

# Billboard

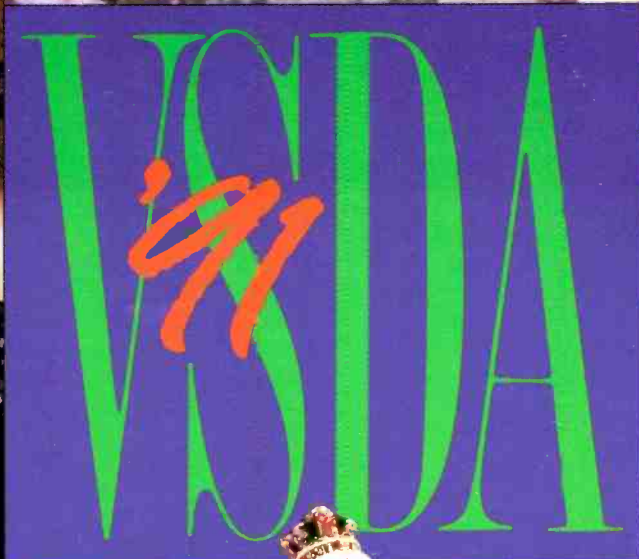
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NEWSPAPER

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THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

JULY 20, 1991

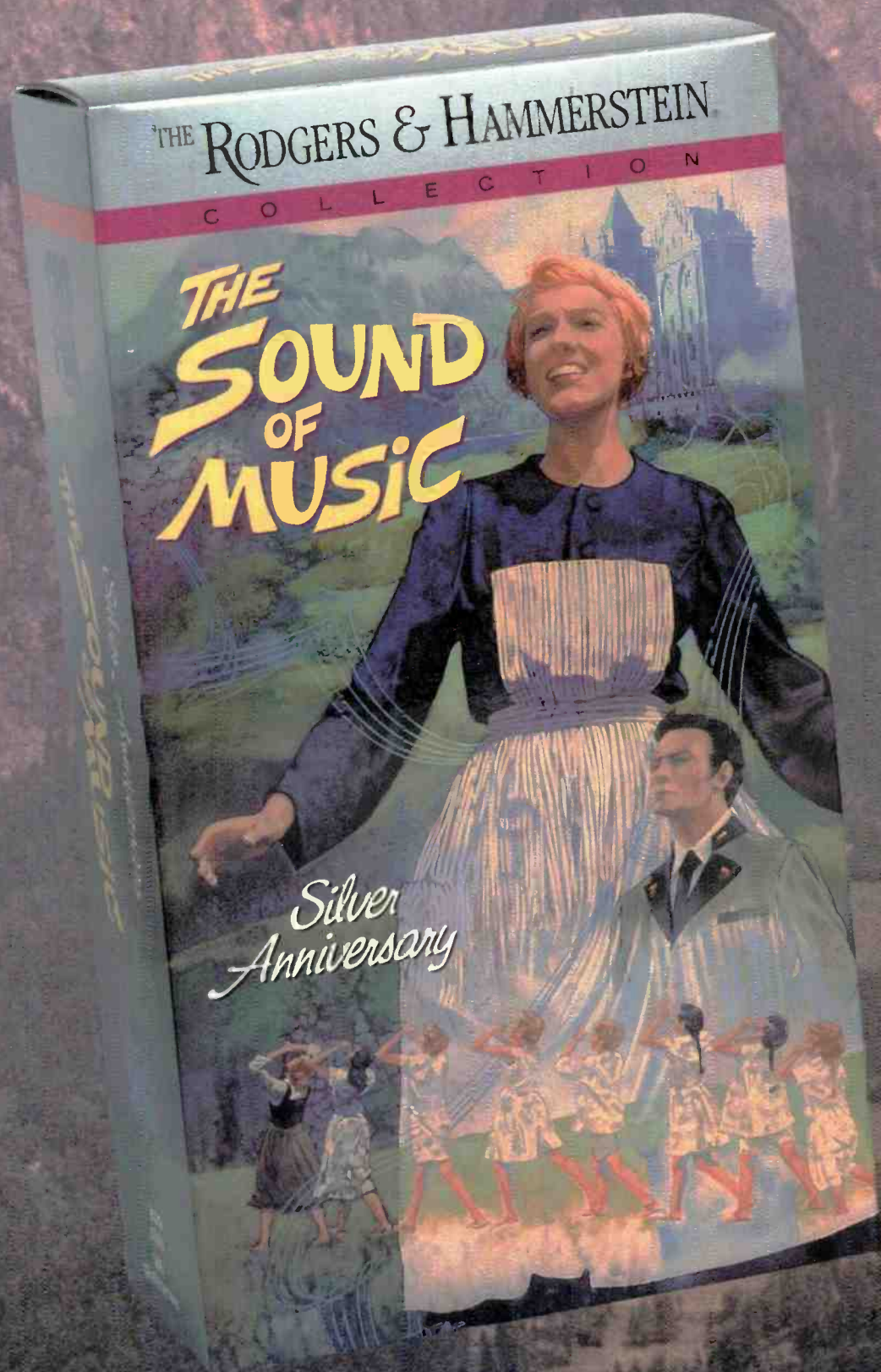


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# Billboard

NEWSPAPER

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THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

