mix of gutsy originals, gritty blues, and remakes of familiar Mahal

standards ("Cakewalk Into Town," "Take A Giant Step"). Star-studded support (Hall & Oates, Hiram Bullock, Pointer Sisters, David Lindley) adds sparkle to a handsome collection.

R&B

► **SON OF BAZERK**
PRODUCERS: Hank Shocklee & Keith Shocklee
Soul/MCA 10028

Energetic rap release from Bazerak and a bunch of musicians—yes, there's real music being played by real people here. That's just one of the things that sets this apart from other rap albums coming down the pike. Another might be the smart use of metal riffs—"One Time For The Rebel" raps over a "Whole Lotta Love" riff—that appear frequently on this project. The Shocklees' production is no-holds-barred, in-your-face track after track. "Change The Style" already received some acclaim when released earlier this year; now it's time to enjoy the whole, extremely diverse album.

► **KMD**
Mr. Hood
PRODUCERS: KMD; Stimulated Dummies
Elektra 60977

Rap trio takes a trick from De La Soul with catchy raps, underscored by clever samples and tight R&B rhythms. Lyrically, KMD takes a much harder, more militant stance than De La Soul. Mr. Hood, who sounds like Mr. Wizard, weaves in and out of tracks like the wacky "My Hood Meets Onyx." Other top tracks: "Nitty Gritty," which features Brand Nubian, and "Figure Of Speech," one of the harder cuts on the project.

► **JON LUCIEN**
Listen Love
PRODUCERS: Jon Lucien; Jeff Lorber; Edward Reyes
Mercury 848532

Seasoned singer/composer returns with first release in many years. Lucien's voice is a wonderfully expressive supple instrument that he interweaves through this collection of R&B and jazz numbers. First single, "Sweet Control," has already had a run on the Hot R&B Singles chart; logical follow-ups include "My Special Friend" (also for NAC outlets) and the sleek "Love Me."

DANCE

► **808 STATE**
Ex:el
PRODUCERS: 808 State
Tommy Boy 1042

Second set by Manchester act strays from the ambient/acid house sound it helped popularize, opting for a more varied palette of ideas and grooves. Most radical change is the use of singers on three tracks. Electronic/New Order front man Bernard Sumner gives "Spanish Heart" an ethereal modern pop feel, while Bjork of the Sugarcubes infuses an intense, raw quality to "Qmart" and the first single, "Ooops." Tempos and tones reach out to include disco, hip-hop, industrial, and house—making this an accessible, yet innovative, effort.

JAZZ

► **CHRISTOPHER HOLLYDAY**
The Natural Moment
PRODUCER: Christopher Hollyday
Novus 3118

Young hotshot saxophonist's newest quartet outing seems to expose his alto ego, as he shifts gears from '50s post-bop toward more jagged '60s modalities—with highly enjoyable results. Traditional formats should take advantage of Hollyday's energetic mode with wildly swinging numbers like the title track, "Point Of

SPOTLIGHT



STEVIE WONDER
Music From The Movie "Jungle Fever"
PRODUCER: Stevie Wonder
Motown 6291

Soundtrack for Spike Lee's highly lauded new drama about interracial romance benefits from Wonder's typically sprightly songs. Upbeat "Fun Day" and "Queen In The Black" are strong top 40 entries, while "If She Breaks Your Heart" (lead vocals by Kimberly Brewer) and "Make Sure You're Sure" also pack airplay punch. Unlike many another soundtrack album, this one is a solid stand-alone effort by a musical magician.

Delirium," and "Johnny Red." Also noteworthy are his hard-driving Coltranean inflections on Walter Davis' "Scorpio Rising" and Rollins-esque wails on Cole Porter's "Every Time We Say Goodbye."

CLASSICAL

BERLIOZ: LES NUITS D'ETE/RESPIGHI: LA SENSITIVA
Janet Baker, City of London Sinfonia, Hickox
Virgin VC 7 91164

Baker's communicative powers remain supreme and, especially in midrange, her unique sound rings out with accustomed creamy splendor. The novelty here is the lengthy Respighi score set to the Shelley poem, exotically orchestrated and, in its own way, as romantically perfumed as the Berlioz cycle. The generous program, running more than 75 minutes, is fleshed out with three more Berlioz orchestral songs.

VIVALDI: GLORIA/BACH: MAGNIFICAT
Kirkby, Chance, Bonner, Collegium Musicum 90,
Hickox
Chandos CHAN 0518

The cast of characters here is familiar; soloists and members of the period orchestra perform in varying combinations for a number of labels. And what they offer is at an expected level of excellence, with early-music star Emma Kirkby certain to help call attention to this entry. A short Vivaldi motet, featuring Kirkby, is a useful addition to this satisfying program.

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.

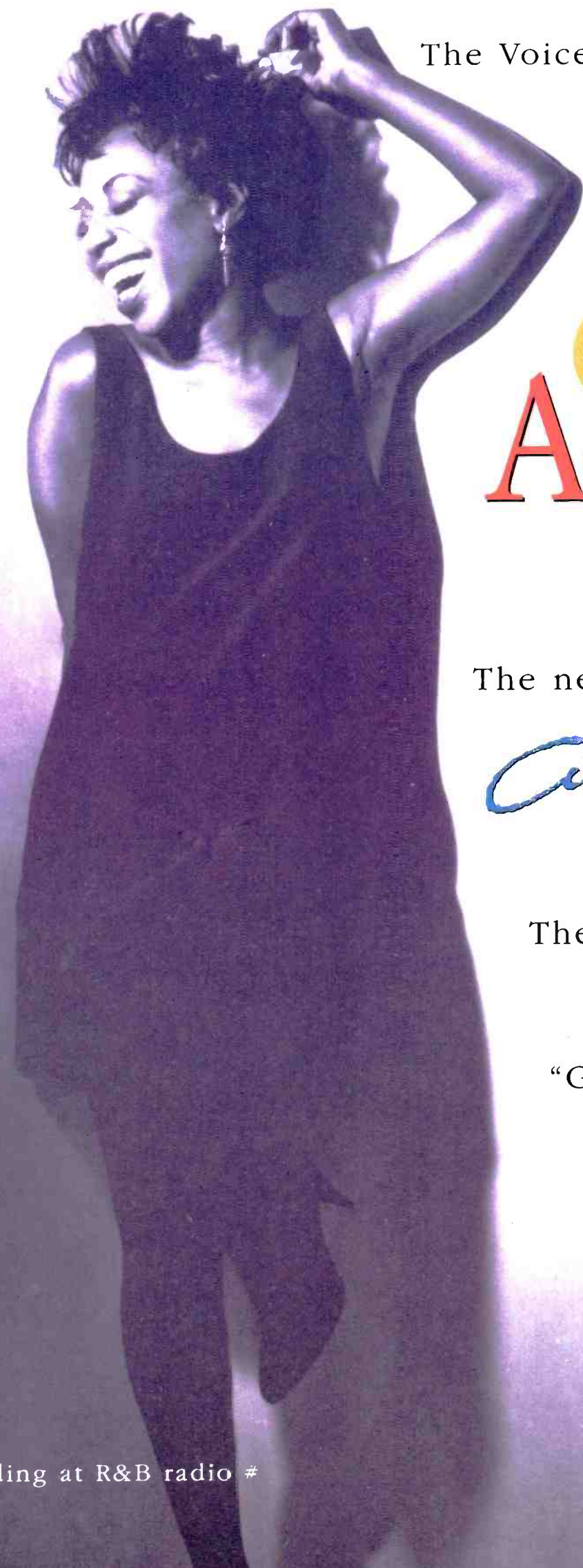
VITAL REISSUES: Rereleased albums and compilation records of special artistic, archival, and commercial interest.

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.

In Order To Be Called A Classic

The Voice Must Be One Of A Kind.

A black and white photograph of Qleta Adams. She is wearing a dark, sleeveless, form-fitting dress. Her hair is styled in a short, voluminous, curly fashion. She is looking down and to her left with a slight smile, and her right hand is raised to her hair.

Qleta
Adams

The new single

Circle Of One

The follow-up to the

Unforgettable single

"GET HERE"

Sales over 750,000

Already exploding at R&B radio #
A/C radio #

846 346-2/4

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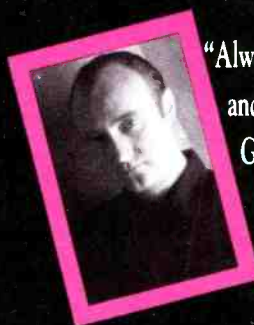


Produced by Roland Orzabal and David Bascombe. Additional production and remix by Yvonne Turner for Big Life Records. Management: David Wernham

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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 ★ ★		38	38	10	YOU DON'T HAVE TO GO HOME...	THE TRIPLETS (MERCURY)
①	4	4	RUSH RUSH	PAULA ABDUL (VIRGIN) 1 week at No. 1	39	40	6	SILENT LUCIDITY	QUEENSRYCHE (EMI)
2	1	14	BABY BABY	AMY GRANT (A&M)	40	56	2	A BETTER LOVE	LONDONBEAT (RADIOACTIVE/MCA)
3	2	14	I LIKE THE WAY	HI-FIVE (JIVE/RCA)	41	41	5	PLAYGROUND	ANOTHER BAD CREATION (MOTOWN)
4	5	9	I WANNA SEX YOU UP	COLOR ME BADD (GIANT)	42	46	4	WE WANT THE FUNK	GERARDO (INTERSCOPE/EAST WEST)
5	3	15	TOUCH ME (ALL NIGHT LONG)	CATHY DENNIS (POLYDOR/PLG)	43	39	19	COMING OUT OF THE DARK	GLORIA ESTEFAN (EPIC)
6	6	9	I DON'T WANNA CRY	MARIAH CAREY (COLUMBIA)	44	48	5	DON'T TREAT ME BAD	FIREHOUSE (EPIC)
7	10	7	MORE THAN WORDS	EXTREME (A&M)	45	54	5	NEVER GONNA LET YOU DOWN	SURFACE (COLUMBIA)
8	11	7	LOVE IS A WONDERFUL THING	MICHAEL BOLTON (COLUMBIA)	46	42	15	MERCY MERCY ME/I WANT YOU	ROBERT PALMER (EMI)
9	7	21	HOLD YOU TIGHT	TARA KEMP (GIANT)	47	62	2	THIS TIME MAKE IT FUNKY	TRACIE SPENCER (CAPITOL)
10	12	13	HERE WE GO	C&C MUSIC FACTORY (COLUMBIA)	48	—	1	TEMPTATION	CORINA (CUTTING/ATCO)
11	8	13	JOYRIDE	ROXETTE (EMI)	49	45	16	STATE OF THE WORLD	JANET JACKSON (A&M)
12	15	8	LOSING MY RELIGION	R.E.M. (WARNER BROS.)	50	44	17	SIGNS	TESLA (Geffen)
13	9	21	I'VE BEEN THINKING ABOUT YOU	LONDONBEAT (RADIOACTIVE/MCA)	51	60	4	LOVE AT FIRST SIGHT	STYX (A&M)
14	14	11	RHYTHM OF MY HEART	ROD STEWART (WARNER BROS.)	52	52	6	HOW CAN I EASE THE PAIN	LISA FISCHER (ELEKTRA)
15	17	10	STRIKE IT UP	BLACK BOX (RCA)	53	66	2	RIGHT HERE, RIGHT NOW	JESUS JONES (SBK)
16	13	11	I TOUCH MYSELF	DIVINYLS (VIRGIN)	54	43	15	JUST THE WAY IT IS, BABY	THE REMBRANDTS (ATCO)
17	19	26	ROUND AND ROUND	TEVIN CAMPBELL (PAISLEY PARK/WB)	55	50	8	MY HEART IS FAILING ME	RIFF (SBK)
18	22	6	POWER OF LOVE/LOVE POWER	LUTHER VANDROSS (EPIC)	56	59	3	(IF THERE WAS) ANY OTHER WAY	CELINE DION (EPIC)
19	18	24	SOMEDAY	MARIAH CAREY (COLUMBIA)	57	49	9	PEOPLE ARE STILL HAVING SEX	LATOUR (SMASH/PLG)
20	23	5	GYPSY WOMAN (SHE'S HOMELESS)	CRYSTAL WATERS (MERCURY)	58	51	15	SOMETHING IN MY HEART	MICHELLE (RUTHLESS/ATCO)
21	20	16	TOGETHER FOREVER	LISSETTE MELENDEZ (FEVER/COLUMBIA)	59	65	6	FEEL THE GROOVE	CARTOUCHE (SCOTTI BROS.)
22	16	15	YOU'RE IN LOVE	WILSON PHILLIPS (SBK)	60	71	3	MAMA SAID KNOCK YOU OUT	L.L. COOL J (DEF JAM/COLUMBIA)
23	26	6	UNBELIEVABLE	EMF (EMI)	61	67	6	FOREVER AMO'R	D'ZYRE (ATLANTIC)
24	28	12	DO YOU WANT ME	SALT-N-PEPA (NEXT PLATEAU)	62	—	1	P.A.S.S.I.O.N.	RYTHM SYNDICATE (IMPACT/MCA)
25	29	9	HERE I AM (COME AND TAKE ME)	UB40 (VIRGIN)	63	57	16	FUNK BOUTIQUE	THE COVER GIRLS (EPIC)
26	27	9	WHAT COMES NATURALLY	SHEENA EASTON (MCA)	64	58	6	NIGHTS LIKE THIS	AFTER 7 (VIRGIN)
27	21	11	VOICES THAT CARE	VOICES THAT CARE (GIANT)	65	68	2	YOU'RE THE ONE FOR ME	APRIL (METROPOLITAN)
28	32	12	IT'S A SHAME (MY SISTER)	MONIE LOVE (WARNER BROS.)	66	—	1	PLACE IN THIS WORLD	MICHAEL W. SMITH (REUNION/GEFFEN)
29	25	14	CRY FOR HELP	RICK ASTLEY (RCA)	67	64	5	GOING THROUGH THE MOTIONS	AFTERSHOCK (VIRGIN)
30	33	12	WRITTEN ALL OVER YOUR FACE	RUDE BOYS (ATLANTIC)	68	73	2	SHE TALKS TO ANGELS	BLACK CROWES (DEF AMERICAN)
31	34	5	COUPLE DAYS OFF	HUEY LEWIS & THE NEWS (EMI)	69	—	1	LILY WAS HERE	DAVID STEWART/CANDY DULFER (ARISTA)
32	30	10	SAVE SOME LOVE	KEEDY (ARISTA)	70	—	1	KISSES IN THE NIGHT	BRANDON (ALPHA INT'L)
33	35	18	IESHA	ANOTHER BAD CREATION (MOTOWN)	71	72	19	I'LL DO 4 U	FATHER M.C. (UPTOWN/MCA)
34	37	11	CRAZY	DAISY DEE (LMR/RCA)	72	70	5	DANGEROUS ON THE DANCEFLOOR	MUSTO AND BONES (RCA)
35	47	3	PIECE OF MY HEART	TARA KEMP (GIANT)	73	55	18	SHOW ME THE WAY	STYX (A&M)
36	31	11	MORE THAN EVER	NELSON (DGC)	74	63	16	LET'S CHILL	GUY (UPTOWN/MCA)
37	36	7	MIRACLE	WHITNEY HOUSTON (ARISTA)	75	—	1	WHERE THE STREETS HAVE NO...	PET SHOP BOYS (EMI)

○ Tracks moving up the chart with airplay gains. © 1991, Billboard/BPI Communications, Inc.

TOP 40 RADIO RECURRENT MONITOR

1	1	3	GONNA MAKE YOU SWEAT	C&C MUSIC FACTORY (COLUMBIA)	14	17	20	CLOSE TO YOU	MAXI PRIEST (CHARISMA)
2	—	1	THIS HOUSE	TRACIE SPENCER (CAPITOL)	15	13	10	HIGH ENOUGH	DAMN YANKEES (WARNER BROS.)
3	2	2	ONE MORE TRY	TIMMY T. (QUALITY)	16	19	12	JUST ANOTHER DREAM	CATHY DENNIS (POLYDOR/PLG)
4	3	8	LOVE WILL NEVER DO	JANET JACKSON (A&M)	17	21	18	POISON	BELL BIV DEVOE (MCA)
5	7	26	RUB YOU THE RIGHT WAY	JOHNNY GILL (MOTOWN)	18	20	13	I'M YOUR BABY TONIGHT	WHITNEY HOUSTON (ARISTA)
6	4	2	ALL THE MAN THAT I NEED	WHITNEY HOUSTON (ARISTA)	19	16	8	THE FIRST TIME	SURFACE (COLUMBIA)
7	6	16	FEELS GOOD	TONY! TON! TONE! (WING/MERCURY)	20	—	1	IF YOU NEEDED SOMEBODY	BAD COMPANY (ATCO)
8	5	4	WHERE DOES MY HEART BEAT NOW	CELINE DION (EPIC)	21	11	24	SOMETHING HAPPENED ON THE...	PHIL COLLINS (ATLANTIC)
9	8	19	GIVING YOU THE BENEFIT	PEBBLES (MCA)	22	24	13	ESCAPADE	JANET JACKSON (A&M)
10	14	17	CAN'T STOP	AFTER 7 (VIRGIN)	23	25	26	KING OF WISHFUL THINKING	GO WEST (EMI)
11	9	18	GROOVE IS IN THE HEART	DEEE-LITE (ELEKTRA)	24	—	11	LOVE TAKES TIME	MARIAH CAREY (COLUMBIA)
12	15	26	VOGUE	MADONNA (SIRE/WARNER BROS.)	25	12	7	I'LL GIVE ALL MY LOVE TO YOU	KEITH SWEAT (ELEKTRA)
13	10	5	AROUND THE WAY GIRL	LL COOL J (DEF JAM/COLUMBIA)					

Recurrents are titles which have appeared on the Monitor for 20 weeks and have dropped below the top 20.