JULY 20, 1991

## Duping Royalty Pact Signals New Era

BY BILL HOLLAND and SUSAN NUNZIATA

NEW YORK—In a historic announcement that may clear the path for the introduction of new digital audio technologies, the consumer electronics and music industries have agreed to seek legislation requiring the hardware companies to pay labels a royalty on blank audiotape and digital recording equipment to compensate for sales lost to home taping.

The draft bill would require manufacturers to incorporate the Serial Copy Management System on all digital recorders coming into the U.S. It would also place a 2% levy on factory wholesale prices of recorders and 3% on blank tape for digital recorders.

The proposed fee on digital recorders would be limited to \$8 per deck, regardless of wholesale value. There would be a \$12 cap on dual recorders. All decks would have a minimum levy

of \$1.

The legislation would also clarify the copyright law to permit the copying of music for private, noncommercial use by consumers, whether in digital or analog format. And, in another major concession, the record companies have promised to drop their long-held goal of obtaining a

royalty on analog tape or analog tape recorders.

While digital audiotape machines are covered under the agreement, most observers expect the pact to mainly affect the development of future technologies such as Philips' digital compact cassette system and Sony's recently announced Mini Disc,

an optical recording system. Although the agreement actually grew out of earlier discussions between the two camps about DAT, that expensive technology is now widely seen as a format for professional rather than consumer use.

"We are doing market feasibility studies on DCC and the Mini Disc, but not on DAT," observes Trish Heimers, VP of communications for BMG, one of the six major record manufacturers. Similarly, Jordan Rost, VP of marketing for the Warner Music Group, notes that the labels are focusing on formats other than DAT.

The July 11 announcement of the home-taping levy pact came a day after the board of the Electronics Industries Assn.'s Consumer Electronics Group voted to move ahead with the agreement. Also on July 10, the Copyright Coalition, representing

## Street-Date Changes For Vids Reflect Slow Market

BY PAUL VERNA

NEW YORK—Unable to meet their sales goals on some key rental titles, video suppliers are increasingly resorting to the tactic of deferring order cutoff and street dates. This practice, aimed at squeezing additional unit sales from titles not performing up to expectations, is viewed by many industry insiders as a reflection of sluggish business.

Although studio executives cite a laundry list of reasons for this phenomenon—clearance, artwork, and mastering problems, for instance—they acknowledge that the bottom line is financial. "If anyone is telling you it's a logistics problem, that's just bullshit," says a studio executive. "Everyone knows why this is happening: It's happening because we're not hitting our numbers."

"It's not a conscious effort on our part," he continues. "It's not like we say, 'Let's change some dates.' We're getting pressure from producers and studios who have an interest in the video revenue stream to make certain numbers, and you have to react to that pressure."

Stuart Snyder, senior VP of sales and distribution for LIVE Home Video, says order cutoff and release-date changes occur "when the market is a little sluggish and the numbers are not coming in the way you would like them." He adds that "the first half of

the year created this street-date-movement problem because business was soft and you had companies trying to stimulate the business and capture the best week to street their product to increase numbers."

Changing the street date on a title  
(Continued on page 81)

## Illegal Dance Club Remixes Proliferate, Turn Up At Retail

BY LARRY FLICK

NEW YORK—A Billboard investigation has found that a number of remix services—companies that make special dance mixes for club DJs—are remixing records without label authorization. Additionally, many of these recordings regularly turn up for sale in retail stores.

There are roughly 25 remix services operating in the U.S. The purpose of these companies is to provide jocks with compilation albums featuring new mixes and edits of current dance songs on a subscription-only basis. These albums come out monthly; subscriptions cost \$75-\$150

annually.

A number of remix services get permission from labels for their work. Among them are Hot Tracks, Prime Cuts, Ultimix, Rhythm Stick, Razor Maid, and the U.K.-based Disco Mix Club (DMC).

But labels say that some remixes done by other services were not authorized.

At the recent Dixie Dance Kings conference in Atlanta, for example, Kelly Schweinsberg, manager of club promotion at RCA, accused Arizona-based Powerhouse of doing remixes of "Strike It Up" by Black Box without permission.