HOT 100 SINGLES SPOTLIGHT



by Michael Ellis

THE TOP FIVE IS jammed this week, with all five bulleted and all viable No. 1 contenders. "I Don't Wanna Cry" by **Mariah Carey** (Columbia) gains enough points to bullet, yet is No. 1 by only a small margin over "More Than Words" by **Extreme** (A&M). "Words," gaining points at a rapid clip, is likely to hit the top next week, but Nos. 3, 4, and 5 are also within striking distance. **Color Me Badd's** "I Wanna Sex You Up" (Giant) is especially strong in sales. **Michael Bolton's** "Love Is A Wonderful Thing" (Columbia) has an edge in airplay points, while **Paula Abdul's** "Rush Rush" (Virgin) rushes up the chart at breakneck pace.

THE EIGHT NEW ENTRIES include five by artists new to the Hot 100. Writing/production team **Carl Sturken** and **Evan Rogers** form the nucleus of the new band **Rythm Syndicate**, whose first single "P.A.S.S.I.O.N." (Impact) is the second-most-added at radio, debuting at No. 73. The single is breaking out of Dallas: 26-16 at KEG and 27-19 at Power 95. Also new this week: Australian artist **Daryl Braithwaite** debuts at No. 78 with "Higher Than Hope" (Epic/Associated); the **Stereo MC's**, rappers from the U.K., enter at No. 88 with "Elevate My Mind" (4th & B'way), which is breaking out of Southern California (10-7 at Power 106 Los Angeles and 20-15 at Q106 San Diego); **Sandee**, who sang on **Exposé's** first two singles, makes her solo debut on the Hot 100 at No. 89 with "Love Desire" (Fever); and U.K. quintet **Thunder** makes its entree onto the U.S. pop chart at No. 95 with "Dirty Love" (Geffen).

QUICK CUTS: Is it foolish to say that a single still only at No. 65 has an 88% chance of going top five and a 55% chance of hitting No. 1? "I'll Be There" by the **Escape Club** (Atlantic) wins the Power Pick/Airplay, jumping 26 places to No. 65, and based on the track record of previous airplay picks we can safely issue those odds. "There" jumps 21-11 at KZHT Salt Lake City... "Can I Call You My Girl" by **PC Quest** has been picked up by RCA. The single, already a top 10 hit in six markets, including Philadelphia (12-8 at Q102) and Denver (3-3 at KS104), will now get a new national push and may regain its bullet soon... "Someone" by the **Rembrandts** (Atco) is caught in an unusual chart jam in the 90s. Several new records jump in over it, holding "Someone" to a one-place move to No. 93 despite its earning enough points for a bullet.

SPECIAL NOTES: There will be a delay in switching over to the use of piece counts on the Hot 100, originally scheduled for next week's issue. We will, however, begin to print a separate singles sales chart based on the point-of-sale data supplied by SoundScan Inc. The addition of this feature will require some layout changes, to be explained in detail next week... The single release of "Nights Like This" by **After 7** (Virgin), which was scheduled for last week, has been delayed until next week due to technical problems. Virgin Records informed us of this after last week's chart was printed. Although "Nights" should debut next week, we've decided to leave it on the chart rather than take it off for a week. The same label's "It Ain't Over Til It's Over" by **Lenny Kravitz** garners 47 adds but will also debut next week when it hits the stores.

HOT 100 SINGLES ACTION

RADIO MOST ADDED

	PLATINUM/ GOLD ADDS 24 REPORTERS	SILVER ADDS 39 REPORTERS	BRONZE/ SECONDARY ADDS 170 REPORTERS	TOTAL ADDS 233 REPORTERS	TOTAL ON CHART
THE DREAM IS STILL ALIVE WILSON PHILLIPS SBK	5	12	62	79	79
P.A.S.S.I.O.N. RHYTHM SYNDICATE IMPACT	7	6	43	56	65
I'LL BE THERE THE ESCAPE CLUB ATLANTIC	1	5	43	49	96
IT AIN'T OVER TIL IT'S OVER LENNY KRAVITZ VIRGIN	5	5	37	47	50
HIGHER THAN HOPE DARYL BRAITHWAITE ASSOCIATED	0	3	30	33	64
LILY WAS HERE DAVID A. STEWART ARISTA	5	1	25	31	95
WHAT A PRICE TO PAY MICHAEL DAMIAN A&M	1	3	23	27	29
DIRTY LOVE THUNDER GEFEN	1	2	23	26	45
WIND OF CHANGE SCORPIONS MERCURY	0	4	21	25	45
CAN'T FORGET YOU GLORIA ESTEFAN EPIC	1	5	19	25	26

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

Hot 100. Sales & Airplay

A ranking of the top 40 singles by sales and airplay, respectively, with reference to each title's composite position on the main Hot 100 Singles chart.

SALES					AIRPLAY				
THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT 100 POSITION	THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT 100 POSITION
1	1	MORE THAN WORDS	EXTREME	2	1	1	I DON'T WANNA CRY	MARIAH CAREY	1
2	4	I WANNA SEX YOU UP	COLOR ME BADD	3	2	5	LOVE IS A WONDERFUL THING	MICHAEL BOLTON	4
3	7	I DON'T WANNA CRY	MARIAH CAREY	1	3	6	MORE THAN WORDS	EXTREME	2
4	6	SILENT LUCIDITY	QUEENSRYCHE	9	4	4	I LIKE THE WAY (THE KISSING GAME)	HI-FIVE	6
5	10	LOSING MY RELIGION	R.E.M.	7	5	11	RUSH RUSH	PAULA ABDUL	5
6	14	RUSH RUSH	PAULA ABDUL	5	6	10	I WANNA SEX YOU UP	COLOR ME BADD	3
7	11	UNBELIEVABLE	EMF	12	7	2	TOUCH ME (ALL NIGHT LONG)	CATHY DENNIS	8
8	15	MIRACLE	WHITNEY HOUSTON	11	8	3	RHYTHM OF MY HEART	ROD STEWART	10
9	3	TOUCH ME (ALL NIGHT LONG)	CATHY DENNIS	8	9	12	LOSING MY RELIGION	R.E.M.	7
10	5	I LIKE THE WAY (THE KISSING GAME)	HI-FIVE	6	10	7	LOVE IS A WONDERFUL THING	MICHAEL BOLTON	4
11	16	LOVE IS A WONDERFUL THING	MICHAEL BOLTON	4	11	8	HERE WE GO	C&C MUSIC FACTORY	14
12	2	I TOUCH MYSELF	DIVINYLS	13	12	9	I TOUCH MYSELF	DIVINYLS	13
13	12	WRITTEN ALL OVER YOUR FACE	RUDE BOYS	18	13	15	MIRACLE	WHITNEY HOUSTON	11
14	18	STRIKE IT UP	BLACK BOX	16	14	17	POWER OF LOVE/LOVE POWER	LUTHER VANDROSS	17
15	17	MAMA SAID KNOCK YOU OUT	L.L. COOL J	25	15	16	SILENT LUCIDITY	QUEENSRYCHE	9
16	23	PLAYGROUND	ANOTHER BAD CREATION	23	16	20	COUPLE DAYS OFF	HUEY LEWIS & THE NEWS	20
17	9	RHYTHM OF MY HEART	ROD STEWART	10	17	22	STRIKE IT UP	BLACK BOX	16
18	25	DON'T TREAT ME BAD	FIREHOUSE	19	18	13	JOYRIDE	ROXETTE	21
19	8	HERE WE GO	C&C MUSIC FACTORY	14	19	18	WHAT COMES NATURALLY	SHEENA EASTON	22
20	27	DO YOU WANT ME	SALT-N-PEPA	26	20	25	UNBELIEVABLE	EMF	12
21	28	RIGHT HERE, RIGHT NOW	JESUS JONES	29	21	19	DON'T TREAT ME BAD	FIREHOUSE	19
22	30	POWER OF LOVE/LOVE POWER	LUTHER VANDROSS	17	22	23	WRITTEN ALL OVER YOUR FACE	RUDE BOYS	18
23	21	VOICES THAT CARE	VOICES THAT CARE	33	23	27	HERE I AM (COME AND TAKE ME)	UB40	27
24	26	MY HEART IS FAILING ME	RIFF	28	24	14	YOU DON'T HAVE TO GO HOME TONIGHT	THE TRIPLETS	24
25	32	COUPLE DAYS OFF	HUEY LEWIS & THE NEWS	20	25	29	LOVE AT FIRST SIGHT	STYX	32
26	24	BABY BABY	AMY GRANT	15	26	33	WE WANT THE FUNK	GERARDO	31
27	13	YOU DON'T HAVE TO GO HOME TONIGHT	THE TRIPLETS	24	27	34	WALKING IN MEMPHIS	MARC COHN	30
28	19	WHAT COMES NATURALLY	SHEENA EASTON	22	28	32	(IF THERE WAS) ANY OTHER WAY	CELINE DION	35
29	20	JOYRIDE	ROXETTE	21	29	37	HOW CAN I EASE THE PAIN	LISA FISCHER	34
30	—	WALKING IN MEMPHIS	MARC COHN	30	30	21	MORE THAN EVER	NELSON	36
31	—	I'LL NEVER LET YOU GO	STEELHEART	39	31	30	MY HEART IS FAILING ME	RIFF	28
32	29	PEOPLE ARE STILL HAVING SEX	LATOUR	43	32	38	NEVER GONNA LET YOU DOWN	SURFACE	40
33	—	WE WANT THE FUNK	GERARDO	31	33	28	SHE TALKS TO ANGELS	THE BLACK CROWES	38
34	—	HERE I AM (COME AND TAKE ME)	UB40	27	34	40	PLACE IN THIS WORLD	MICHAEL W. SMITH	42
35	33	I DON'T WANT TO LOSE YOUR LOVE	B ANGIE B	56	35	—	A BETTER LOVE	LONDONBEAT	45
36	—	GYPSY WOMAN (SHE'S HOMELESS)	CRYSTAL WATERS	37	36	—	PLAYGROUND	ANOTHER BAD CREATION	23
37	—	HOW CAN I EASE THE PAIN	LISA FISCHER	34	37	—	DO YOU WANT ME	SALT-N-PEPA	26
38	35	WHATEVER YOU WANT	TONY! TON! TONE!	55	38	26	CRY FOR HELP	RICK ASTLEY	41
39	—	DREAM LOVER	THE REBEL PEBBLES	47	39	—	RIGHT HERE, RIGHT NOW	JESUS JONES	29
40	22	SAVE SOME LOVE	KEEDY	44	40	—	GYPSY WOMAN (SHE'S HOMELESS)	CRYSTAL WATERS	37

HOT 100 A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE (Publisher - Licensing Org.) Sheet Music Dist.		
15 BABY BABY (Age To Age, ASCAP/Edward Grant, ASCAP/Yellow Elephant, ASCAP/Reunion, ASCAP) HL	13 I TOUCH MYSELF (Billy Steinberg, ASCAP/Denise Barry, ASCAP/EMI Blackwood, BMI/EMI Songs (Australia)) WBM/HL	17 POWER OF LOVE/LOVE POWER (EMI April, ASCAP/Uncle Ronnie's, ASCAP/MCA, ASCAP/Thriller Miller, ASCAP/Unbelievable, BMI) HL
45 A BETTER LOVE (Warner Chappell, BMI) WBM	46 IT'S A SHAME (MY SISTER) (Jobete, ASCAP/Black Bull, ASCAP/Virgin, ASCAP/Stone Agate, BMI/Sawandi, BMI) CPP/WBM/HL	10 RHYTHM OF MY HEART (WB, ASCAP/Jamm, ASCAP/Bibo, ASCAP) WBM/HL
82 BITTER TEARS (Tol Muziek, ASCAP/MCA, ASCAP) HL	51 I'VE BEEN THINKING ABOUT YOU (Warner-Tamerlane, BMI) WBM	97 RICO SUAVE (Mo' Ritmo, ASCAP/Louis St., BMI/EMI April, ASCAP) WBM
77 CAN I CALL YOU MY GIRL (George Tobin, BMI)	3 I WANNA SEX YOU UP (FROM NEW JACK CITY) (Hip Hop, BMI/Hi-Frost, BMI)	29 RIGHT HERE, RIGHT NOW (EMI Blackwood, BMI)
50 COME AGAIN (Ranch Rock, ASCAP/Warner-Tamerlane, BMI/Tranquility Base, ASCAP/WB, ASCAP/Broadhead, BMI) WBM	21 JOYRIDE (Jimmy Fun, BMI/EMI Blackwood, BMI) CLM	64 ROUND AND ROUND (Controversy, ASCAP/WB, ASCAP) WBM
96 COMING OUT OF THE DARK (Foreign Imported, BMI) CPP	72 JUST THE WAY IT IS, BABY (WB, ASCAP/Warner-Tamerlane, BMI/Tiger God, BMI) WBM	5 RUSH RUSH (EMI April, ASCAP/LesSun, ASCAP) WBM
20 COUPLE DAYS OFF (Hulex, ASCAP/HLN, ASCAP) CLM	68 KISSES IN THE NIGHT (Tarpell, ASCAP/Roselada, ASCAP)	81 SADENESS PART 1 (Sweet 'N' Sour, ASCAP/Virgin, ASCAP) HL
84 CRAZY (SHR, BMI)	76 KISSING YOU (K-Shreve, ASCAP/Markie, ASCAP/Full Keel, ASCAP/JRM, ASCAP/EMI April, ASCAP) WBM	44 SAVE SOME LOVE (Geffen Again, BMI/Gerard Video, BMI/Warner-Tamerlane, BMI) WBM
41 CRY FOR HELP (BMG, ASCAP) HL	98 LET'S CHILL (Donril, ASCAP/Zomba, ASCAP/WB, ASCAP/B Funk, ASCAP) WBM	100 SEAL OUR FATE (Foreign Imported, BMI) CPP
95 DIRTY LOVE (Tackle Out, ASCAP)	58 LIFE GOES ON (Cyanide, BMI/Willesden, BMI) HL	59 SEE THE LIGHTS (Virgin, ASCAP) HL
49 DOES ANYBODY REALLY FALL IN LOVE ANYMORE? (EMI April, ASCAP/Desmobile, ASCAP/Realsongs, ASCAP/Bon Jovi, ASCAP/New Jersey Underground, ASCAP) HL/WBM	90 LIFT ME UP (Alternative, BMI/Warner-Tamerlane, BMI)	38 SHE TALKS TO ANGELS (Enough To Contend With, BMI/Def USA, BMI) CLM
19 DON'T TREAT ME BAD (Sony Tunes, ASCAP/Wocka-Wocka, ASCAP/Cosby Ellis, ASCAP) HL	52 LILY WAS HERE (D'N'A, BMI/BMG, BMI/Careers-BMG, BMI) HL	94 SIGNS (Acuff-Rose, BMI/Galeneye, BMI) CPP
26 DO YOU WANT ME (Next Plateau, ASCAP/Sons Of K-oss, ASCAP)	7 LOSING MY RELIGION (Night Garden, BMI/Unichappell, BMI) HL	9 SILENT LUCIDITY (Screen Gems-EMI, BMI/Tri-Ryche, BMI) WBM
71 THE DREAM IS STILL ALIVE (EMI Blackwood, BMI/Wilphill, BMI/Braintree, BMI/MCA, ASCAP/Aerostation, ASCAP)	32 LOVE AT FIRST SIGHT (Almo, ASCAP/Alloy, ASCAP/War Bride, BMI/Hampstead Heath, ASCAP/Grand Illusion, ASCAP) CPP/WBM	93 SOMEONE (WB, ASCAP/Warner-Tamerlane, BMI/Tiger God, BMI) WBM
47 DREAM LOVER (Rivka Rock, BMI/Wikwix, BMI/L.R.S., BMI/E.G., BMI) CLM/WBM	89 LOVE DESIRE (Fanja, BMI/Funny Bear, ASCAP)	92 SOMETHING IN MY HEART (Ruthless Attack, ASCAP)
88 ELEVATE MY MIND (Fiction, ASCAP)	4 LOVE IS A WONDERFUL THING (Mr. Bolton's, BMI/Warner-Tamerlane, BMI/Nonpareil, ASCAP/WB, ASCAP) WBM	16 STRIKE IT UP (Lombardoni Edizioni, ASCAP/Intersong U.S.A., ASCAP) HL
66 EXCLUSIVITY (Kear, BMI/Sony Epic/Solar, BMI/107, ASCAP/Macadamian, ASCAP) HL	25 MAMA SAID KNOCK YOU OUT (Marley Marl, ASCAP/L.L. Cool J, ASCAP/Def Jam, ASCAP)	61 TEMPTATION (Corina Starr Sound, ASCAP)
75 FEEL THE GROOVE (BMC, BMI/Ramaekers, BMI/Van Gogh's Ear, BMI)	80 MERCY MERCY ME (THE ECOLOGY) / I WANT YOU (Jobete, ASCAP/Almo, ASCAP) CPP	67 THIS TIME MAKE IT FUNKY (Zodroq, ASCAP/Zodboy, ASCAP/Editions EG, ASCAP/Sir Spence, ASCAP/M&T Spencer, ASCAP/Bet-Car, ASCAP) WBM
54 GOING THROUGH THE MOTIONS (Scorpiomoon, ASCAP/Frostified, ASCAP/MI-GY, ASCAP/Dessa, ASCAP/Virgin, ASCAP) HL	11 MIRACLE (Kear, BMI/Sony Epic/Solar, BMI) HL	87 TOGETHER FOREVER (Berrios, ASCAP/King Reyes, ASCAP/Funny Bear, ASCAP)
37 GYPSY WOMAN (SHE'S HOMELESS) (Basement Boys, ASCAP)	36 MORE THAN EVER (Matt-Black, ASCAP/Gunster, ASCAP/EMI April, ASCAP/Otherwise, ASCAP/BMG, ASCAP) WBM/HL	8 TOUCH ME (ALL NIGHT LONG) (Larry Spier, ASCAP/Personal, ASCAP) WBM
27 HERE I AM (COME AND TAKE ME) (Irving, ASCAP/AI Green, BMI) CPP	2 MORE THAN WORDS (Funky Metal, ASCAP/Almo, ASCAP) CPP	12 UNBELIEVABLE (Warner Chappell, PRS/WB, ASCAP) WBM
14 HERE WE GO (Virgin, ASCAP/Cole-Clivilles, ASCAP/RBG-Dome, ASCAP) HL	28 MY HEART IS FAILING ME (Colgems-EMI, ASCAP/Knighty-Knight, ASCAP/Albert Hammond, ASCAP/WB, ASCAP) WBM	33 VOICES THAT CARE (Air Bear, BMI/Linda's Boys, BMI/Warner-Tamerlane, BMI/Fall Line Orange, ASCAP) WBM
78 HIGHER THAN HOPE (Warner Bros. Mus. Australia Pty. Ltd., APRA/WB, ASCAP/Australian Mushroom, ASCAP/Bob-A-Lew, ASCAP)	40 NEVER GONNA LET YOU DOWN (Keep Your Music, ASCAP)	30 WALKING IN MEMPHIS (Museum Steps, ASCAP)
60 HOLD YOU TIGHT (Kallman, BMI/One Two, BMI)	79 NEW JACK HUSTLER (NINO'S THEME) (FROM NEW JACK CITY) (Rhyme Syndicate, ASCAP)	31 WE WANT THE FUNK (Mo' Ritmo, ASCAP/Bridgeport, BMI/EMI April, ASCAP) WBM
34 HOW CAN I EASE THE PAIN (Gratitude Sky, ASCAP/Melonie, ASCAP/MCA, ASCAP) CPP/HL	74 NIGHTS LIKE THIS (FROM THE FIVE HEARTBEATS) (TCF, ASCAP/Jack The Mack, ASCAP) WBM	22 WHAT COMES NATURALLY (Tom Sturges, ASCAP/Chrysalis, ASCAP/Warner-Tamerlane, BMI/Nick Mundy, BMI/GG Loves Music, BMI) CLM/WBM
69 HOW MUCH IS ENOUGH (Colgems-EMI, ASCAP/Scott Cutler, ASCAP/E.G., BMI) WBM	86 ONE MORE TRY (RMI, BMI) WBM	55 WHATEVER YOU WANT (Tony Toni Tone, ASCAP/Pri, ASCAP) HL
1 I DON'T WANNA CRY (Vision Of Love, BMI/Sony Songs, BMI/Gratitude Sky, ASCAP) CPP/HL	85 OOH LA LA (Maritza, ASCAP)	83 WHERE THE STREETS HAVE NO NAME (Chappell & Co., ASCAP/Screen Gems-EMI, BMI) WBM
56 I DON'T WANT TO LOSE YOUR LOVE (EMI Blackwood, BMI/Pam-Jo-Keen, BMI)	63 OVER AND OVER (Careers-BMG, BMI/Big Kingpin, BMI/63rd St., BMI/Hot Wings, BMI) HL	91 WIND OF CHANGE (Copyright Control)
62 IESHA (Biv Ten, ASCAP/Diva One, ASCAP)	57 PART OF ME, PART OF YOU (Pathe Ent., ASCAP)	18 WRITTEN ALL OVER YOUR FACE (Troyce, BMI/Rude News, BMI)
35 (IF THERE WAS) ANY OTHER WAY (EMI April, ASCAP) HL	43 PEOPLE ARE STILL HAVING SEX (Take 2, BMI)	70 YOU CAN'T PLAY WITH MY YO-YO (Gangsta Boogie, ASCAP/Street Knowledge, BMI/Dynatone, BMI/Unichappell, BMI)
6 I LIKE THE WAY (THE KISSING GAME) (Zomba, ASCAP/WB, ASCAP/B Funk, ASCAP) WBM	42 PIECE OF MY HEART (Kallman, BMI/One Two, BMI)	24 YOU DON'T HAVE TO GO HOME TONIGHT (Famous, ASCAP/Marion Place, BMI/Careers-BMG, BMI/Sony Songs, BMI/Salsongs, BMI/Tres Hermanas, ASCAP) CPP/HL
65 I'LL BE THERE (Love Pump, ASCAP/Warner Chappell, ASCAP/Warner-Tamerlane, BMI) WBM	42 PLACE IN THIS WORLD (Emily Boothe, BMI/Age To Age, ASCAP/O'Ryan, ASCAP)	53 YOU'RE IN LOVE (EMI Blackwood, BMI/Wilphill, BMI/Braintree, BMI/MCA, ASCAP/Aerostation, ASCAP) HL
39 I'LL NEVER LET YOU GO (MCA, ASCAP/Forty Plus, ASCAP/Still Hard, ASCAP) HL	23 PLAYGROUND (Diva One, ASCAP/Biv Ten, ASCAP/Mike Ten, BMI)	
99 I'M DREAMIN' (FROM NEW JACK CITY) (H-Naja,		

CALENDAR

A weekly listing of trade shows, conventions, award shows, seminars, and other notable events. Send information to Calendar, Billboard, 1515 Broadway, New York, N.Y. 10036.

MAY

May 28-29, **1991 Billboard International Latin Music Conference**, Hyatt, Miami. Melissa Subatch, 212-536-5018.

May 29, **Songwriters Hall of Fame Induction Ceremonies and Annual Dinner**, Hilton Hotel, New York. Charge d'Affaires, 212-206-0621.

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 11, **Global Media Invest-**

ments 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 13-14, **Power Jam Seminar**, Sheraton Town House Hotel, Los Angeles. Lee Silverman, 212-355-3336.

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.

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 Member-**

ship Meeting, Hilton Hotel, Chicago. 619-438-8001.

JULY

July 11-14, **Upper Midwest Communications Conclave**, Radisson South Hotel, Minneapolis. 612-927-4487.

July 13-17, **New Music Seminar 12**, Marriott Marquis Hotel, New York. 212-473-4343.

July 14-17, **Video Software Dealers Assn. Convention**, Las Vegas Convention Center, Las Vegas. 609-596-8500.

NEW ACTION IN PPX, TRIBE CALLED QUEST ROW

(Continued from page 10)

Mayo, now will attempt to get the temporary stay vacated on the second arbitration. Mayo says he also plans to file an appeal of the decision in the first arbitration case, and will move to re-argue the judge's order.

A New York State Supreme Court judge is expected to hear arguments from both sides on the various motions June 13.

Chalpin's position is that the court ruled against his original arbitration claim on an unfair technicality; he feels that he still deserves to

be paid for his services to the group. Chalpin helped obtain a recording contract for A Tribe Called Quest with Zomba Enterprises/Jive Records in 1989.

According to Mayo, "It is common knowledge that the overwhelming majority of New York recording contracts are brokered by individuals and entities with no theatrical employment agency license, including attorneys... In my judgment, there is a policy issue here that may well go to the Court of Appeals."

Adds Chalpin: "After securing a recording contract potentially worth in excess of \$1 million for a totally unknown group, I am now being defamed and subjected to a campaign of distortion and fabrication by the group and others around them who clearly have an interest in discrediting me."

Chalpin has had a long and colorful career in the music business. He describes PPX as a production, management, and publishing company that has been in business for 32 years. He has been associated in various business dealings with such artists as Jimi Hendrix, Chubby Checker, Jimmy Cliff, the Jungle Brothers, and Public Enemy.

During his career, Chalpin or his companies have been involved in litigation numerous times. Indeed, says Chalpin, "any entity in business for 32 years may very well have been involved in a number of litigations." However, he adds that "PPX has prevailed in the overwhelming majority of disputes."

Chalpin also denies charges leveled by unnamed sources in the Billboard article of May 4 that his setup represents a conflict of interest. "Until now and after 32 years in business there has never been an allegation of PPX being in conflict of interest because there is no basis," he says.

Chalpin disputes a number of the facts as portrayed in the Billboard article. He correctly notes that his contract with A Tribe Called Quest (signed by Red Alert and endorsed by group members John Davis and Ali Shaheed Muhammad) does not contain the one-year time frame referred to in the Billboard article. The contract provides that PPX receive 15% commission on money received from the record contract. Chalpin confirms that he has received \$37,500, or 15% of the group's income over the first year of the deal with Jive.

Further, Chalpin denies a quote attributed to him by band member Davis, aka Q-Tip. In fact, he says he never talked to Davis in relation to the dispute. An attorney for the band concurs that Q-Tip had not meant the statement as a direct quote from Chalpin.

FCC QUESTIONS RULING

(Continued from page 5)

Sen. Jesse Helms, R-N.C., and signed into law, was unconstitutionally vague.

Soon after Congress ordered the FCC to impose the ban in 1988, it was challenged in court by broadcasters and public interest groups, and it was never put into place.

The court then asked the commission to assemble factual documentation of the need for such a law. However, most testimony assembled came from critics who charged that a full ban on constitutionally-protected indecent speech violated the First Amendment and would have a chilling effect on program diversity.

In the interim, the commission continued to investigate and fine stations under its previous 10 p.m.-to-6 a.m. "safe harbor" rule, which allowed controversial programming during those hours because few unsupervised children would be part of the listenership then.

During the last two years, the FCC has focused most of its actions on the sexually explicit or blue humor bits used by radio "shock-jock" morning programs and has handed down dozens of fines. Although empowered to lift a license or levy fines of \$25,000 per violation, the FCC has generally imposed fines of \$10,000 or less. No station has had its license revoked for indecent programming.

However, in the interim, the commission has continued to compile files of complaints on programs broadcast at all hours, even during the late evening hours.

The FCC defines indecent material as "language that describes in terms patently offensive as measured by contemporary community standards... sexual or excretory activities or organs."

Timothy Dyk, the attorney who represented the plaintiffs in the suit against the 24-hour ban, said the ruling "says to broadcasters that in dealing with sensitive topics like sex, you won't have to risk making a mistake that will cost you your license."

LIFELINES

BIRTHS

Boy, Cole, to **Steve Diamond** and **Teri Muench**, April 15 in Los Angeles. He is a songwriter and producer whose hits include Eric Clapton's "I've Got A Rock And Roll Heart" and Lee Greenwood's "Don't Underestimate My Love." She is a music publisher, consultant, and author of "Attn: A&R" and "The Songwriter's Workshop."

Boy, Gianni Marco, to **Dino Nicolosi** and **Bibi Cross-Nicolosi**, April 17 in Los Angeles. He is president of D'Nico International music publishing. She is a professional singer/songwriter.

Boy, Gregory Michael, to **Barry Werbin** and **Lisa Lipkin**, April 23 in New York. She is national promotion manager, jazz and contemporary, for RCA Records.

Boy, Garvey-Malik, to **Lance** and **Carmen Ashhurst-Watson**, April 26 in Brooklyn, N.Y. She is president of Rush Communications/Def Jam Recordings in New York.

Boy, Jared Tremaine, to **Bob** and **Gayle Sumner**, April 26 in Elizabeth, N.J. He is assistant to the president of Rush Communications/Def Jam Recordings in New York.

Boy, Darren Charles, to **Chuck** and **Deborah Barnett**, April 27 in Valencia, Calif. He is senior agent, variety department, for the dick clark agency inc.

Boy, James Blair, to **Joe** and **Colleen Garner**, May 9 in West Hills, Calif. He is regional director for The Source Radio Network. She is an executive assistant at Wizard Entertainment.

Girl, Jordon Allison, to **Jim** and **Judy Seales**, May 10 in Muscle Shoals, Ala. He is lead guitarist for the Sony/Columbia country group Shenandoah.

Girl, Jessie Lee, to **Burt** and **Jan**

Goldstein, May 15 in Los Angeles. He is president of the Landmark Distribution Group. She is a consultant to the music industry.

Girl, Rachel Caitlin, to **Ron** and **Susan Wilcox**, May 15 in New York. He is senior VP of business affairs and administration for Sony Music for the East Coast.

Boy, Spencer Thomas, to **Thom Price** and **Adrianne Powell-Price**, May 20 in Los Angeles. He is chief engineer at Tick Orkin's Radio Ranch.

MARRIAGES

James Alpern to **Marion Salmen**, April 14 in Syracuse, N.Y. He is a member of recording group Partners In Kryme.

Richard Evans to **Marcia Meldal-Johnsen**, May 4 in Kauai, Hawaii. He is a free-lance art director for the music industry, based in Los Angeles.

DEATHS

Virginia (Ginger) Hendricks, 48, of cancer, April 18 in Portland, Tenn. Hendricks was an internationally known psalmist and gospel songwriter. In the '60s, she wrote songs for one of Cher's albums and "The Sonny And Cher Show." A native of New York, she moved to Nashville in 1974. There she married Jim Hendricks, with whom she recorded an album, "Jim And Ginger," for ABC Records in California. In 1977 the pair began writing gospel music and gave concerts around the country. In 1989 they signed with Bill Gaither's publishing company. Two of Ginger Hendricks' songs, "Holy Highway" and "New Wine," were recorded by the Gaither Vocal Band. Her writing included children's stories, a science fiction novel, and three network television specials for children. A member of ASCAP, she is survived by her husband Jim; her parents; two sons, Mark and Jimmy; and a stepson, Jesse.

Ken Curtis, 74, of unknown causes, April 28 in Fresno, Calif. Curtis, best known as a singing cowboy and an

actor on the TV show "Gunsmoke," made his Hollywood debut in 1938 as a singer with swing bands. When Frank Sinatra left Tommy Dorsey's band, Curtis took his place. After serving in the army in World War II, Curtis resumed a singing career and recorded the popular "Tumbling Tumbleweeds." After hearing the song, Columbia Pictures signed him as a singing cowboy. He then joined the group Sons Of The Pioneers, which included Roy Rogers among its members. After director John Ford hired the group for the western film "Wagon Master," Curtis began getting dozens of movie and TV roles, including the part of deputy Festus Haggin on "Gunsmoke" from 1963-1975. He is survived by his wife and two children.

Cleveland Chenier, 69, of a stroke, May 7 in Lafayette, La. Chenier was the washboard player and musical partner of zydeco pioneer Clifton Chenier. Zydeco, a Louisiana blend of accordion-driven dance music, was virtually unknown outside of Louisiana before the Chenier brothers began traveling the world 35 years ago and recording the first of their more than 20 albums together. The band they founded is still active and is now led by Clifton's son, C.J. Chenier, on Slash Records. (Clifton died in 1987.) Condolences may be sent to Mable Chenier, 2149 South Field Spain, Highway 724, Duson, La. 70529.

Alan Miller, 43, of complications from AIDS, May 7 in Los Angeles. Miller, a longtime artists' manager, began his music industry career working for Don McLean manager Herb Gart. In the '70s, Miller became VP of Aucoin Management, running the company's West Coast division. Most recently he was personal manager for Carmine Appice. Donations may be made in his memory to AIDS Project L.A., 6721 Romaine St., Los Angeles, Calif. 90038.

Send information to Lifelines, Billboard, 1515 Broadway, New York, N.Y. 10036 within six weeks of the event.

LARSEN'S SONY EXIT SEES EURO SHIFTS

(Continued from page 1)

expected to report directly to the international division's headquarters in the U.S.

In a related development, Jorgen Larsen, president of Sony Music International Europe, has resigned. He has headed the company's regional European operations since 1984 and was appointed president of the unit in January 1990.

Larsen will be leaving his post in early July. He says he intends to launch a venture-capital-backed firm "to buy and manage existing media and entertainment companies in Europe."

In London, Sony Music International president Bob Summer confirmed that a "revised organization structure" for Sony Music Europe is in the works, saying it will be announced "prior to Larsen's departure." He was not available to discuss

further details.

The mainland European affiliates of Sony Music (formerly CBS) have long reported to regional management, along with subsidiaries in Africa, the Middle East, and Southeast Asia. With the major affiliates accountable directly to Summer, it is not yet known how other reporting lines will be drawn. The U.K. company, under chairman Paul Russell, is already responsible to Summer.

Asked about the revised structure, Larsen says, "Something along those lines will happen," but declines to elaborate. "This is a plan triggered by my departure, rather than the other way around," he adds.

Sony Music's 1991 revenues in Europe will be around the \$800 million mark, according to Larsen, with profits in excess of \$130 million.

Rights Group Seeks 'Mini Disc' Delay

This story was prepared by Steve McClure in Tokyo and Susan Nunziata in New York.

TOKYO—The Japanese composers and publishers' trade group has called on Sony to delay introduction of its recordable/erasable Mini Disc format pending resolution of the home-taping issue.

Miyuki Ishimoto, chairman of the Japan Society for Rights of Authors, Composers, and Publishers (JASRAC), says, "We're afraid this type of new product may lead to increased private recording. Therefore, we strongly suggest that before it is released on the market, the copyright issue be solved so we can avoid the confusion we experienced concerning DAT."

Japan's Council for the Home-

Tape Problem—whose members include JASRAC and the Japan Phonograph Record Assn.—wants a compensatory levy to be assessed on blank tapes and hardware to offset revenue lost to home copying.

JPRA spokesman Takuo Chiba says Germany's blank-tape levy, equal to seven cents (10 yen) per tape, seems "reasonable." But he adds that the association has yet to make any formal proposal to the Japanese government regarding the levy amount.

"The royalty issue is a very complex issue that involves the interests of many parties and it merits further examination," says a Sony Corp. representative in the U.S.

Meanwhile, Naofumi Hara of Sony says the Mini Disc system "could include" the Serial Copy

Management System when it comes to market.

JPRA's Chiba says members of the trade group will meet with Sony representatives soon to discuss the issues raised by the Mini Disc.

The Recording Industry Assn. of America is currently discussing the royalty issue with its member companies and hardware firms, according to representative Tim Sites. "Sony did assure us that they would work with us, as we're continuing to work with others in the community, to resolve copyright concerns," says Sites. "And Sony Music said they would support our efforts to secure royalties."

RIAA executive VP Hilary Rosen would not comment on the association's efforts to pass a royalty bill in the U.S. However, she says, "We've always said we'd look for a next-phase agreement to incorporate a more generic digital audio recording concept, and those discussions are ongoing."

At press time, executives of the National Music Publishers Assn. were unavailable for comment.

Most record-company executives have expressed qualified interest in the Mini Disc, pending resolution of copyright issues.

"As with all recordable technologies, it will only have our unqualified support to the extent that hardware interests recognize the concerns of software interests in seeking ways to restrict copying and acknowledge the legitimacies of royalties on recording media," says Guy Marriott, senior VP, general counsel, with Capitol/EMI.

"Cooperation of hardware and software is a requirement for successful launch of new technology," adds Jordan Rost, Warner Music Group VP of marketing.

Sony unveiled the Mini Disc system here May 15. Using a magneto-optical disc, it combines such features as random access, digital sound, and recordability.