Other record companies also ac-

(Continued on page 8)

## Eclectic Tours Aim To Ignite Support For Up-And-Comers

BY CRAIG ROSEN

LOS ANGELES—Breaking the rules of music marketing by format, three of this summer's package tours present unusually diverse, cutting-edge acts, ranging from hard rock to funk'n'roll to rap. Uncommon in an era in which radio stations and even MTV program to niche audiences, these eclectic shows are viewed as a response to the recession as well as an attempt to broaden the tastes of younger music fans.

"When you put Steve Earle, X, and EPMD together, they have nothing to do with today's formats," says Triad Artists' Marc Geiger, "but they all have real respect from the kids. They're not prefab MTV bands."

The tour Geiger refers to is "A Gathering Of The Tribes," which hit Denver, Costa Mesa, Calif., and Mountain View, Calif., July 6-8. Its music ran the gamut from country rocker Earle to rappers EPMD and Yo-Yo to funk'n'roll acts Fishbone and Primus to hard-rockers such as Johnny Law and King's X.

Similarly, the "Tune In, Turn On, Burn Out" tour, which was set to open July 12 at the Poplar Creek Music Theatre in Hoffman Estates, Ill., pairs veteran gloom rockers the Sisters Of Mercy with militant rap act Public Enemy, re-formed postpunk funk unit Gang Of Four, and the po-

(Continued on page 79)

## Spring Arbs: Good News For Oldies 'CBS-FM

BY SEAN ROSS

NEW YORK—So who were the most important personalities on New York radio last month? How about Dan Ingram? Ed Baer? Ted Brown? Jocko Henderson?


None of the aforementioned jocks have been heard regularly in New York for years, but they were all part of WCBS-FM New York's "Rock & Roll Radio Greats Reunion Weekend." As such, they all figure into CBS-FM's surprise victory in the just-released spring Arbitron ratings.

In the second month of the spring book, the longtime oldies FM was second at a 4.9 12-plus share while urban WRKS—the market leader for the last nine months—was first with a 5.1. But in the final ratings, WRKS stayed

(Continued on page 17)

## No. 1 IN BILLBOARD

| HOT 100 SINGLES                 |                             |
|---------------------------------|-----------------------------|
| ★ UNBELIEVABLE                  | EMF (EMI)                   |
| TOP POP ALBUMS                  |                             |
| ★ FOR UNLAWFUL CARNAL KNOWLEDGE | VAN HALEN (WARNER BROS.)    |
| HOT R&B SINGLES                 |                             |
| ★ EXCLUSIVITY                   | DAMIAN DAME (LAFACE/ARISTA) |
| TOP R&B ALBUMS                  |                             |
| ★ POWER OF LOVE                 | LUTHER VANDROSS (EPIC)      |
| HOT COUNTRY SINGLES             |                             |
| ★ DON'T ROCK THE JUKEBOX        | ALAN JACKSON (ARISTA)       |
| TOP COUNTRY ALBUMS              |                             |
| ★ NO FENCES                     | GARTH BROOKS (CAPITOL)      |
| TOP VIDEO SALES                 |                             |
| ★ THE JUNGLE BOOK               | (WALT DISNEY HOME VIDEO)    |
| TOP VIDEO RENTALS               |                             |
| ★ GOODFELLAS                    | (WARNER HOME VIDEO)         |



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VOLUME 103 NO. 29

JULY 20, 1991

## VID CLUBS SHUTTING OUT RETAIL MARKET?

The sell-through video industry is on the decline, says Palmer Video VP Paul M. Grassi, who places some of the blame on video clubs and their low-pricing policies. In this week's Commentary, he implores the movie studios to stand up against these firms. **Page 11**

## LABELS UNWRAP PLANS FOR GIFT VID SETS

In an effort to spice up the sell-through market, many video labels are priming boxed sets of theatrical, music, and special-interest product due out this summer and fall. Additionally, MGM/UA is prepping a special star-studded campaign. Chris McGowan has the story. **Page 43**

## PUBLISHING GROWING SMALL IN NASHVILLE

A new crop of small, independent publishing firms is sprouting up in Music City, and many of them are being financed by outside sources, including foreign investors. Debbie Holley reports. **Page 54**

## BMG AIMS TO GROW FROM INSIDE OUT

The path to continued success is through internal growth and not acquisitions. That was the message BMG chairman/CEO Michael Dornemann stressed to attendees at the recent BMG International managing directors' conference in Portugal. Adam White was there. **Page 68**

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# Blockbuster Centralizes All Buying Zone Managers Lose Discretionary Budgets

■ BY EARL PAIGE  
and PAUL SWEETING

LOS ANGELES—As part of an ongoing refinement of its purchasing strategy, Blockbuster Entertainment has centralized all buying activity in the chain's Fort Lauderdale, Fla., headquarters.

Under its previous system, Blockbuster allowed its five zone inventory managers a small discretionary budget for purchasing product that might have limited regional appeal.

"What happened," says Blockbuster senior VP of programming and communication Ron Castell, "is we took a look at the system and saw that we weren't getting the best buys. Even though it was a small amount [of product], we wanted to get the best buys."

Castell says the change does not represent any significant curtailment of the zone managers' authority. Zone inventory control managers had accrued the discretionary purchasing authority as a function of the chain's rapid growth, he says, but it was never integral to their job description.

Other sources familiar with Blockbuster's purchasing process, however, see more significance in the move. "These zone buyers... had considerable buying influence—what we called a discretionary budget," says one source accustomed to selling to Blockbuster on a regional basis.

"Major new releases were purchased by... Fort Lauderdale because of the co-op involved," the source continues. "But the zone buyers had authority. Not only did zone buyers have discretionary budgets, even store managers had a 1% [discretionary] budget. But not anymore. Now all buying is done in Fort Lauderdale and it's going to have major impact."

Other distributor and Wall Street sources see the move as part of an

overall strategy by Blockbuster to deal more directly with the studios, reducing its current wholesalers' role to drop-shipping, managing returns, and other fulfillment services. Such a setup would allow the 1,800-store chain to avoid the expense of setting up an elaborate internal distribution network while providing it greater leverage with manufacturers over co-op advertising allowances and other matters.

However, Castell dismisses such notions. The reduction in the zone inventory managers' role "has nothing

to do with any sort of direct relationship with the manufacturers," he says. "We've said all along, and [president] Joe Baczko repeated it at the New York Society of Securities Analysts three weeks ago, that when we reach a certain size, going direct would be an option. But there are no current plans for any such thing."

One distributor source sees as inevitable Blockbuster's bypassing distributors altogether. "It's not that far-fetched," notes the source. "They can ask the studios to pick, pack, and ship. It can be done."

## Super Club Links Stores, Creates 182-Outlet Chain

■ BY ED CHRISTMAN

NEW YORK—Super Club N.A., currently in the process of combining its Turtle's and Record Bar chains, will continue its consolidation strategy by merging its three far-flung video webs into a 182-unit company based in Dallas.

The new entity, dubbed Super Club Video Corp., will combine senior management from the 112-unit, Dayton, Ohio, Video Towne; 53-unit, Hammond, La.-based Alfalfa/MovieTime; and the 17-unit Kansas City, Kan.-based Movies At Home, according to Bill Shepard, president and chief operating officer of Super Club Retail Operations.

"I think this is a natural extension of a strategic plan that has been under way for some time," Shepard says. "I think we have some of the absolute best video rental people in the U.S. but they've been located in four cities. By hav-

ing all those talented individuals working on behalf of all the stores, we think we will achieve the same things that we are accomplishing in the music consolidation, which is an improvement in our ability to execute our game plan."

Super Club Video will add another 22 stores this year and have a modest growth of 20 to 40 stores in 1992. "Before we embark on any period of rapid expansion, we have to digest the consolidation," Shepard adds. When it gets back into the expansion mode, the company will also use acquisitions as part of its growth formula.

The corporate structure has been shaped into a tactical management team, which will be overseen by Shepard, who will serve as acting president for the chain. Shepard, who reports to Darrell Baldwin, president and CEO of Super Club N.A., also has the position of acting

(Continued on page 81)

## Don Rosenberg Named VSDA Executive VP Industry Vet Brings Broad Experience To Post

■ BY PAUL SWEETING

NEW YORK—The Video Software Dealers Assn. has officially named industry veteran Don Rosenberg as its new executive VP, replacing Pam Horovitz, who moved over to affiliate organization the National Assn. of Recording Merchandisers earlier this year.

Rosenberg, 38, will not officially take over the reins at VSDA until the week of July 22, although he will be in attendance at the group's 10th annual convention, beginning Sunday (14) in Las Vegas.

Rosenberg's contract with VSDA runs for three years. Its terms were not disclosed.

Rosenberg, who has served in various industry capacities since 1980, when he was with distributor Schwartz Brothers Inc., joins VSDA at a time when retailers and manufacturers are feeling the effects of an industrywide slump amid a national recession.

"We will definitely get out of this slump," Rosenberg says. "I think a good barometer is the theatrical business. This summer was a disaster until July 3 [when "Terminator 2"

opened]. Then along comes one title and people are suddenly talking about a record summer.

"Product is a big part of it," he continues. "We've been in a slow time in terms of product for the past six months or so..."

But I remember the summer of '82 or '83 when the business hit a soft spot and you had everybody saying, 'That's it. The industry is over.' Well, we survived that and we'll survive this. I think by the fourth quarter we'll really be rolling."

Rosenberg does acknowledge that the video industry faces some structural problems that the VSDA will have to address.

"The hardest influence [on the business] to measure, and the hardest to break out of, is that you have a maturing VCR base," he says. "They're just not going to rent as much as they used to, and you don't have as many new VCR owners to drive the business."