4TH-QUARTER SELL-THRU SHOWS SIX FAMILY-ORIENTED VIDS

(Continued from page 9)

the \$100 million mark in summer box office to be candidates for fall sell-through release. Warner Home Video set a precedent for such a scenario in 1989 when it released the megablockbuster "Batman" Nov. 15 of that year, while LIVE Home Video dropped "Total Recall" into the mix late last year.

Sources close to New Line Home Video predict that as much as 60%-65% of the business on "Turtles II" could go through rackjobbers. Sales of 5 million-7 million units are privately projected by the company.

"Turtles II" is expected to retail for \$22.95 and involves three tie-in partners, including Nabisco's Royal Gelatin brand, which will have a commercial spot on the tape.

Other unconfirmed tie-in partners are Burger King and a charity organization. Two distinct advertising waves are also anticipated, one beginning at street date, with another kicking in during mid-October.

For this year's holiday sell-through lineup, the traditional concept of a calendar fourth quarter has been discarded.

"Turtles II," for example, arrives July 31, while FoxVideo's "Home Alone" hits retail stores Aug. 28. Disney's "Robin Hood" is even earlier at July 12, while "The Jungle Book" hit stores in early May. The balance of the titles are expected during the September-November time frame.

Last year, MGM/UA Home Video set the precedent for an early fourth quarter by releasing "All Dogs Go To Heaven" Aug. 29. GoodTimes' "Peter Pan" was also a late-August release.

One reason for the earlier window, say analysts, is pressure from tie-in partners. Sources close to FoxVideo, for example, say Pepsi insisted on a pre-Labor Day weekend release for "Home Alone" since that is one of the biggest soft-drink selling periods.

Others say the earlier windows allow suppliers more "waves" or "advertising stages" right up until Christmas.

Despite the differences in the num-

ber of titles and programming fare this year, home video analyst Amy Innerfield at New York-based Alexander & Associates says this year's sell-through business could be on par with last year's—when the nine major titles sold approximately 27 million units "during the holiday time, from September onward." This year, she says, "it will be just as healthy if FoxVideo does what they are predicting with 'Home Alone,' and sell 8 million-10 million. 'The Jungle Book' should do at least 5 million-6 million. The second 'Turtles' should do between 3 million-4 million. 'Robin Hood' should do between 3 million-4 million. 'Rescuers Down Under' should do 4 million-5 million. And if 'Ghost' is repromoted, it could do 3 million."

A number of specialty-oriented operators also say they are undaunted by the prospect of heavier mass-merchant activity.

At 61-store Tower Video, headquartered in West Sacramento, Calif., VP of video purchasing and distribution John Thrasher, for example, is

confident of the video stores' ability to sell "Turtles" and other similarly priced titles. "On the specialist side, it only helps them. They can sell-through some, they can bring in hundreds of copies for rent, or they can sell them off as previously viewed and not spend any more than on a title like 'Edward Scissorhands' and have five times more units."

Similarly, West Coast Video VP of marketing Ken Graffeo says retailers can profit from the chance for strong sales on a title like "Turtles." "Sell-through, especially with price points coming down, is an impulse business, and the way you sell impulse is to merchandise and promote." With supplier investment in the title, he adds, consumer awareness of "Turtles" should stimulate massive sales.

In Cincinnati, Gemstone Entertainment's Jack Messer, who is also the president of the Video Software Dealers Assn., agrees. "Sell-through is impulse," he says. "It brings people into stores that want to buy presents. It gives retailers a great oppor-

tunity to increase revenues."

Although some suppliers may not have major fourth-quarter sell-through titles, a number will also join the holiday sales sweepstakes with repriced and repromoted hits.

MCA/Universal Pictures Home Video will repromote "The Land Before Time" and "An American Tail." "American Tail 2" will be breaking theatrically in the fall.

The same studio will also likely put together a "Back To The Future" trilogy set. Last holiday season, several sets, including FoxVideo's "Star Wars Trilogy Gift Pack," racked up healthy sales numbers.

Hemdale Home Video is repromoting "The Terminator," which has been off the market for a while, at \$19.95. With a street date of June 12 and a special "six pack" approach, which will allow retailers to sell the title for \$14.95, the company expects to move 300,000-500,000 units.

Assistance in preparing this story was provided by Paul Verna in N.Y.

RAITT, FOREIGNER, CHER RELEASES DUE IN JUNE

(Continued from page 10)

return of Skid Row, which bows with "Slave To The Grind," the follow-up to its 1989 triple-platinum self-titled debut on Atlantic (June 12). Led by headline-grabbing singer Sebastian Bach, the band is gearing up for a world tour to support the set and the first single, "Monkey Business."

In other June metal news, L.A. Guns offer "Hollywood Vampires" on Polydor (June 25). The first 150,000 copies of the album will have 3D packaging and will include 3D glasses. On June 17, Anthrax will issue "Attack Of The Killer B's" (Island), a compilation of B sides that includes covers of songs by Public Enemy, Discharge, and S.O.D.

Fourteen years after a plane crash stifled the career of Lynyrd Skynyrd, the group's surviving members have reunited to record "Lynyrd Skynyrd 1991" (Atlantic, June 12). Among the new additions to the lineup is singer Johnny Van Zandt, brother of the late Ronnie Van Zandt. Tom Dowd produced the set, which was recorded in Memphis. The band begins a tour of the U.S. later this month.

Other album rock acts with new releases this month include .38 Special,

"Bone Against Steel" (Charisma, June 25), and Moody Blues, "Keys Of The Kingdom" (Polydor, June 25).

In R&B music circles, it appears that "diva" will be one of the buzzwords of the month as Aretha Franklin, Natalie Cole, and Shirley Murdoch all step out with new albums.

On June 25, Franklin delivers "What You See Is What You Sweat" on Arista. The Queen of Soul has teamed up with a wide array of producers and songwriters for the set, including Burt Bacharach, Narada Michael Walden, and Michael McDonald, who duets with her on "Ever Changing Times." The first single, a cover of Sly & the Family Stone's "Everyday People," ships to radio and clubs June 7. Franklin kicks off a national tour June 15 in Buffalo, N.Y.

Cole marks her move from EMI to Elektra with "Unforgettable" (June 7), a 22-song tribute to her father, the late Nat "King" Cole. Retaining the original arrangements for many of the songs, the singer recorded much of the album in a live setting with a full orchestra. The title track will be sent to radio Monday (27).

Murdoch, who has topped R&B

charts with hits like "As We Lay" and "Husbands," ends a three-year recording silence June 15 with "Let There Be Love" (Elektra). The first single, "In Your Eyes," has already begun to pick up urban radio adds. Murdoch is tentatively planning a concert tour for midsummer.

Peabo Bryson will also take another shot at chart and sales success with "Can You Stop The Rain," his first album for Columbia (June 4). Among the producers at the helm for the project are Barry Mann and Walter Afanasieff, who has collaborated on hits for Michael Bolton.

BeBe & CeCe Winans will continue to bridge the gap between gospel and R&B with "Different Lifestyles," their follow-up to the certified gold "Heaven," on Capitol (June 24).

In the pop arena, look for Aaron Neville to try his luck at solo success with "Warm Your Heart" (A&M, June 11). The album was produced by George Massenburg and Linda Ronstadt. Neville and Ronstadt scored a No. 1 pop hit and a Grammy award last year for their duet on "Don't Know Much." The first single is a cover of "Everybody Plays The

Fool," which goes to pop and AC radio next week.

Country music fans can look forward to the return of Exile with "Justice" (Arista, June 25), which follows its top 10 hit "Still Standing." Other key country releases this month come from Robin Lee, "Heart On A Chain" (Atlantic, June 25), and the Statler Brothers, "All-American Country" (Mercury, June 25).

Alternative-music aficionados will note the return of former Cars front man Ric Ocasek with "Fireball Zone" (Reprise, June 12) and of acclaimed vocalist Toni Childs with "House Of Hope" (A&M, June 25).

The big news in dance music this month is "Surprise" (Mercury, June 25), the debut of Crystal Waters, who has earned a No. 1 single on the Billboard 12-inch Singles and Club Play charts with "Gypsy Woman."

Assistance in preparing this article was provided by Deborah Russell in L.A. and Trudi Miller and Karen O'Connor in N.Y.

FOR THE RECORD

Warner/Chappell Music director Jocelyn Cooper will be based in New York. Her location was incorrectly stated in the May 18 Executive Turntable.

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)	5	1	1	R.E.M. WARNER BROS. 26496 (9.98)	OUT OF TIME	10
2	1	8	1	MICHAEL BOLTON COLUMBIA 46771 (10.98 EQ)	TIME, LOVE AND TENDERNESS	4
3	3	2	1	MARIAH CAREY ▲ ⁵ COLUMBIA 45202 (9.98 EQ)	MARIAH CAREY	49
4	2	6	2	SOUNDTRACK GIANT 24409 /REPRISE (10.98)	NEW JACK CITY	11
(5)	NEW ►		5	PAULA ABDUL CAPTIVE 91611*/VIRGIN (10.98)	SPELLBOUND	1
6	4	16	4	GARTH BROOKS ▲ ³ CAPITOL 93866* (9.98)	NO FENCES	37
7	6	3	2	C&C MUSIC FACTORY ▲ COLUMBIA 47093 (9.98 EQ)	GONNA MAKE YOU SWEAT	21
8	8	9	8	ANOTHER BAD CREATION ● MOTOWN 6318* (9.98)	COOLIN' AT THE PLAYGROUND YA' KNOW!	13
9	11	5	4	THE BLACK CROWES ▲ ² DEF AMERICAN 24278 (9.98)	SHAKE YOUR MONEY MAKER	63
10	9	4	2	WILSON PHILLIPS ▲ ⁵ SBK 93745 (9.98)	WILSON PHILLIPS	60
(11)	14	26	11	EXTREME ● A&M 5313 (8.98)	EXTREME II PORNOGRAFFITI	25
12	7	41	7	LUTHER VANDROSS EPIC 46789 (10.98 EQ)	POWER OF LOVE	3
13	10	10	10	ROD STEWART WARNER BROS. 26300* (9.98)	VAGABOND HEART	8
14	12	11	11	AMY GRANT A&M 15321 (9.98)	HEART IN MOTION	11
15	13	27	1	VANILLA ICE ▲ ⁷ SBK 95325* (9.98)	TO THE EXTREME	37
16	16	12	7	QUEENSRYCHE ▲ EMI 92806 (9.98)	EMPIRE	37
(17)	NEW ►		17	ICE-T SIRE 26492*/WARNER BROS. (9.98)	O.G. ORIGINAL GANGSTER	1
18	19	18	16	L.L. COOL J ▲ DEF JAM 46888/COLUMBIA (9.98 EQ)	MAMA SAID KNOCK YOU OUT	35
19	17	7	6	ENIGMA ● CHARISMA 91642* (9.98)	MCMXC A.D.	14
(20)	NEW ►		20	EMF EMI 96238 (9.98)	SCHUBERT DIP	1
21	18	14	12	ROXETTE EMI 94435* (10.98)	JOYRIDE	7
22	21	28	1	M.C. HAMMER ▲ ¹⁰ CAPITOL 92857 (9.98)	PLEASE HAMMER DON'T HURT 'EM	65
(23)	25	13	7	CHRIS ISAAK ▲ REPRISE 25837 (9.98)	HEART SHAPED WORLD	32
24	20	15	3	WHITNEY HOUSTON ▲ ³ ARISTA 8616 (10.98)	I'M YOUR BABY TONIGHT	28
25	22	40	22	GARTH BROOKS ▲ CAPITOL 90897 (8.98)	GARTH BROOKS	56
26	15	35	15	YES ARISTA 8643* (9.98)	UNION	3
27	27	—	27	HUEY LEWIS & THE NEWS EMI 93355* (10.98)	HARD AT PLAY	2
28	28	32	2	AC/DC ▲ ² ATCO 91413 (9.98)	THE RAZORS EDGE	35
(29)	33	34	2	MADONNA ▲ ² SIRE 26440/WARNER BROS. (13.98)	THE IMMACULATE COLLECTION	27
(30)	NEW ►		30	DE LA SOUL TOMMY BOY 1029*/WARNER BROS. (9.98)	DE LA SOUL IS DEAD	1
31	31	20	12	TESLA ▲ GEFEN 24311 (9.98)	FIVE MAN ACOUSTICAL JAM	27
32	24	53	24	DOLLY PARTON COLUMBIA 46882* (9.98 EQ)	EAGLE WHEN SHE FLIES	9
33	32	46	32	DJ QUIK PROFILE 1402 (9.98)	QUIK IS THE NAME	14
34	26	51	3	THE SIMPSONS ▲ ² GEFEN 24308 (9.98)	THE SIMPSONS SING THE BLUES	24
35	29	36	29	THE KENTUCKY HEADHUNTERS MERCURY 848 054* (9.98 EQ)	ELECTRIC BARNYARD	7
36	23	19	5	GLORIA ESTEFAN ▲ EPIC 46988 (10.98 EQ)	INTO THE LIGHT	16
37	34	42	7	WARRANT ▲ COLUMBIA 45487 (9.98 EQ)	CHERRY PIE	36
38	37	44	37	GERARDO INTERSCOPE 91619/ATLANTIC (9.98)	MO' RITMO	15
39	30	33	30	SOUNDTRACK ● SBK 96204* (10.98)	TEENAGE MUTANT NINJA TURTLES II	8
40	35	55	35	FIREHOUSE EPIC 46186* (9.98)	FIREHOUSE	13
(41)	51	29	27	JESUS JONES SBK 95715* (9.98)	DOUBT	15
(42)	NEW ►		42	ALAN JACKSON ARISTA 8681* (9.98)	DON'T ROCK THE JUKEBOX	1
43	38	50	18	CLINT BLACK ▲ RCA 2372* (9.98)	PUT YOURSELF IN MY SHOES	28
44	39	59	39	REBA MCENTIRE ▲ MCA 10016 (9.98)	RUMOR HAS IT	37
(45)	60	75	28	SCORPIONS ● MERCURY 846 908 (9.98 EQ)	CRAZY WORLD	28
46	44	24	24	VARIOUS ARTISTS ARISTA 8669* (9.98)	DEDICATED	4
47	45	52	45	GEORGE STRAIT MCA 10204* (9.98)	CHILL OF AN EARLY FALL	9
48	46	54	32	THE DOORS ▲ ELEKTRA 60343* (12.98)	BEST OF THE DOORS	34
49	40	17	15	DIVINYLS VIRGIN 91397* (9.98)	DIVINYLS	16
50	41	104	29	YANNI ● PRIVATE MUSIC 2067* (9.98)	REFLECTIONS OF PASSION	40
51	43	101	3	MICHAEL BOLTON ▲ ³ COLUMBIA 45012 (9.98 EQ)	SOUL PROVIDER	98
52	49	39	18	GREAT WHITE ● CAPITOL 95330 (9.98)	HOOKED	12
53	47	43	6	BETTE MIDLER ▲ ² ATLANTIC 82129 (9.98)	SOME PEOPLE'S LIVES	34
54	36	30	17	NELSON ▲ DGC 24290/GEFFEN (9.98)	AFTER THE RAIN	46
55	58	68	2	POISON ▲ ³ CAPITOL 91813 (9.98)	FLESH AND BLOOD	45

○ 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.