Rosenberg endorses the concept of

some sort of industrywide campaign, spearheaded by VSDA, to reinforce the advantages of home video to consumers, but stresses that he cannot yet comment on the Home Video Awareness Campaign the organization is currently promoting.

"Promoting awareness, whether through a campaign or whatever, is an integral part of the industry right now," he says. "I think it has to be VSDA that spearheads that effort."

Among other items awaiting Rosenberg's attention is VSDA's split with NARM and its move to new headquarters in Moorestown, N.J. "I think the split will go pretty smoothly," an unruffled Rosenberg says. "The two organizations have a lot more in common than not and I know the people involved in both. I don't think it's going to be that big a problem."

Rosenberg is unfazed that the split in the two groups is coming at a time when music and video retailing are merging. "NARM represents audio, VSDA represents video. Just because one store sells both doesn't mean you don't need two organizations," he says. "There are some issues that

(Continued on page 81)



ROSENBERG



# U.K. Royalty Row Takes New Twist Warner Mechanicals To Go Thru GEMA

■ BY JEFF CLARK-MEADS

LONDON—Warner Music in the U.K. has quit dealing with British authors' society MCPS and, starting this month, is paying mechanical royalties to U.K. songwriters and publishers through GEMA in Germany.

Warner Music blames the MCPS' "blind and deaf" attitude for its departure. The society counters that the move is likely to disadvantage British copyright holders.

GEMA says that it is not talking to other U.K. record companies, deflating speculation that Warner Music is leading a mass desertion of MCPS.

The MCPS is currently embroiled in a dispute with the British Phonographic Industry—of which Warner Music is a member—over the new level of mechanical payments in the wake of the U.K.'s new copyright legislation. The matter is set to be decided by a Copyright Tribunal that will begin sitting in September.

Fran Nevrla, head of commercial

and business affairs at Warner Music U.K., says, "After two years of completely fruitless discussions with the MCPS, both at BPI and company level, it has become apparent that the U.K. copyright society refuses to live in the real world."

"The MCPS has introduced a system which is far too cumbersome and inefficient," Nevrla continues. "The MCPS is choosing to be blind and deaf to record companies' genuine needs. By contrast, we found GEMA extremely accommodating, pragmatic, and sensitive to our business requirements."

"It is a fact that over the years, Warner managed to develop one of the most sophisticated, fully computerized copyright royalty accounting systems which, for many years, has worked extremely well to the satisfaction of all U.K. music publishers. We are just simply not prepared to have our systems corrupted and our good work destroyed by MCPS' absolute intransigence and lack of commercial awareness, both of which are driven by cold legal concepts."

Warner Music affiliates on the Continent have been licensing from and paying royalties to GEMA through a pan-European deal for three years. In addition, all Warner Music European

product is manufactured in Germany. Asked if the company is now dressing up rationalization as protest, Nevrla states, "I can honestly say that is not the case. I can put my hand on my heart and say that all our reasons are genuine."

MCPS chief executive Frans de Wit says, "Discussions are taking place with all European [collecting] societies, including GEMA, regarding the future licensing of audio product within the territory."

"We regret that Warners have taken action that would seem to disadvantage copyright holders, without identifying the real benefit to the record company," de Wit adds.

Nevrla says he regrets that British record company royalties have to leave the country and does not rule out returning to MCPS after the Copyright Tribunal's decision.

The other U.K. majors all decline to comment on whether they will follow Warner Music's lead. However, a spokesman for GEMA in Germany says the society is not talking to any record company in the U.K. other than Warner Music.

*Assistance in preparing this story was provided by Ellie Weinert in Germany.*



**The Mayor's New Clothes.** New York Mayor David Dinkins, third from left, admires the New Music Seminar jacket given to him by NMS executive directors Mark Josephson, left, Tom Silverman, second from left, and Peggy Dold. The mayor met with the executive directors to emphasize his commitment to the arts and to recognize the importance of the New Music Seminar/New Music Nights. As he has done for the past 10 years, the mayor also proclaimed the week of the seminar to be New Music Week.

## EXECUTIVE TURNTABLE

**RECORD COMPANIES.** PolyGram International in London appoints **Maurice Oberstein** executive VP and **David Munns** senior VP of pop marketing. Oberstein will retain his titles of chairman/CEO of PolyGram U.K. and regional director of PolyGram Germany. Munns will continue as managing director of Polydor U.K. until a successor is found. (See story, this page.)

**Marjorie Lomenzo** is named senior VP of financial operations for PolyGram Holding Inc. in both New York and Los Angeles. She was VP of finance and administration for A&M.

PolyGram Label Group in New York names **Sky Daniels** VP of promotion, **Jeb Hart** director of product marketing, **Jazzy Jordan** associate direc-



LOMENZO



DANIELS



GALES



SHUSTER

tor of product marketing, **Jim Pitulski** manager of product marketing, and **Rebecca Carroll** marketing coordinator. They were, respectively, senior director of national album promotion at Epic, an artist manager, director of urban promotion at RCA, manager of metal marketing and promotion at Columbia, and marketing coordinator at MCA. In other appointments, Polydor Records in New York appoints **Leotis Clyburn** director of A&R, **Joe Bosso** manager of A&R/East Coast, and **Lori Graves** manager of A&R.



PENNY



LASHER



MENA



CAVIANO

They were, respectively, associate director of member relations for ASCAP, a journalist, and A&R coordinator for Island Records.

**David Gales** is appointed VP of artist development for RCA Records in New York. He was VP of product development and operations at A&M.

JRS Records in Los Angeles names **Stan Shuster** VP and head of A&R, **Beth Hollander** director of A&R, **Gary Arian** A&R representative, and **Alison Mogull** A&R coordinator. They were, respectively, director of A&R at Ventura Music Group, A&R coordinator at Elektra, a musician, and A&R coordinator at Ventura Music Group.

**Melanie Penny** is promoted to VP of creative services at Private Music in Los Angeles. She was director of graphic arts and production.

SBK Records in New York promotes **Neil Lasher** to senior director of national album promotion and **Michael Mena** senior director of new music. They were, respectively, director of national album promotion and national director of new music promotion and marketing for the label.

**Ray Caviano** is promoted to national promotion director of Cardiac Records in New York. He was national director of special products for the label.

Columbia Records in New York appoints **Howard Wuelfing** director of East Coast publicity and **David Santaniello** director of special marketing. They were, respectively, associate director of alternative publicity for the company and manager of video sales and special marketing at Arista.

## Explicit-Albums Bill Defeated In Louisiana

WASHINGTON, D.C.—Officials from the Recording Industry Assn. of America and the National Assn. of Recording Merchandisers say they are pleased by the July 7 defeat of a record-censorship bill in Louisiana that would have made it illegal to sell stickered albums to minors.

The author of the bill, New Iberia Democrat Ted Haik, also failed in a last-minute attempt to revive the bill after the 19-18 defeat.

Louisiana Gov. Buddy Roemer had said he would veto the bill, which targeted retailers.

Haik was the author of a more extensive 1990 labeling bill that was passed by the legislature but was vetoed by Roemer on constitutional grounds.

The just-defeated bill, H.B. 261, did not address unlabeled explicit albums. Haik had jettisoned a provision earmarking explicit unlabeled albums earlier in the session.

Michael Cover, RIAA director of state government relations, says the vote in the Louisiana Senate is "terrific, but not unexpected," and adds that although the issue "appears to be calm" in other states at present, "another brush-fire could start up at any time."

Cover gave as examples pending labeling legislation in New York and New Jersey. Both bills appear to be languishing for lack of support.

"Everything looks fine right now, but we have to stay alert," he says.

A spokesperson for NARM, which also lobbied against the Haik bill, says, "We are extremely pleased at the outcome of the vote."

Haik, in remarks to colleagues, vowed to introduce a similar bill in 1992.

BILL HOLLAND

## Diaz Aims To Bolster Sony's Euro A&R Roster In New Post

■ BY ADAM WHITE

LONDON—Sony Music International's new regional VP for Europe, Manolo Diaz, is a man with a mission: to galvanize the company's A&R activity across the Continent and help recapture lost market share.

"For many years, the product coming from the U.S. and the U.K. was so strong that it affected the proportion of effort put into European A&R," Diaz says. "The talent in our companies' local rosters did not al-

ways have the opportunity to succeed."

Diaz is looking to change that scenario in his new, London-based position. The appointment takes effect in September, and is part of Sony Music's widespread management restructuring in Europe (Billboard, June 29).

Currently, Diaz is president and managing director of the company's Spanish affiliate. Replacing him in that slot will be Claudio Conde, who is to move from his present post as president of the Brazilian subsidiary.

"The most important part of my job," says Diaz, "will be to function as a magnet for talent. We're looking for innovative, self-sufficient artists

(Continued on page 80)



DIAZ

## P'Gram Int'l Execs Moved Up In Plan To Raise Music Focus

LONDON—PolyGram International is elevating two senior executives in an attempt to make the company more music-oriented and better able to develop artists' careers.

PolyGram U.K. chairman and chief executive Maurice Oberstein has been appointed executive VP at the international company, and Polydor U.K. managing director David Munns is senior VP, pop marketing. Oberstein is taking on the post in addition to his current duties; Munns is relinquishing his role with Polydor U.K., although

he will stay with the company until a successor is found.