THIS WEEK	LAST WEEK	2 WKS AGO	PEAK POSITION	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	WKS. ON CHART
56	48	37	37	PAT BENATAR CHRYSALIS 21805* (9.98)	TRUE LOVE	6
(57)	76	62	57	KEITH WASHINGTON QWEST 26528*/WARNER BROS. (9.98)	MAKE TIME FOR LOVE	5
(58)	NEW ►		58	BOYZ II MEN MOTOWN 6320* (9.98)	COOLEY HIGH HARMONY	1
59	55	57	35	CARRERAS - DOMINGO - PAVAROTTI ▲ LONDON 430433* (9.98 EQ)	IN CONCERT	35
60	42	69	22	HARRY CONNICK, JR. ▲ COLUMBIA 46146 (9.98 EQ)	WE ARE IN LOVE	46
61	50	87	50	HANK WILLIAMS, JR. WARNER BROS. 26536* (9.98)	PURE HANK	4
(62)	NEW ►		62	ELVIS COSTELLO WARNER BROS. 26575* (9.98)	MIGHTY LIKE A ROSE	1
(63)	183	—	63	VARIOUS ARTISTS TOMMY BOY 1037* (9.98)	CLUB MTV PARTY TO GO, VOL. 1	2
64	56	22	2	STING ▲ A&M 6405 (10.98)	THE SOUL CAGES	17
65	57	76	57	ALAN JACKSON ▲ ARISTA 8623 (8.98)	HERE IN THE REAL WORLD	62
(66)	87	108	66	ALICE IN CHAINS COLUMBIA 46075* (9.98 EQ)	FACELIFT	6
(67)	77	38	38	HI-FIVE JIVE 1328/RCA (9.98)	HI-FIVE	19
68	54	48	16	GUY ▲ UPTOWN 10115/MCA (9.98)	THE FUTURE	27
69	59	31	31	RICK ASTLEY RCA 3004* (9.98)	FREE	10
70	61	25	8	SOUNDTRACK ● ELEKTRA 61047* (10.98)	THE DOORS	11
71	62	98	62	THE JUDDS ● CURB 52070*/RCA (9.98)	LOVE CAN BUILD A BRIDGE	27
72	64	70	5	BELL BIV DEVOE ▲ ³ MCA 6387 (10.98)	POISON	61
73	52	23	16	ROLLING STONES COLUMBIA 47456 (10.98 EQ)	FLASHPOINT	7
74	70	152	70	TRAVIS TRITT ● WARNER BROS. 26094* (9.98)	COUNTRY CLUB	42
75	67	66	54	STEELHEART MCA 6368 (9.98)	STEELHEART	37
76	63	21	21	LONDONBEAT RADIOACTIVE 10192/MCA (9.98)	IN THE BLOOD	14
77	53	77	29	DIGITAL UNDERGROUND ● TOMMY BOY 964 (6.98)	THIS IS AN EP RELEASE	18
78	72	67	61	WHITE LION ATLANTIC 82193* (9.98)	MANE ATTRACTION	6
79	66	99	11	PHIL COLLINS ▲ ATLANTIC 82157 (14.98)	SERIOUS HITS...LIVE!	28
(80)	82	85	67	ERIC JOHNSON ● CAPITOL 90517 (9.98)	AH VIA MUSICOM	45
81	73	83	69	VINCE GILL MCA 10140* (9.98)	POCKET FULL OF GOLD	11
82	80	151	80	PIRATES OF THE MISSISSIPPI CAPITOL 94389* (9.98)	PIRATES OF THE MISSISSIPPI	3
83	75	127	4	SOUNDTRACK ▲ ³ EMI 93492 (10.98)	PRETTY WOMAN	61
84	71	79	13	DAMN YANKEES ▲ WARNER BROS. 26159 (9.98)	DAMN YANKEES	62
85	79	86	18	SLAUGHTER ▲ ² CHRYSALIS 21702* (9.98)	STICK IT TO YA	68
86	65	179	65	ORIGINAL LONDON CAST ▲ POLYDOR 8315631/PLG (10.98 EQ)	PHANTOM OF THE OPERA HIGHLIGHTS	65
87	69	45	20	OLETA ADAMS ● FONTANA 846 346/MERCURY (9.98 EQ)	CIRCLE OF ONE	34
(88)	101	81	81	ANDREW DICE CLAY DEF AMERICAN 26555* (9.98)	DICE RULES - LIVE AT MADISON SQUARE GARDEN	5
89	74	199	2	SOUNDTRACK ▲ ² ATLANTIC 81933 (9.98)	BEACHES	124
(90)	134	—	37	JULIO IGLESIAS ● COLUMBIA 46857 (9.98 EQ)	STARRY NIGHT	23
91	78	178	1	MOTLEY CRUE ▲ ⁴ ELEKTRA 60829 (9.98)	DR. FEELGOOD	89
92	91	110	49	UB40 ● VIRGIN 91324 (9.98)	LABOUR OF LOVE II	73
93	88	84	72	BOB MARLEY AND THE WAILERS ▲ ² TUFF GONG 422-846-210 /ISLAND (9.98)	LEGEND	104
94	89	74	74	YO-YO EAST WEST 91605*/ATLANTIC (9.98)	MAKE WAY FOR THE MOTHERLODE	8
95	85	88	1	JANET JACKSON ▲ ⁵ A&M 3920 (9.98)	JANET JACKSON'S RHYTHM NATION 1814	87
96	83	159	8	SOUNDTRACK ▲ VARESE SARABANDE 5276*/MCA (9.98)	GHOST	40
(97)	100	—	97	DOUG STONE EPIC 45303 (8.98 EQ)	DOUG STONE	10
98	68	80	48	SOUNDTRACK ASSOCIATED 46982*/EPIC (9.98 EQ)	DANCES WITH WOLVES	24
99	96	181	96	DWIGHT YOAKAM REPRISE 26344* (9.98)	IF THERE WAS A WAY	22
100	92	122	41	THE KENTUCKY HEADHUNTERS ▲ MERCURY 838 744 (9.98 EQ)	PICKIN' ON NASHVILLE	77
101	84	65	34	TONY! TONI! TONE! ▲ WING 841 902/MERCURY (8.98 EQ)	THE REVIVAL	54
(102)	113	73	56	BLACK BOX ● RCA 2221 (9.98)	DREAMLAND	43
(103)	128	78	74	SIMPLE MINDS A&M 5352* (9.98)	REAL LIFE	5
104	94	58	58	SOUNDTRACK VIRGIN 91609* (9.98)	THE FIVE HEARTBEATS	6
105	103	168	41	VAN MORRISON ● MERCURY 841 970 (9.98 EQ)	THE BEST OF VAN MORRISON	53
106	98	97	21	EN VOGUE ▲ ATLANTIC 82084 (9.98)	BORN TO SING	55
107	81	121	34	ICE CUBE ● PRIORITY 7230 (6.98)	KILL AT WILL	22
(108)	127	—	108	TERMINATOR X COLUMBIA 46896* (9.98 EQ)	TERMINATOR X	2
109	108	165	67	VINCE GILL ● MCA 42321 (8.98)	WHEN I CALL YOUR NAME	45

WHO'LL LISTEN TO NANA MOUSKOURI'S NEWEST RELEASE?



EVERYONE!

When Nana Mouskouri sings, the world listens. Her beautiful voice and versatility have earned her over 150 gold and platinum records worldwide. Nana's newest release, "Oh Happy Day," will undoubtedly inspire a world of praise.

Music highlights include: "Nobody Knows the Trouble I've Seen," "Rock O' My Soul," "Amazing Grace," and the title song, "Oh Happy Day."

Watch for Nana Mouskouri's upcoming U.S. tour this fall.

To place an order, contact your PGD rep or call (800) 428-4434. Available on compact disc and cassette.



PHILIPS

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Billboard® Top Pop® Albums™ <i>continued</i>							FOR WEEK ENDING JUNE 1, 1991						
THIS WEEK	LAST WEEK	2 WKS AGO	PEAK POSITION	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	WKS. ON CHART	THIS WEEK	LAST WEEK	2 WKS AGO	PEAK POSITION	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	WKS. ON CHART
110	99	56	49	TEDDY PENDERGRASS ELEKTRA 60891* (9.98)	TRULY BLESSED	11	154	169	147	147	JOE WALSH ASSOCIATED 47384*/EPIC (9.98 EQ)	ORDINARY AVERAGE GUY	3
111	110	71	67	CATHY DENNIS POLYDOR 847 267/PLG (9.98 EQ)	MOVE TO THIS	25	155	153	148	63	STYX A&M 5327 (8.98)	EDGE OF THE CENTURY	32
112	109	113	6	KEITH SWEAT ▲ ² VINTERTAINMENT 60861/ELEKTRA (9.98)	I'LL GIVE ALL MY LOVE TO YOU	49	156	145	—	76	K.T. OSLIN ● RCA 2365* (9.98)	LOVE IN A SMALLTOWN	25
113	112	182	35	BAD COMPANY ● ATCO 91371 (9.98)	HOLY WATER	49	157	148	—	7	VAUGHAN BROTHERS ▲ ASSOCIATED 46225/EPIC (9.98 EQ)	FAMILY STYLE	33
114	93	72	72	KATHY MATTEA MERCURY 846 975* (9.98 EQ)	TIME PASSES BY	8	158	171	180	59	FREDDIE JACKSON ● CAPITOL 92217 (9.98)	DO ME AGAIN	28
115	119	—	115	LORRIE MORGAN RCA 30210* (9.98)	SOMETHING IN RED	2	159	175	144	73	O'JAYS EMI 93390 (9.98)	EMOTIONALLY YOURS	16
116	170	115	115	MARC COHN ATLANTIC 82178* (9.98)	MARC COHN	6	160	156	—	1	BONNIE RAITT ▲ ² CAPITOL 91268 (8.98)	NICK OF TIME	105
117	121	—	1	PAULA ABDUL ▲ ⁷ VIRGIN 90943 (9.98)	FOREVER YOUR GIRL	137	161	152	—	3	JON BON JOVI ▲ ² MERCURY 8464734 (10.98 EQ)	BLAZE OF GLORY/YOUNG GUNS II	38
118	117	109	6	ZZ TOP ▲ WARNER BROS. 26265 (9.98)	RECYCLER	31	162	166	—	162	AARON TIPPIN RCA 2374* (9.98)	YOU'VE GOT TO STAND FOR SOMETHING	2
119	116	111	17	RALPH TRESVANT ▲ MCA 10116 (9.98)	RALPH TRESVANT	26	163	164	—	163	PAUL OVERSTREET RCA 2459* (9.98)	HEROES	4
120	90	47	41	LENNY KRAVITZ VIRGIN 91610* (9.98)	MAMA SAID	7	164	158	—	14	THE CURE ● ELEKTRA 60978 (9.98)	MIXED UP	27
121	105	—	57	ALABAMA ● RCA 2108* (9.98)	PASS IT ON DOWN	23	165	139	—	139	CHARLIE DANIELS EPIC 46825* (7.98 EQ)	RENEGADE	2
122	106	183	31	CLINT BLACK ▲ ² RCA 9668 (8.98)	KILLIN' TIME	104	166	144	102	30	QUEEN ● HOLLYWOOD 61020*/ELEKTRA (9.98)	INNUENDO	15
123	102	195	102	THE DOORS ▲ ² ELEKTRA 515* (7.98)	GREATEST HITS	90	167	176	146	146	LISA FISCHER ELEKTRA 60889* (9.98)	SO INTENSE	3
124	97	63	4	PAUL SIMON ▲ WARNER BROS. 26098 (9.98)	RHYTHM OF THE SAINTS	31	168	147	189	18	DAVID LEE ROTH ● WARNER BROS. 26477 (9.98)	A LITTLE AIN'T ENOUGH	18
125	86	92	19	CINDERELLA ▲ MERCURY 848 018 (9.98 EQ)	HEARTBREAK STATION	26	169	122	105	90	SHEENA EASTON MCA 10131 (9.98)	WHAT COMES NATURALLY	6
126	104	89	46	TIMMY T. QUALITY 15103* (8.98)	TIME AFTER TIME	19	170	159	188	8	JOHNNY GILL ▲ ² MOTOWN 6283 (8.98)	JOHNNY GILL	57
127	114	64	28	TRIXTER ● MECHANIC 6389/MCA (9.98)	TRIXTER	40	171	178	129	77	GEORGE THOROGOOD AND THE DESTROYERS EMI 92514* (9.98)	BOOGIE PEOPLE	12
128	125	—	5	AEROSMITH ▲ ⁴ GEFFEN 24254 (9.98)	PUMP	85	172	182	49	49	FISHBONE COLUMBIA 46142 (9.98 EQ)	THE REALITY OF MY SURROUNDINGS	4
129	120	160	20	TOO SHORT ▲ JIVE 1348/RCA (9.98)	SHORT DOG'S IN THE HOUSE	36	173	NEW ►	173	PRIMUS INTERSCOPE 91659*/ATLANTIC (9.98)	SAILING THE SEA OF CHEESE	1	
130	118	61	5	INXS ▲ ATLANTIC 82140 (9.98)	X	35	174	150	198	62	FATHER M.C. UPTOWN 10061/MCA (9.98)	FATHER'S DAY	27
131	111	—	50	SOUNDTRACK MCA 8039 (10.98)	PUMP UP THE VOLUME	13	175	157	141	141	VIOLENT FEMMES SLASH 26476*/REPRISE (9.98)	WHY DO BIRDS SING?	3
132	129	—	53	RICKY VAN SHELTON ▲ COLUMBIA 45250 (8.98 EQ)	RVS III	54	176	186	—	30	SNAP ● ARISTA 8536 (9.98)	WORLD POWER	46
133	95	—	95	ORIGINAL CAST POLYDOR 831 273 (17.98 EQ)(disc)	PHANTOM OF THE OPERA	12	177	163	—	80	KATHY MATTEA ● MERCURY 842 330* (8.98 EQ)	A COLLECTION OF HITS	30
134	126	—	8	DON HENLEY ▲ ³ GEFFEN 24217 (9.98)	THE END OF THE INNOCENCE	98	178	138	—	98	FRANK SINATRA REPRISE 26340* (59.98)	THE REPRISE COLLECTION	12
135	115	—	16	KENNY G ▲ ARISTA 13-8613 (13.98)	LIVE	76	179	136	—	136	HARRY CONNICK, JR. COLUMBIA 44369* (7.98)	20	2
136	142	—	7	DEPECHE MODE ▲ ² SIRE 26081/REPRISE (9.98)	VIOLATOR	56	180	149	164	88	ROBERT PALMER EMI 93935* (9.98)	DON'T EXPLAIN	27
137	107	120	74	CELINE DION EPIC 46893* (9.98 EQ)	UNISON	20	181	181	133	133	B ANGIE B BUST IT 95236/CAPITOL (9.98)	B ANGIE B	5
138	135	192	31	RANDY TRAVIS ● WARNER BROS. 26310* (9.98)	HEROES & FRIENDS	36	182	185	117	20	DEEE-LITE ● ELEKTRA 60957 (9.98)	WORLD CLIQUE	38
139	130	—	1	PHIL COLLINS ▲ ³ ATLANTIC 82050 (9.98)	...BUT SERIOUSLY	77	183	165	—	1	NEW KIDS ON THE BLOCK ▲ ³ COLUMBIA 45129 (10.98 EQ)	STEP BY STEP	48
140	124	194	40	CANDYMAN ● EPIC 46947 (9.98 EQ)	AIN'T NO SHAME IN MY GAME	32	184	172	—	172	RONNIE MILSAP RCA 2375* (9.98)	BACK TO THE GRINDSTONE	2
141	123	196	19	NEW KIDS ON THE BLOCK ● COLUMBIA 46959* (9.98 EQ)	NO MORE GAMES/REMIX ALBUM	26	185	NEW ►	185	THUNDER GEFFEN 24384* (9.98)	BACKSTREET SYMPHONY	1	
142	132	154	36	EPMD ● RAL 47067/COLUMBIA (9.98 EQ)	BUSINESS AS USUAL	18	186	161	157	137	THE FORESTER SISTERS WARNER BROS. 26500* (9.98)	TALKIN' 'BOUT MEN	7
143	151	82	82	THE DOOBIE BROTHERS CAPITOL 94623* (9.98)	BROTHERHOOD	4	187	179	116	116	JOE JACKSON VIRGIN 91628* (9.98)	LAUGHTER AND LUST	3
144	168	126	88	THE REMBRANDTS ATCO 91412* (9.98)	THE REMBRANDTS	20	188	173	—	132	MARK CHESNUTT MCA 10032* (9.98)	TOO COLD AT HOME	15
145	137	91	19	JANE'S ADDICTION ● WARNER BROS. 25993 (9.98)	RITUAL DE LO HABITUAL	39	189	189	—	189	RIFF SBK 95828* (9.98)	RIFF	2
146	140	60	41	JONI MITCHELL GEFFEN 24302 (9.98)	NIGHT RIDE HOME	11	190	191	94	68	RUDE BOYS ATLANTIC 82121* (9.98)	RUDE AWAKENING	15
147	133	—	76	THE JUDDS ▲ RCA/CURB 8318/RCA (8.98)	GREATEST HITS	44	191	190	135	48	PETER GABRIEL GEFFEN 24326* (9.98)	SHAKING THE TREE - 16 GOLDEN GREATS	24
148	143	—	67	KEITH WHITLEY ● RCA 52277* (9.98)	GREATEST HITS	31	192	193	128	117	BILLY SQUIER CAPITOL 94303 (9.98)	CREATURES OF HABIT	6
149	154	93	90	DRIVIN' N' CRYIN' ISLAND 422 848 (9.98)	FLY ME COURAGEOUS	19	193	200	143	38	SALT-N-PEPA ● NEXT PLATEAU 1019 (9.98)	BLACK'S MAGIC	21
150	160	—	65	SURFACE COLUMBIA 46772 (9.98 EQ)	3 DEEP	27	194	177	—	15	WINGER ● ATLANTIC 82103 (9.98)	IN THE HEART OF THE YOUNG	42
151	187	—	151	BILLY DEAN CAPITOL 94302* (9.98)	YOUNG MAN	2	195	188	—	11	FAITH NO MORE ▲ SLASH 25878/REPRISE (9.98)	THE REAL THING	58
152	141	96	2	GEORGE MICHAEL ▲ COLUMBIA 46898 (10.98 EQ)	LISTEN WITHOUT PREJUDICE VOL. 1	36	196	RE-ENTRY	122	LEVERT ATLANTIC 82164 (9.98)	ROPE A DOPE STYLE	22	
153	131	—	42	HARRY CONNICK, JR. ▲ COLUMBIA 45319 (9.98 EQ)	MUSIC FROM "WHEN HARRY MET SALLY..."	77	197	198	—	40	SLAYER DEF AMERICAN 24307 (9.98)	SEASONS IN THE ABYSS	18
							198	155	162	153	VICIOUS BASE FEATURING D.J. MAGIC MIKE CHEETAH 9404* (9.98)	BACK TO HAUNT YOU	19
							199	197	173	37	PEBBLES ● MCA 10025 (9.98)	ALWAYS	36
							200	184	145	145	LATOUR SMASH 848 323*/PLG (9.98 EQ)	LATOUR	4

TOP POP ALBUMS A-Z (LISTED BY ARTISTS)

Paula Abdul 5, 117 AC/DC 28 Oleta Adams 87 Aerosmith 128 Alabama 121 Alice In Chains 66 Another Bad Creation 8 Rick Astley 69 Bad Company 113 B Angie B 181 Bell Biv DeVoe 72 Pat Benatar 56 Black Box 102 The Black Crowes 9 Clint Black 43, 122 Michael Bolton 2, 51 Jon Bon Jovi 161 Boyz II Men 58 Garth Brooks 6, 25 Candyman 140 Manah Carey 3 Carreras - Domingo - Pavarotti 59 C&C Music Factory 7 Mark Chesnutt 188 Cinderella 125	Andrew Dice Clay 88 Marc Cohn 116 Phil Collins 79, 139 Harry Connick, Jr. 60, 153, 179 Elvis Costello 62 The Cure 164 Damn Yankees 84 Charlie Daniels 165 De La Soul 30 Billy Dean 151 Deee-Lite 182 Cathy Dennis 111 Depeche Mode 136 Digital Underground 77 Celine Dion 137 Divinyls 49 DJ Quik 33 The Doobie Brothers 143 The Doors 48, 123 Drivin' N' Cryin' 149 Sheena Easton 169 EMF 20 En Vogue 106 Enigma 19 EPMD 142	Gloria Estefan 36 Extreme 11 Faith No More 195 Father M.C. 174 Firehouse 40 Lisa Fischer 167 Fishbone 172 The Forester Sisters 186 Kenny G 135 Peter Gabriel 191 Gerardo 38 Johnny Gill 170 Vince Gill 81, 109 Amy Grant 14 Great White 52 Guy 68 M.C. Hammer 22 Don Henley 134 Hi-Five 67 Whitney Houston 24 Ice Cube 107 Ice-T 17 Julio Iglesias 90 INXS 130 Chris Isaak 23	Freddie Jackson 158 Janet Jackson 95 Joe Jackson 187 Alan Jackson 42, 65 Jane's Addiction 145 Jesus Jones 41 Eric Johnson 80 The Judds 71, 147 The Kentucky Headhunters 35, 100 Lenny Kravitz 120 L.L. Cool J 18 LaTour 200 LeVert 196 Huey Lewis & The News 27 Londonbeat 76 Madonna 29 Bob Marley And The Wailers 93 Kathy Mattea 114, 177 Reba McEntire 44 George Michael 152 Bette Midler 53 Ronnie Milsap 184 Joni Mitchell 146 Lorrie Morgan 115 Van Morrison 105	Motley Crue 91 Nelson 54 New Kids On The Block 141, 183 O'Jays 159 ORIGINAL CAST Phantom Of The Opera 133 ORIGINAL LONDON CAST Phantom Of The Opera High- lights 86 K.T. Oslin 156 Paul Overstreet 163 Robert Palmer 180 Dolly Parton 32 Pebbles 199 Teddy Pendergrass 110 Pirates Of The Mississippi 82 Poison 55 Primus 173 Queen 166 Queensryche 16 R.E.M. 1 Bonnie Raitt 160 The Rembrandts 144 Riff 189 Rolling Stones 73	David Lee Roth 168 Roxette 21 Rude Boys 190 Salt-N-Pepa 193 Scorpions 45 Paul Simon 124 Simple Minds 103 The Simpsons 34 Frank Sinatra 178 Slaughter 85 Slayer 197 Snap 176 SOUNDTRACK Beaches 89 Dances With Wolves 98 The Doors 70 The Five Heartbeats 104 Ghost 96 New Jack City 4 Pretty Woman 83 Pump Up The Volume 131 Teenage Mutant Ninja Turtles II 39 Billy Squier 192 Steelheart 75	Rod Stewart 13 Sting 64 Club MTV Party To Go, Vol. 1 63 Dedicated 46 Vaughan Brothers 157 Vicious Base Featuring D.J. Magic Mike 198 Violent Femmes 175 Joe Walsh 154 Warrant 37 Keith Washington 57 White Lion 78 Keith Whitley 148 Hank Williams, Jr. 61 Wilson Phillips 10 Winger 194 Yanni 50 Yes 26 Dwight Yoakam 99 Yo-Yo 94 ZZ Top 118	VARIOUS ARTISTS Club MTV Party To Go, Vol. 1 63 Dedicated 46 Vaughan Brothers 157 Vicious Base Featuring D.J. Magic Mike 198 Violent Femmes 175 Joe Walsh 154 Warrant 37 Keith Washington 57 White Lion 78 Keith Whitley 148 Hank Williams, Jr. 61 Wilson Phillips 10 Winger 194 Yanni 50 Yes 26 Dwight Yoakam 99 Yo-Yo 94 ZZ Top 118
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Top Pop Catalog Albums™

THIS WEEK	LAST WEEK	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan		ARTIST	WKS. ON CHART
		TITLE LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)			
		★ ★ NO. 1 ★ ★			
1	1	BEST OF THE RIGHTEOUS BROTHERS THE RIGHTEOUS BROTHERS CURB 77381* (6.98) 2 weeks at No. 1			2
2	2	GREATEST HITS ▲ ³ STEVE MILLER BAND CAPITOL 46101* (7.98)			2
3	3	BAT OUT OF HELL ▲ ⁶ MEATLOAF CLEVELAND INT'L 34974/EPIC (5.98 EQ)			2
4	5	GREATEST HITS ▲ ⁵ AEROSMITH COLUMBIA 36865* (5.98 EQ)			2
5	8	SONGS YOU KNOW BY HEART ▲ JIMMY BUFFETT MCA 5633 (7.98)			2
6	7	JOURNEY'S GREATEST HITS ▲ ³ JOURNEY COLUMBIA 44493* (9.98 EQ)			2
7	9	GREATEST HITS 1971-1975 ▲ ¹² THE EAGLES ELEKTRA 105 (7.98)			2
8	6	GREATEST HITS ▲ ² PATSY CLINE MCA 12 (4.98)			2
9	10	BACK IN BLACK ▲ ¹⁰ AC/DC ATLANTIC 16018* (7.98)			2
10	4	TIME PIECES - THE BEST OF ERIC CLAPTON ERIC CLAPTON POLYDOR 825 382 (6.98 EQ)			2
11	11	GREATEST HITS ▲ ³ JAMES TAYLOR WARNER BROS. 3113 (7.98)			2
12	13	GREATEST HITS VOL. I & II ▲ ² BILLY JOEL COLUMBIA 40121* (11.98 EQ)			2
13	12	GREATEST HITS ● ELTON JOHN MCA 1689 (4.98)			2
14	16	LED ZEPPELIN IV ▲ ¹⁰ LED ZEPPELIN ATLANTIC 19129 (7.98)			2
15	15	DOWNTOWN TRAIN/SELECTIONS... ROD STEWART WARNER BROS. 26158 (9.98)			2
16	17	10 FROM 6 ▲ BAD COMPANY ATLANTIC 81625* (7.98)			2
17	19	GREATEST HITS VOL. 2 ● THE EAGLES ELEKTRA 60205* (7.98)			2
18	20	THE WALL ▲ ⁷ PINK FLOYD COLUMBIA 36183 (15.98 EQ)			2
19	—	LED ZEPPELIN ▲ ⁴ LED ZEPPELIN ATLANTIC 19126 (7.98)			1
20	28	APPETITE FOR DESTRUCTION ▲ ⁸ GUNS N' ROSES Geffen 24148* (9.98)			2
21	—	JUNGLE BOOK SOUNDTRACK WALT DISNEY 60612* (8.98)			1
22	14	SLIPPERY WHEN WET ▲ ⁹ BON JOVI MERCURY 830 264 (6.98 EQ)			2
23	24	DARK SIDE OF THE MOON ▲ ¹¹ PINK FLOYD CAPITOL 46001 (9.98)			2
24	27	WHO MADE WHO ▲ AC/DC ATLANTIC 81650 (7.98)			2
25	—	COLLECTOR'S SERIES THE JUDDS RCA 2278* (3.98)			1
26	25	KICK ▲ ⁴ INXS ATLANTIC 81796* (7.98)			2
27	30	SEX PACKETS ▲ DIGITAL UNDERGROUND TOMMY BOY 1026 (9.98)			2
28	33	HYSTERIA ▲ ¹⁰ DEF LEPPARD MERCURY 830 675 (9.98)			2
29	36	BEST OF LUTHER: THE BEST OF LOVE ▲ LUTHER VANDROSS EPIC 45320 (13.98 EQ)			2
30	26	GREATEST HITS 1982-1989 ● CHICAGO REPRISE 26080 (9.98)			2
31	32	OPERATION: MINDCRIME ● QUEENSRYCHE EMI 48640* (9.98)			2
32	21	LES MISERABLES ● ORIGINAL BROADWAY CAST Geffen 24151 (17.98)			2
33	43	HOTEL CALIFORNIA ▲ ⁹ THE EAGLES ELEKTRA 103* (7.98)			2
34	35	GEORGE STRAIT'S GREATEST HITS ▲ GEORGE STRAIT MCA 5567 (7.98)			2
35	34	HEARTLAND ▲ THE JUDDS RCA 5916* (6.98)			2
36	29	A DECADE OF HITS ▲ THE CHARLIE DANIELS BAND EPIC 38795* (6.98 EQ)			2
37	38	RECORDS ● FOREIGNER ATLANTIC 80999* (7.98)			2
38	18	MOVING PICTURES ▲ RUSH MERCURY 822 549* (6.98 EQ)			2
39	40	GREATEST HITS ▲ ² JANIS JOPLIN COLUMBIA 32168* (5.98 EQ)			2
40	37	CRY LIKE A RAINSTORM... ▲ ² LINDA RONSTADT/A. NEVILLE ELEKTRA 60872 (9.98)			2
41	—	DIRTY DANCING ▲ ¹⁰ SOUNDTRACK RCA 6408* (9.98)			1
42	31	ALWAYS & FOREVER ▲ ⁴ RANDY TRAVIS WARNER BROS. 25568 (9.98)			2
43	39	THE LITTLE MERMAID ▲ SOUNDTRACK WALT DISNEY 6403* (8.98)			2
44	50	ROLL ON ● ALABAMA RCA 4139* (6.98)			2
45	—	NEWS OF THE WORLD ▲ QUEEN HOLLYWOOD 61037/ELEKTRA (9.98)			1
46	23	THE HUNGER ▲ MICHAEL BOLTON COLUMBIA 40473* (6.98 EQ)			2
47	44	THE STRANGER ▲ ⁷ BILLY JOEL COLUMBIA 34987* (5.98 EQ)			2
48	45	GREATEST HITS-ROCK 'N' SOUL I ▲ ² DARYL HALL JOHN OATES RCA 4858* (6.98)			2
49	—	GREATEST HITS - BEST OF ROCKERS N' BALLADS ● SCORPIONS MERCURY 842 002 (9.98)			1
50	—	LITA ▲ LITA FORD RCA 6397* (6.98)			1

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.

LABELS REACT TO NEW BILLBOARD CHARTING SYSTEM

(Continued from page 1)

ing retailers, you can't get an adequate sampling."

WEA president Henry Droz, in a memo to executives of WEA's distributed labels, also expressed disappointment with the piece-count pop chart, citing the "precipitous decline of developing acts" on the chart.

Rick Dobbis, president of the PolyGram Label Group, also feels new artists are being harmed by the chart methodology. "It's logical to assume that developing alternative and black music acts are hurt by this chart. But it may be more accurate in reflecting things at the top, and more responsive to reality on the street, in terms of sales movement."

This feeling that the SoundScan system accurately represents the better-selling titles while neglecting new acts is echoed by Richard Palmese, president of MCA Records. "Granted, Camelot, Musicland, and the racks sell many, many records once an act has gotten off the launch pad. But the accounts that are responsible for breaking the new artists—and that's really what we care about, the new artists—the Towers, who are not part of this yet, the Wherehouses, the Strawberries, the Kemp Mills, the Turtles, the Hastings—those are the accounts that I am looking for to be added into this mix when SoundScan adds the independent retailers."

Mike Shalett, co-principal of SoundScan, notes that Tower Records has agreed to supply piece-count information from three of its stores that now have POS capability. In addition, he says, Tower will allow SoundScan to place POS equipment in some of its other superstores, which are known for the breadth of their inventories.

Meanwhile, Shalett says, "We've had conversations with Wherehouse and have agreed in principle on a contract. The Strawberries situation is handled by LIVE, and they haven't given us an answer."

The Torrance, Calif.-based Wherehouse chain and the Milford, Mass.-based Strawberries chain, owned by LIVE Entertainment, both have POS systems.

"I would imagine they'll be with us shortly," says Shalett, adding, "Everybody else we're moving to get on as quickly as possible."

Regarding the charts' alleged bias against new artists, Shalett says, "SoundScan is a management information system. We gather information at the point of sale at each and every store. This could be a boon to developing artists. Record companies will be able to tell by ADI [geographic survey area] where a sale took place. They can look at what they're doing with that act in that market."

He adds that SoundScan covers 99 markets, containing more than 85% of the U.S. population, and that subscribers to SoundScan's information service have access to a wide variety of demographic and other data related to record sales. For subscribers, he says, where a new artist is selling can be as important as whether the act makes the pop chart.

But label executives counter this by pointing to some realities they have to deal with every day. "The top 100 Billboard album numbers are still requisite for getting considered for touring opportunities," says Dobbis. "Considering the stature of the chart, it's difficult to go through [the new artist] growing process" under the new chart system.

As for subscribing to SoundScan,

one label president notes that he can already get all the numbers he wants out of the major retail chains—and if they didn't give them to him, he suggests, they would have a hard time extracting co-op advertising money from his company.

Mercury's Bone has a pithier comment on Shalett's proposal: "All my baby acts—Material Issue and the Triplets, for instance—they're all off the charts now, and Shalett's going to come in and try to sell me his service? Kiss my ass, mother—."

Nevertheless, Bone predicts, "A certain part of the industry—people who like to deal in realism—will accept the chart if the balance improves."

Smith also has faith that the piece-count chart will prevail. "I think it's got a great future, and I think it's the right thing to do."

But right now, he feels, Handleman's 4,000 racked accounts are weighted too heavily in SoundScan's research. One result of that, he says, is country albums are over-represented on the pop chart.

He also feels that, after SoundScan gets more major chains in the mix, it has to go after independent urban re-

tailers. (SoundScan has promised to provide POS scanners to 300 of them.) "That's going to take time, and there's no problem in living with the [current] black charts in the meantime," he says.

Howard Lander, publisher of Billboard, acknowledges that the labels have some legitimate concerns about the current POS charts. "Billboard recognizes some of these shortcomings," he says. "That is why we created the catalog charts and retained editorial responsibility for bullets. That's why we're going to develop new editorial features on the stars of tomorrow."

He adds that Billboard is exploring further changes in methodology with regard to the weighting of reporting accounts.

He says that "some new artists may have temporarily dropped back on the chart. But the information is accurate, and adding Tower and the other chains will increase the accuracy even more."

Assistance in preparing this story was provided by Craig Rosen in Los Angeles.

Over The Counter

by Geoff Mayfield

A weekly look behind the Billboard album charts.

STILL TIMELY: The album is called "Out Of Time," but **R.E.M.** proves its time has not passed by returning to the No. 1 spot on the Top Pop Albums chart. All of last week's top five titles sold fewer units this week than last, but the erosion on the R.E.M. set is less than the others. While we expect piece-count charts often to be more volatile than those governed by our previous methodology, we do not believe that **Michael Bolton's** brief stay at No. 1 signals a revolving door at the top spot. Readers should be aware that in its previously unpublished reports, SoundScan listed **Mariah Carey** at No. 1 for all but one of the 11 weeks she was No. 1 in Billboard. Furthermore, R.E.M.'s rebound indicates that Bolton, too, could well recapture No. 1 in the coming weeks.

HIGHER: Another difference between the new piece-count system and the previous ranked methodology is seen in the debut at No. 5 by **Paula Abdul**. Last year, the highest debut on the Top Pop Albums chart belonged to **New Kids On The Block**, who bowed at No. 13 before jumping to the top spot. Higher debuts can be accomplished in the new system because the information driving the chart is faster and more specific in terms of reflecting actual sales performance. Similarly, the debuts by **Ice-T** (No. 17), **EMF** (20), **De La Soul** (30), and **Alan Jackson** (42) are probably higher than they would have been in our old system.

ON CATALOG: The Top Pop Catalog Albums chart, introduced last week, is proving to be a great tool for identifying strong older titles. Point-of-sale information places many of these recordings among the nation's best sellers. In fact, if the catalog albums were included in the Top Pop Albums chart, all 50 would show up on the 200-position chart. The **Righteous Brothers** would have shown up at No. 43, **Steve Miller Band** would be in the top 50, and **Meat Loaf** would rank in the 60s... We have moved "Led Zeppelin" from the Top Pop Albums list to the catalog chart; confusion emerged because the band's recent boxed set has the same title as this album, the act's debut release... For the sake of continuity, we are keeping the two catalog **Doors** sets on the Top Pop Albums chart. If the catalog charts had been up and running when the film "The Doors" hit movie houses, those two titles would have appeared on the pop catalog list.

SEVERAL NEWER ACTS, whose positions were affected by last week's change in methodology, have resumed upward movement. Among them: **Keith Washington** (76-57), **Marc Cohn** (170-116), the **Rembrandts** (168-144), and **Lisa Fischer** (176-167). Conversely, several of the country artists elevated by last week's adjustments fall to lower positions this week... **Alice In Chains** (87-66) continues to score well with the new chart system. The alternative act's sales are boosted in part by a campaign that finds Columbia packaging the CD with a free video.

RENTRAK GETTING PAY-PER-TRANSACTION MESSAGE THRU

(Continued from page 1)

but their retail customers do not share rental revenue with the suppliers.

According to one studio executive, the Federal Trade Commission was alerted to the possibility of PPT becoming an issue here during the meeting. The FTC is already investigating four studios over possible price-fixing relating to minimum-advertised-price policies.

Speaking for the organization at a press conference here May 21, NAVD president Bill Burton, executive VP of WaxWorks/VideoWorks, said, "We didn't discuss PPT with the studios at the [Manufacturers Advisory Committee] meeting. I'm sure individual distributors discussed it with the studios in their individual meetings."

CLOSED-DOOR MEETINGS

Several distributors confirmed that PPT indeed was raised in closed-door, one-on-one meetings with the studios, but neither studio executives nor distributors were eager to discuss the issue for the record.

According to Rentrak's own estimates, it buys 7%-10% of all units shipped on certain high-profile rental titles.

That estimate is confirmed by at least one distribution executive here,

who said his own company's internal analysis estimated it was losing up to 8% of unit sales to Rentrak on PPT titles.

One studio executive, from a company that does not participate in Rentrak's program, noted that, if Rentrak purchases as much as 10% of the units shipped on a title, it would account for 6%-7% of the wholesale dollars. "If you think about it," he said, "Blockbuster accounts for about 14% of the business, including both corporate stores and their franchisees. If you figure it's roughly 7% corporate and 7% franchisees, that means Rentrak has roughly the same impact on the market as Blockbuster's corporate stores."

Rentrak's growing impact on the market is also reflected in its recent deal with Capital Cities/ABC, under which Capital Cities will acquire 2% of the company with an option to acquire another 2%.

However, distributors also maintain that Rentrak's impact on the market is exaggerated because many retailers are bringing in extra copies of PPT titles, reselling them to non-PPT dealers for \$30-\$40 without reporting the sale to Rentrak, and pocketing the markup.

Ron Berger, chairman/CEO of

Rentrak, has previously said that this practice used to be a problem but has since been addressed by Rentrak.

Confusing the issue further is the fact that most studios are reluctant to discuss their involvement with Rentrak, and even those that are involved typically limit their participation to selected titles.

Rentrak, although it regards itself as a distributor, is not a member of NAVD.

"PPT is really set up to benefit the weakest element in the retailing community," one NAVD board member said. "Ultimately, I don't know that it's in the best interest of the industry to perpetuate that element."