PolyGram says Oberstein will "assist in the establishment of the company's future worldwide operating structure as well as being responsible to the board of management for PolyGram's activities in the pop field."

Says PolyGram president Alain Levy, "I need some experienced people in the pop marketing area to back me up. David will play a critical role in making PolyGram International's

(Continued on page 80)



OBERSTEIN



MUNNS



# Guns Manager Blames Venue In Riot But Officials Say Axl Sparked Disturbance

■ BY THOM DUFFY

NEW YORK—The manager of Guns N' Roses says security failures and lax control of liquor sales led to the melee during the band's concert July 2 at the Riverport Amphitheatre near St. Louis. Officials at the venue dispute his claim, pointing to the role of lead singer Axl Rose in allegedly sparking the disturbance.

Meanwhile, police in suburban Maryland Heights, Mo., where Riverport is located, say they are investigating whether criminal charges should be brought in connection with the fracas, which caused an estimated \$200,000 in damage to the new venue and left 60 people injured.

In a statement released July 10

by Geffen Records, Guns N' Roses manager Doug Goldstein said, "I don't think their security people were trained in how to deal with a spontaneous rock show." Goldstein says there was "a proliferation of bottles, cans, knives, and cameras" in the crowd, and adds that bassist Duff McKagan was struck twice by flying bottles.

Goldstein also says that venue security did nothing when members of a local motorcycle club intimidated others in the crowd. "Axl has never been one to stand by and just watch injustice being done to his fans."

Steve Schankman and Irv Zucker- man of Contemporary Productions in St. Louis, which opened Riverport last month, strenuously denied Goldstein's charges. B&D Security, which provides security for River-

port, "has done literally every concert of any type [in the St. Louis market] for the past 15 years," including a previous Guns N' Roses show, says Schankman. The concessionaire that handled alcohol sales, Ogden Allied, is one of the nation's largest concert service companies and had no breakdown in its serving controls the night of the show, says Schankman.

He also disputed claims that anyone in the audience was being harassed by either bikers or venue security.

The melee broke out 90 minutes into the show, shortly after 11 p.m., after Rose reportedly called to security to take a camera from a fan before lunging into the crowd himself.

After security workers lifted Rose back on stage, he slammed his microphone down, walked off stage and "all hell broke loose," a security guard said. Fans ripped up land-

(Continued on next page)



**Legendary Party.** Celebrating the launch of EMI Records USA's "Legends of Rock 'N' Roll" series at a reception at Mickey Mantle's Restaurant and Sports Bar in New York, from left, are baseball legend Mickey Mantle, recording artist Bobby Vee, and EMI president/CEO Sal Licata. The series includes rereleases from the musical libraries of such labels as Liberty, Imperial, Sue, United Artists, Aladdin, and Minit Records.

## Blue Note Revives Manhattan Logo For Pop-Leaning Jazzers

■ BY CHRIS MORRIS

LOS ANGELES—Blue Note Records has reactivated the Manhattan Records imprint as a home for jazz artists targeting the pop, adult contemporary, and quiet storm markets.

Blue Note president Bruce Lundvall will also head up Manhattan, which will issue its first full-fledged releases in August. The Capitol/Manhattan logo has been used on recent releases by vocalist Phil Perry and saxophonist Dave Koz.

Manhattan was started up as a pop label under Lundvall in 1985; its signings included Richard Marx, Robbie Nevil, Natalie Cole, Thomas Dolby, and such popular jazz performers as guitarist Stanley Jordan and vocalists Bobby McFerrin and Diane Reeves. EMI America merged with Manhattan in 1987, and the Manhattan name had disappeared by 1989.

Regarding its reactivation, Lundvall says, "It's kind of difficult to sign soft jazz [and] pop jazz artists to Blue Note and keep the credibility of the label. We've established Manhattan as our crossover label."

With Blue Note for straight-ahead jazz and World Pacific for world music, the re-establishment of Manhattan "gives us three different options

for three kinds of music that need a different kind of signature," Lundvall says.

Manhattan's initial release will be an album in August by saxophonist Richard Elliot, who previously recorded for Enigma. Set for the fall is an album by Steve Smith & Vital Information, a fusion-oriented side project led by Journey drummer Smith.

Lundvall notes that Manhattan will also issue mainstream-oriented albums by Blue Note signees. Due this fall on Manhattan, for example, are releases by pianist Eliane Elias and bassist Charnett Moffett.

"They have made more commercial records aimed at a more pop market," Lundvall explains.

Set for early 1992 are albums by Anita Baker's saxophonist Everette Harp, produced by George Duke, and Canada's Juno-nominated singer Holly Cole.

Lundvall says he expects Manhattan will release no more than five or six albums a year. "We're going to keep the label very, very selective, because we don't want to start with a huge roster," Lundvall says.