STREET-DATE DEBATE

The NAVD also made limited progress on its campaign to persuade the studios to adopt a common, industrywide street date—a policy NAVD has been pressing the studios on for several months.

The organization is requesting that a single day each week be designated as the common street date so that retailer orders could be shipped simultaneously, at more economical rates than the multiple shippings under the current system.

The issue was recently given a

greater impetus when United Parcel Service, the dominant shipper in the business, imposed a rate increase.

Studio execs here, however, showed little enthusiasm for the idea, primarily because of competitive considerations.

Asked whether he thought a common street date would ever be adopted, one studio executive said, "God, I hope not. Our job is to get distribution and retail to focus on our titles. That's what we do for a living. So what's the point of contracting the number of release dates each year to 52 days, from the 250-odd days we now have?"

NAVD has presented the studios with the results of its own survey of retailers, in which 90% responded positively to the idea of a common street date. The most popular day of the week was Wednesday, according to the survey.

Both Disney Home Video and Fox-

Video will attempt to verify the results of NAVD's survey by conducting studies of their own.

Other studios, such as Orion and LIVE Home Video, said they would be willing to consider a common street date, but were awaiting additional information on retailers' responses to the idea before committing themselves.

"We realize the studios can't be coerced," Burton said. "We feel there are valid reasons for a common street date. It would certainly improve distributors' economics and it would be more efficient for retailers as well. 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."

BLOCKBUSTER CONTINUES EFFORTS TO QUELL SKEPTICS

(Continued from page 9)

currently is available through some cable companies; systems that would provide videos on demand 24 hours a day are still being tested.

Kidder Peabody analyst Gary Jacobson said he disagreed with arguments that videos will soon be obsolete.

"Blockbuster is competing now with pay-per-view and winning," he said. "Video-on-demand is a decade off."

Jacobson said he had a strong buy recommendation on Blockbuster.

"You can't forget, Blockbuster has 30 million dedicated members," he said.

Earlier this month, Blockbuster was hurt by the announcement that Atlanta-based Cox Cable Communications was selling its 82 Blockbuster

stores. Only a month earlier, Cox had said it was expanding its franchise program to 122.

Huizenga denied reports that said Blockbuster had had problems communicating with franchisers like Cox. He said Blockbuster had turned down a Cox offer to trade Cox's stores in Philadelphia for some Blockbuster stores in Atlanta; then Cox abruptly announced that it was selling all its stores.

Huizenga said he thought that Blockbuster would buy some of the stores, franchisees would buy others, and some would be sold to a third party.

Blockbuster is on target with analysts' projections that the company will earn 50 cents to 60 cents per share this year, said chief financial

officer Steven Berrard.

But Huizenga said that whether Blockbuster's growth was leveling off was a matter of opinion.

"For the last few years, our company has been doing outstandingly, but it is impossible to continue at that growth rate," Huizenga said, because Blockbuster is getting so big—2,000 stores by the end of 1991. In fact, Blockbuster is bigger than the next 99 of its competitors combined, Huizenga said.

But the company believes 20%-30% growth is realistic.

"That's very, very good," Huizenga said. "There are thousands of companies out there that wish they could grow in the future at the rate of 20%-30% a year."

Blockbuster will add 400 stores this year, about 20 of them overseas, officials said.

Huizenga also said Blockbuster's stock of older videos is an underappreciated strength.

"We make most of our money on the base library," he said. "Only 20% of our business comes from the hits."

President Joseph Baczko said that even Blockbuster's 8,000th-best video, the Burt Reynolds film "The Longest Yard," rents an average of six times a year per store. "For most other retailers' inventory, the 8,000th title would be collecting dust," he said.

Stockholders got a sneak peek at commercials coming soon that will feature the Jetsons and Flintstones with cartoon characters the Blockbuster Kids. The Flintstones drop their videos off at "Rockbuster Video," and George Jetson gives the kids a ride in his flying car.

Observing the Jetsons spot, chief marketing officer Thomas Gruber joked, "That says something about the future of the business, Wayne."

David Altaner is a business writer for the Sun-Sentinel in Fort Lauderdale.

VSDA Campaign Registering More Confusion Than Support

■ BY PAUL SWEETING

WESLEY CHAPEL, Fla.—The Home Video Awareness Campaign being promoted by the Video Software Dealers Assn. is in a badly confused state, according to distribution and studio executives gathered here for the fifth annual National Assn. of Video Distributors' convention.

Just prior to NAVD, the VSDA issued a press release noting that Orion Home Video, Paramount, and LIVE had committed to supporting the campaign. However, an earlier draft of the release included MCA/Universal Home Video, Warner Home Video, and RCA/Columbia, all of which were dropped before the press release was issued.

Moreover, the release made no mention of whether the studios named explicitly endorse the funding mechanism proposed by VSDA, including the 25-cent surcharge on rental cassettes.

In fact, Orion went to great pains here to distance itself from the VSDA funding mechanism, noting it wanted no part in any "forced march" by building a surcharge into the wholesale price of a cassette. "We feel it has to be strictly voluntary," an Orion spokesman said. "We told the VSDA we would be willing to be a conduit. We would include a note with our regular invoices saying something to the effect that 'if you wish to make a voluntary contribution to such a campaign, we would be willing to funnel the money to the VSDA.'"

The Orion spokesman added that VSDA never sought approval from the studio to release its statement listing only three companies. "When we signed off on the release, there were six names," the Orion spokesman said. "Had they asked us, we would have counseled against releasing it with only three names because we think it leaves them with egg on their face."

Distributors here said they had

received no document or notification from VSDA, either individually or through NAVD, as to what role wholesalers would be expected to play in the campaign.

"Indications are that the burden of collection and the burden of cost would be on us, and we would of course want to have something to say on that," said NAVD president Bill Burton.

Jack Messer, president of VSDA and of four-store, Cincinnati-based Gemstone Entertainment, said he was surprised at the negative feedback emanating from the NAVD convention.

Messer, who did not attend the distributors' conclave, told Billboard, "I think the people at NAVD are under the apprehension that we're asking them to pay for [the awareness campaign], and we're not doing that. We're not trying to tell the studios or anyone how the campaign is supposed to run or what it's supposed to do. VSDA is simply acting as a vehicle to help coordinate all the people so that the needs of the industry can be served."

Messer added, "I wouldn't interpret studios' names not appearing on the press release as an indication that they're not supporting the campaign. I think we're going to see a much better cooperation among retailers, distributors, and studios as the month goes on. There'll be more announcements made and there'll be more support till it's kicked off."

Twenty-one distributors attended the NAVD meeting, along with 26 manufacturers and five nonsoftware suppliers. That's down from 22 distributors last year, 29 manufacturers, and four suppliers. The total head count this year was 320, according to preliminary figures, compared with 414 last year.

Assistance in preparing this story was provided by Paul Verna in New York.

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COPYRIGHT-LAW REVISION SPELLS TROUBLE FOR JAPAN'S RECORD-RENTAL OUTLETS

(Continued from page 5)

"We can't survive with the three-week period," says Koji Miwa, spokesman for the Japan Record Rental Commerce Trade Assn. "Our sales are not growing, and it may be difficult for many shops to pay the additional royalties. Some shops will close—already, 50 to 60 shops are closing every month."

According to a 1990 survey by the Japan Phonograph Record Assn., the average store stocks 4,026 CDs and 862 three-inch CDs. Between 30% and 40% of that inventory is typically international repertoire. Rental royalties are calculated from a 36-cents-per-album base fee that diminishes as the frequency of rental increases.

Miwa says some rental outlets may

try to start selling recordings instead of renting them, or concentrate further on video rental. Last year's JPRA survey reported that 78% of all record-rental stores had video-rental side businesses.

Toshiaki Tanaka, Warner-Pioneer's GM for international repertoire, says he expects sales of foreign music to increase due to the agreement. "Rental stores started up in 1980, and since then international repertoire sales have been low."

Of the recordings manufactured in Japan last year, those by foreign artists were worth \$757 million, or 26.9% of the total. If imports are included, music by non-Japanese artists accounted for just more than 30% of the

market. In terms of sales value, however, non-Japanese artists represented barely more than 13% of the total volume of prerecorded music, according to Kaname Tajima, deputy GM of Victor Musical Industries' international repertoire division.

RECORD COMPANIES EXULT

While rental stores look ahead to a bleak future, record companies are exultant as a result of the recent clampdown. "Of course we're happy about the new law," says Yoshimitsu Harashima of Toshiba-EMI's international division. "We're happy with the gentleman's agreement."

But Aki Tanaka, director of international marketing for Epic/Sony Records, is not satisfied. "The prohibition period should be longer," he says.

JPRA spokesman Takuo Chiba says record manufacturers are grateful to the government for its final approval of the revised copyright law in Japan's House of Councillors April 24. That sentiment was echoed by Masahi Tanao, chief of the secretariat of the Japanese Council of Performers

ns. tural Affairs Agency, and the revised law, says it insure "peaceful coexistence" between record manufacturers and rental stores.

rd-rental business has a t," says Akio Fujiwara, agency's legal affairs people become acquainted because they can gain sic at cheaper prices. On nd, a large amount of yalties] goes to the rec-

ord manufacturers."

While the JPRA officially backs the "peaceful coexistence" line, there is little doubt Japan's record companies would like to see the country's record-rental stores say *sayonara*—permanently.

In addition to extending the basic copyright period from 30 to 50 years, the revised copyright law makes it illegal to sell unauthorized compilations of foreign music recorded after 1968. The cutoff date under the old law was 1978.

The bad news is that it appears impossible to push the date back any further than 1968. Under Japanese law, pre-1968 recordings are in the public domain, according to Koji Matsuo, assistant manager of the international relations office of the Japanese Society for Rights of Authors, Composers and Publishers (JAS-RAC).

"The Japanese registration system was changed in 1988 and '89," explains Matsuo. "Any recording produced before 1968 became part of the public domain. There is no possibility of pre-1968 recordings getting protection."

Recordings made between 1968 and 1978 were not in the public domain, adds Matsuo—but neither was it against the law to copy them. The revised copyright law changes that. But it will not rid the streets of Tokyo of the many stalls selling cheap compilations of pre-1968 recordings by artists ranging from the Beatles to Peter, Paul & Mary.

QUESTION OF ENFORCEMENT

Beyond the provisions of the re-

vised law itself, there is the question of enforcement. Says Warner-Pioneer's Tanaka: "We hope all the record-rental stores will follow the [window] rule. The JPRA and the record companies will be watching the stores." What will happen if stores disregard the "gentleman's agreement" is not clear.

Meanwhile, the decision to extend copyright protection to foreign repertoire made after 1968 does not impress Keith Cahoon, Tower Records' Far East managing director. "I'm completely skeptical," he says, pointing out that bootlegs of the latest foreign recordings are often sold on the streets. "People do it openly in [the Tokyo district of] Shibuya and Shinjuku and anywhere else there's heavy traffic. Foreign copyright owners are very much being short-changed here and, for whatever reason, it doesn't seem to be a major concern."

Cahoon adds, however, that he does not want to sound entirely negative, and terms the new law a "step in the right direction."

Warner-Pioneer's Tanaka says that the concept of copyright is still not that well-known in Japan. "So in my opinion it will be a bit difficult to strictly enforce the law," he comments.

Tanaka adds that the main reason the law was changed was pressure from the U.S. government. "The Japanese government didn't listen to us [record companies]," he concludes.

Violation of the copyright law is punishable by either a prison term of up to three years or a fine no more than \$21,739 (3 million yen).

LIVE ENTERTAINMENT PROFITS DOWN

(Continued from page 5)

The overall gross profit margin fell to 28.1% from 28.5% last year. The company attributes this to declines in the gross at Lieberman and LIVE Home Video. For Lieberman, the principal problem was penalties on returns of products.

than sales. The selling, general, and administrative expenses, for example, rose 11.7% to \$34.8 million in the quarter. The company says this was due to higher marketing expenses for LIVE Home Video. the inclusion of

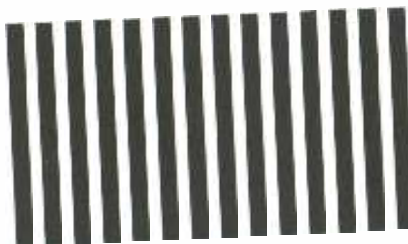
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STONE ROSES SIGN WITH GEFEN AFTER COURT RELEASES BAND FROM ZOMBA

(Continued from page 10)

band members were "obviously pleased with the outcome." At press time there was no comment from Silvertone or Zomba, which face costs that could reach more than \$1.2 million. Reportedly, they have not yet decided whether to appeal.

The judge, Mr. Justice Humphries, described the Stone Roses' 1988 contracts with Silvertone as "entirely one-sided and unfair."

SONY WORLDWIDE SALES

(Continued from page 9)

butes the growth to "successful new releases." Top video sell-through hits in the year included three New Kids On The Block releases on CBS Music Video Enterprises (now Sony Music Video Enterprises). Also, the No. 1 video rental hit of 1990, "Look Who's Talking," was released by Sony's joint venture with General Electric Co., RCA/Columbia Pictures Home Video.

Overall net sales for Sony Corp. went up 25.6% in the year to \$25.6 billion. Net profit rose 13.7% to \$829 million. The company does not break out profits for its various operating divisions.

The Tokyo-based company's stock, in the form of American Depositary Receipts, trades on the New York Stock Exchange. The day the financial results were disclosed, Sony's shares closed unchanged at \$43.375 each.

He said there had been no equality of bargaining power between the inexperienced group and the companies' "considerable resources." Evans' solicitor at the time was not an experienced music-business lawyer and was "no match whatsoever" for the expertise of the companies' lawyers.

The seven-year contract the band signed with Zomba, which subsequently assigned the group to its Silvertone label, could have been indefinite if no record was released in the U.S. The counsel for Zomba, Peter Prescott, accepted that part of the contract had become "garbled" and, read literally, could bind the group for life. But read as a whole, he said, it was not unfair. He added that 1 million pounds (\$1.7 million) had been invested in the group before the companies saw any profit and it was normal in the trade for an exclusive contract to be entered into for a substantial period.

But the judge said that the "garbled" part of the contract was "entirely clear and unambiguous." In 1989, after the band had achieved success, Zomba had tried to amend the contract to make it "suitable for court scrutiny" but it was never signed by the band. A check sent to Evans was "a bait," said the judge, and cashing it did not constitute acceptance.

Mr. Justice Humphries accepted that record companies take "a considerable risk in spending money

supporting comparatively unknown artists who may never succeed. It must be galling if they can't share in vast sums if the artists they support achieve success. But these considerations did not justify taking such complete and exclusive control of the Stone Roses."

Attorney John Kennedy, who began advising the band after Zomba's proposed revisions to the contract, argues that the case has no great legal implications for the record industry. "It shouldn't have record companies shaking in their shoes," he says. "This particular contract could have gone on forever. It was a surprising case to come to court."

Simon Long at the Simkins Partnership says, "One point coming out of these cases is that judges feel the period of exclusivity is too long. This places U.K. companies in a difficult position because if they want to license an artist to the U.S. they will want a similar number of options. I have worked with dance acts who have achieved success and we've had to go back to the U.K. company and give them more options because the U.S. companies want three or four albums to establish an act."

Paul Woolf at Woolf Seddon Roscoe Phillips believes that any contract of more than seven years could be at risk. "Record companies know that and more of them are moving away from the obliga-

tion on an artist to record within a fixed period to an obligation to record a certain amount. It's a fudge on restraint of trade."

EMI Records' director of business and legal affairs, Gareth Hopkins, says, "We tend not to specify time periods because if you really want to stifle creativity, you tell an artist to deliver an album in six months. But there is a question mark as to [the length of] a reasonable contract."

Hopkins notes that no case involving a record company contract has yet been tested by the U.K.'s highest court, the House of Lords. "And no case questioning the enforceability of a major record company contract has been tested in any court. I think this has to do with the commercially realistic attitude major record companies take."

David Simone, an attorney and former chairman of MCA U.K., says, "It's an overwhelming legal doctrine that a contract for personal services cannot be enforced—particularly as it applies to artists."

"The reason you don't see Michael Jackson or Dire Straits or Billy Joel

walking out is that they have eminently fair contracts. Sony or whoever cannot force them to record but whoever else they record for would have to pay such enormous damages that it just isn't worthwhile."

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

W.H. SMITH

(Continued from page 9)

In the U.K., Our Price's success is reckoned to be based on its local appeal. Its 300-plus stores not only make it the country's largest specialist chain but also mean that the group is represented on virtually every Main Street. It prides itself not only on being convenient but also on reacting to local markets.

In 1990, W.H. Smith's retail operations in the U.K. and the U.S. generated sales of \$1.06 billion. This includes its core business in the U.K. of news, books, and stationery. Trading profit was \$71.5 million, up 3% on the figure for 1989.

JEFF CLARK-MEADS

JACKSON, EDMONDS ARE TOPS AT BMI POP AWARDS

(Continued from page 10)

radio.

"How Am I Supposed To Live Without You" was honored for the second time as most-performed song. The Bolton-James composition was honored in 1983 for its Laura Branigan version. The song is a recent BMI Million-Air song.

The oldest song to receive a BMI pop award was Ben E. King's "Stand By Me," first honored in 1961.

This year's awards night, hosted by BMI president and CEO Frances W. Preston, covered a U.S. radio and performance period from the third quarter of 1989 through the fourth quarter of 1990.

Here is a complete list of winners: "All My Life," Karla Bonoff, Seagrape Music; "Alright," Janet Jackson, Black Ice Publishing; "Baby It's Tonight," Jude Cole, Coleision Music; "Back To Life," Nellee Hooper (PRS) & Caron Wheeler (PRS); "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 Corp. of America Inc. & Storky Music.

Also, "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 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.

Also, "Don't Wanna Fall In Love," Jane Child, Brett and Peter Publishing, Radical Dictionary & Warner-Tamerlane Pub. Corp.; "Don't Wanna Lose You" (second award), 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 Worfel, Beseme West Music; "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, Brenc Music Publishing, EMI-Blackwood Music Inc., High Tech Music & Kuzu Music; "A Groovy Kind Of Love," Carole Bayer Sager & Toni Wine, Screen Gems-EMI Music Inc.

Also, "Heaven," Joey Allon, Jerry Dixon, Jani Lane, Steven Sweet & Erik Turner, Crab Salad Music, Dick Dragon Music, Great Lips Music, L-kite Split Music, Rich McBitch Music & Virgin Songs; "Here We Are," Gloria Estefan, Foreign Imported Productions and Publishing Inc.; "Hey Baby," Henry Lee Summer, Lessum Music Inc. & Virgin Songs Inc.; "Hold On," Chynna Phillips & Carnie Wilson, Braintree Music, EMI-Blackwood Music Inc., Get Out Songs & Smooshie Music; "Hold On," Terry Ellis, Deniz D. Foster, Cindy Herron, Maxine Jones, Thomas D. McElroy & Dawn Robinson, Two Tuff Enough Publishing; "How Am I Supposed To Live Without You" (second award), Michael Bolton, Mr. Bolton's Music & Warner-Tamerlane Pub. Corp.; "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.

Also, "I Wanna Be Rich," Reggie Calloway, Cino-Vincent Calloway, Melvin Gentry & Belinda Lipscomb, Calloco Music, Epic/Solar Songs Inc. & Jig A Watt Jams; "I'll Be Your Everything," Tommy Page, Doraflo Music Inc., Page Three Music & Warner-Tamerlane Pub. Corp.; "If You Don't Know Me By Now" (third award), 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, and 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.

Also, "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" (third award), Eugene Record, Unichappell Music Inc.; "Oh, Pretty Woman" (second award), 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.; "Ready Or Not," Kenneth "Babyface" Edmonds, Epic/Solar Songs Inc. & Kear Music Inc.

Also, "Release Me," Chynna Phillips, Carnie Wilson, and Wendy Wilson, Braintree Music, EMI-Blackwood Music Inc., Get Out Songs, Lente Music & Smooshie 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; "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" (sixth award), Ben E. King, Unichappell Music Inc.; "Talk It Over," Irvin Levine & Sandy Linzer, EMI-Blackwood Music Inc.; "This Old Heart Of Mine," Lamont Dozier, Brian Holland, Eddie Holland & Sylvia Moy, Stone Agate Music.

Also, "Too Late To Say Goodbye," Fee Waybill, Feesongs; "U Can't Touch This," M.C. Hammer & Alonzo Miller, Bust It Publishing & Stone Diamond Music Corp.; "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; "What Kind Of Man Would I Be," Bobby Caldwell & Jason Scheff, EMI-Blackwood Music Inc., Jason Schaff Music, Music Corp. of America Inc. & Sin-Drome Music; "When I Looked At Him," Lewis Martinee, 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" (third award), Larry Henby, 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.; and "You've Lost That Lovin' Feelin'" (fifth award), Barry Mann, Phil Spector & Cynthia Weil, Screen-Gems-EMI Music Inc.

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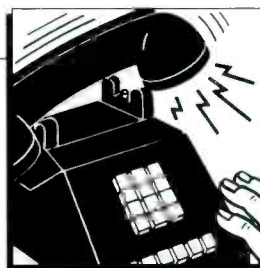


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INSIDE TRACK



Edited by Irv Lichtman

FOLLOWING a "back catalog" parley hosted by the Recording Industry Assn. of America in Los Angeles May 20, the label trade group is likely to extend its tough stand against illegal duplicator/pressers to companies that manufacture and market pre-1972 recorded performances, originally released on major labels, on the basis that they are not protected by U.S. copyright laws. These firms are careful, however, to comply with mechanical royalty payments to music publishers, whose rights are not affected by the status of recording copyrights. RIAA president **Jay Berman** is expected to approve a memo authorizing RIAA's legal committee to weigh the possibility of civil actions that would charge these companies with unfair competition. At least six companies are targets. In some cases, Track hears, cassettes and CDs duplicated or pressed in the U.S. are marketed with legends that read "Made In Holland," suggesting they are imports. No doubt much of RIAA member concern centers on the resurgence of interest in pre-1972 recorded performances as they are reissued on CD, particularly major multidisc retrospectives.

HORIZON Entertainment Management Group Inc. has been formed in New York by two former staffers at Champion Entertainment Organization Inc., **Randy Hoffman** and **Brian Doyle**. The new firm, handling **Mariah Carey** and **Daryl Hall & John Oates**, has in turn entered into a co-management agreement with **Harry Sandler** of Artists Services Corp. to represent **John Mellencamp**. Joining Sandler's staff is **Dave Lonca**, former VP of album rock promotion at PolyGram.

LOOKING TO DEAL: New York-based **Black Cat Entertainment**, which publishes a popular comic book based on the **Night Cat** character, who has a real-life persona, **Jacqueline Tavarez**, who has made an album for **LMR Records**, says it is looking to acquire a music company in the "\$3 million to \$5 million range," according to its treasurer, **Alan L. Kersh**. Black Cat's stock is traded over the counter.

A 'RUBE GOLDBERG': A federal legislator who could put the squeeze on the industry for ecologically sound CD packaging made no bones about how he feels about the issue. "Personally," said **Rep. Al Swift**, D-Wash., at the May 16 hearing on pollutant packaging, "I hate the [jewel] box." Swift, who chairs the subcommittee looking into packaging, said he was "enormously pleased" with industry responses, but referred to one new fold-and-slide as a "Rube Goldberg" invention and "an example of somebody who doesn't want to give up on a bad idea." As to retailer complaints about the costs of new fixtures, he grumbled, "Kind of ridiculous. Isn't that being dragged, kicking and screaming, into a new reality?" Grumbles aside, Swift added that the industry's decision to zap the longbox was "very encouraging."

A BILL THAT would outlaw the manufacture, distribution, and sale of "black boxes" designed to override video copy-protection systems such as Macrovision was introduced in both the U.S. Senate and the House of Representatives May 16. The bill, which would amend the Copyright Act and the Electronic Communications Privacy Act, was introduced by **Sen. Herb Kohl**, D-Wis., a member of the Senate Subcommittee on Technology and the Law, and **Rep. Howard Berman**, D-Calif., a member of the House Judiciary Committee. The bill provides for a penalty of five years in prison, a \$10,000 fine, or both. Hearings had not been scheduled at press time.

GREAT SIDELINE! **Gregg Stebben**, president of Pacific Grove, Calif.-based indie distributor **Great Tapes!** is also a free-lance writer, with word to Track that he's doing a major piece for the 2,000th issue of **TV Guide**, to be published in August. He'll survey the video viewing habits of famous folks, including such music luminaries as **Ray Charles**, **Quincy Jones**, and **Kenny Rogers**.

HELPING HAND: **MCA Music Entertainment** chairman **Al Teller** will receive the "Spirit Of Life" award from the City of Hope's music and entertainment industry chapter at a fund-raising dinner Sept. 4 in Los Angeles.

Goal is to raise at least \$2.5 million for the City of Hope research center to combat major illnesses. The chapter has raised \$12 million since 1974. Following a kickoff luncheon in L.A. May 20, others are planned for New York (June 5) and Nashville (June 6) . . . An industry institution with similar goals, The Friends of T.J. Martell Foundation, will host the second annual East Meets West Roast June 13 at New York's Pierre Hotel. Honorees are **Donnie Simpson**, host of **BET's Video Soul** and PD of **WKYS** Washington, D.C., and **Barry Mayo**, president of **Broadcasting Partners Inc.** and GM of **WVAZ** Chicago. Dinner chairman is again **Ruben Rodriguez**, **Elektra Records'** senior VP and president/CEO of **Pendulum Records**. For more info, contact **Lynette Taylor** at 212-484-7201.

HE PRACTICED: **Robert J. O'Donnell**, partner with **John T. Grant** in Woodside, N.Y.-based **Triple Play** management/production firm, says he's negotiating three label deals for "neo-classical" composer/writer **Emilian Sicken** following a trade invite to his debut concert at Carnegie Hall May 11.

CAN WE TALK? According to **Frank Weber**, **Billy Joel's** ex-manager, who is embroiled in litigation with his former client, "It is sad that our dispute is in the courts . . . If only I could talk to Billy, I believe our differences could be resolved." Joel's \$90 million lawsuit against Weber, his ex-brother-in-law, is pending in New York State Supreme Court.

MOVING ON: **Dave DiMartino** has resigned as **Billboard's** L.A. bureau chief, effective June 7. DiMartino, who joined **Billboard** in October 1986, has accepted a position as senior writer with **Entertainment Weekly**.

ONLY THREE consortia have applied for the U.K.'s first national independent radio franchise. The cost of running the station, stipulated to be nonpop by the government, has deterred all but the **UKFM** group led by Scottish company **Radio Clyde**; **FNR**, the **Showtime Station**, fronted by broadcaster **Robert Kennedy**; and **Classic FM**, led by radio vet **David Astor**. The winner—the highest bidder—will be announced in July.

DONE DEAL: Publishing legend **Buddy Killen** and his business partner **John Lindahl** have purchased the gospel **Lexicon Music** music catalog of 3,000-plus songs for a reported \$1.5 million. The catalog will be administered by **Meadowgreen Music**, the gospel company of which Killen, former owner of **Tree Music**, is a partner along with **Randy Cox**, **Joe Huffman**, and **Donna Hilley**. No writer contracts are involved in the deal.

STARR POWER: **Jamie Roberts**, partner in the New York-based law entertainment law firm of **Mayer, Katz, Baker & Leibowitz**, is working on a deal for the next **Maurice Starr** act that will get a build-up similar to that of **New Kids On The Block**, of which Starr is mentor. Roberts recently completed successful negotiations for Starr's **Boston International Records** joint venture with **Disney's Hollywood Records**.

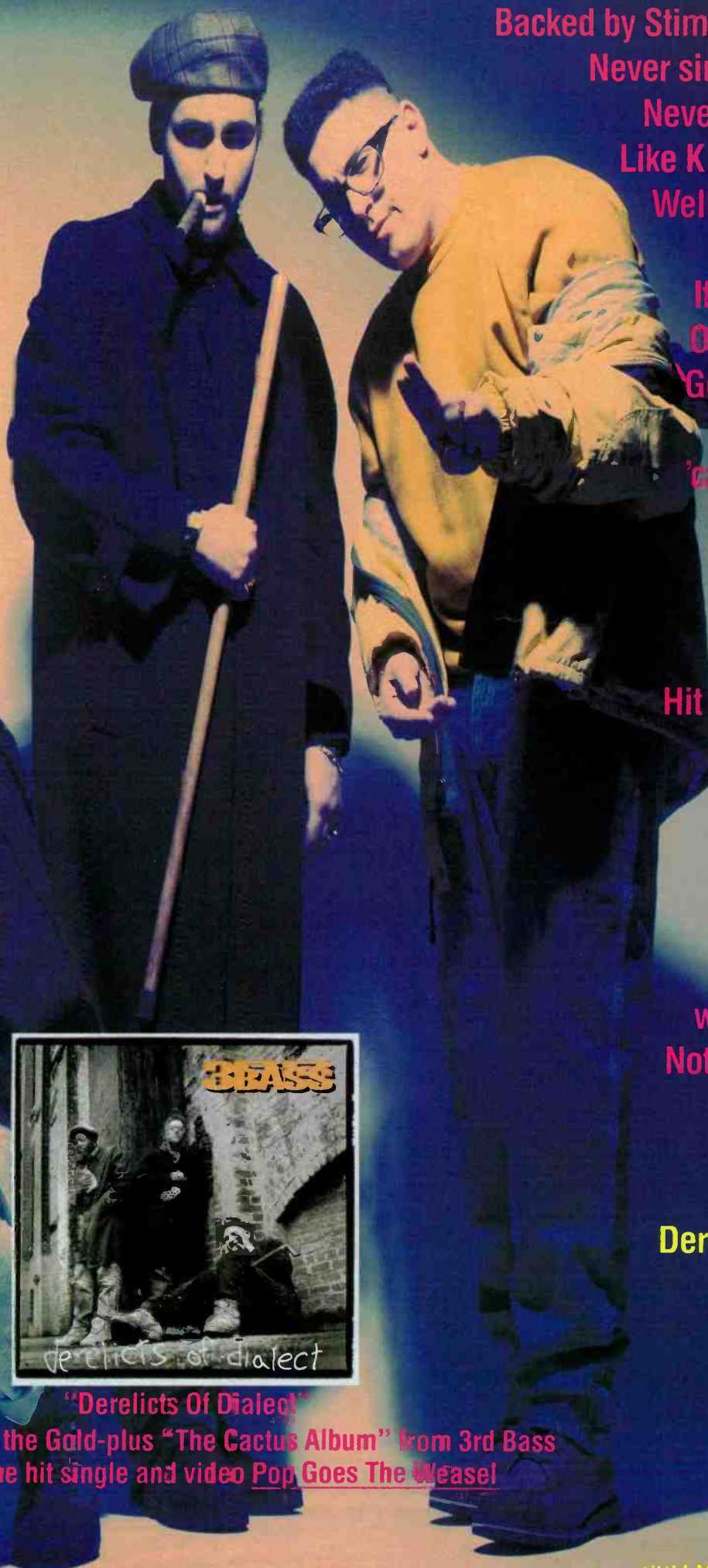
STATE SUES VID CHAIN: Illinois Attorney General **Roland Burris** filed suit March 25 against **West Coast Video** for allegedly misrepresenting the terms and benefits of franchise agreements to seven Illinois franchisees. Nine of West Coast Video's officers and employees are named in the suit filed by Burris, who serves as administrator of the Illinois Franchise Disclosure Act. The suit claims West Coast Video made unregistered and unsubstantiated claims about earnings potential to the franchisees—ranging from estimates of \$300,000 in annual revenues to assurances the stores would break even in six months. Also misrepresented by West Coast Video, the suit alleges, were estimates of franchisees' costs and requirements. Burris is seeking a permanent injunction prohibiting West Coast Video from selling any further franchise agreements in Illinois, along with restitution and damages for the franchisees.

NEW LASERDISC: **Denon Digital Industries** is introducing an 8-inch polycarbonate laserdisc that can be replicated using modified audio CD equipment. The one-sided disc contains 20 minutes of audio and video and can be played back on a standard laserdisc combiplayer. Discs have already been released in Japan in the format. In the U.S., **Warner** is considering putting out a sampler, according to Denon's **Kent Smithiger**, who predicts that Denon's U.S. plant will begin replicating the discs by the end of 1991 or early 1992.

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has resulted
In some urgent
verse that's
cultured
Hit a homer; step to
3rd Bass
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there in the
first place)
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willie-bobo
with mad clout
Not makin' a movie
or goin' out.
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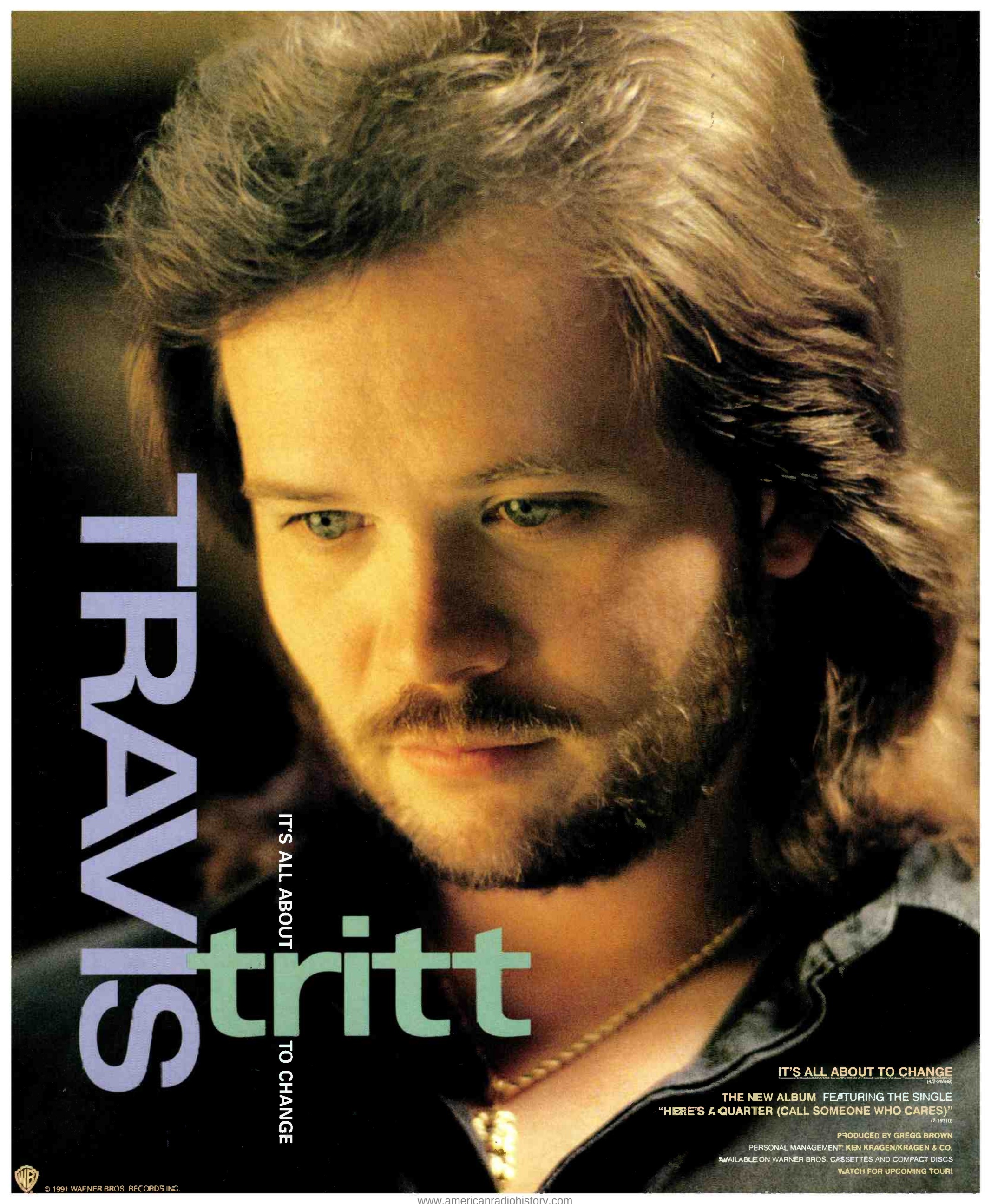
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