There will be no additional staffing for Manhattan at the present time, Lundvall says, but he adds, "It could expand in the future."

## Shorewood Profits Drop Off Revenues Up Slightly In Year

NEW YORK—Shorewood Packaging Corp., a manufacturer of paperboard packaging for recorded music and home videocassettes, says that net profit fell 20.5% in the recently completed fiscal year.

For the 12 months that ended April 27, Shorewood reports that net profit dropped to \$12.8 million from \$16.1 million the year before.

Revenues were up only slightly to \$142 million from \$139.3 million.

Although revenues rose only 1.9%, operating costs and expenses increased 5.2% to \$120.2 million, which hurt the company's profitability.

In the fourth quarter, New York-based Shorewood's net profit edged up to \$3.66 million from \$3.61 million

on an increase in revenues to \$38.7 million from \$35.2 million.

The company says that at a recent meeting with investors and analysts, Paul B. Shore, chairman and president, stated: "While current economic conditions in the U.S. and Canada seem to be improving, there may be some soft spots in the months ahead."

Shore told investors that gross profit margins improved in the fourth quarter over the same period the year before because of "operating and production efficiencies."

Shorewood's stock recently climbed to \$8.75 a share in over-the-counter trading. Its 52-week high is \$11.375.

DON JEFFREY

## Cole Getting Hotter; 'Robin' Soundtrack Flies; Petty's 'Great' Debut; 'Summertime' Sizzles

**NATALIE COLE's** "Unforgettable" jumps to No. 2 in its fourth week on the Top Pop Albums chart. The classy collection of standards is sandwiched between a pair of hard rock albums by **Van Halen** and **Skid Row**. "Unforgettable" is the highest-charting set of standards since **Barbra Streisand's** "The Broadway Album" five years ago. **David Foster** produced the leadoff singles from both albums: Streisand's "Somewhere" and Cole's "Unforgettable." The latter entry, a duet by Natalie and her father, **Nat "King" Cole**, jumps from No. 68 to No. 54 in its second week on the Hot 100.

Streisand won a Grammy for "Broadway"; Cole seems likely to win in several categories. Among them: best traditional pop vocal, best shortform music video, and best pop vocal performance by a duo or group for the title-song duet.

This is Cole's highest-charting album to date. The last time Nat "King" Cole climbed this high was 1957, when he topped the chart for eight weeks with "Love Is The Thing." That same year he became the first major black performer to headline a network variety TV series.

**'ROBIN HOOD'** has scored a bulls-eye. The soundtrack to the **Kevin Costner** box-office smash enters the pop albums chart at No. 7. The album on Morgan Creek Records contains **Bryan Adams'** "(Everything I Do) I Do It For You," which leaps from No. 14 to No. 4 in its fourth week on the Hot 100. A&M must have mixed feelings about the single's fast climb: happiness that Adams' first single after a four-year layoff is enjoying such instant acceptance, but chagrin that Adams' A&M album featuring the smash, "Waking Up The Neighbors," isn't scheduled for release until Sept. 3.

That's good news, however, for Morgan Creek. The L.A.-based label is headed by top producer **David Kershbaum**—a former A&M bigwig—and **Jim Mazza**, a former president of EMI America. "Robin Hood" is the second top 10 soundtrack so far this year to put a new label on the map. It follows "New Jack City," which did the same for Giant Records.

**FAST FACTS:** **Tom Petty & the Heartbreakers'** "Into The Great Wide Open" enters the pop albums chart at No. 14. Petty's last album, "Full Moon Fever," logged 35 weeks in the top 10, sold more than 3 million copies, and received a Grammy nomination for album of the year.

Rap continues to sizzle, with two rap acts entering the chart inside the top 30. **Heavy D. & the Boyz's** "Peaceful Journey" bows at No. 21; **Slick Rick's** "Ruler's Back" opens at No. 29. The Heavy D. album looks especially solid: The first single, "Now That We Found Love," jumps from No. 47 to No. 38 on the Hot 100.

**Gladys Knight** debuts at No. 48 with "Good Woman." Knight was spotlighted recently on "The Oprah Winfrey Show," which has a proven track record of boosting album sales. **Patti LaBelle** and **Dionne Warwick**, who joined Knight on "Oprah" and back her on a key album track, both enjoyed major comebacks five years ago; let's hope this is Knight's turn.

**Paula Abdul's** "The Promise Of A New Day" is the top new entry on the Hot 100 at No. 40. It's the follow-up to "Rush Rush," which was the first single to log five weeks at No. 1

in more than six years.

"Things That Make You Go Hmmm..." by **C&C Music Factory** featuring **Freedom Williams** is next in line at No. 49. C&C's debut album, "Gonna Make You Sweat," has appeared in the top five on the pop albums chart for 16 of the past 18 weeks. And with this all-format single taking off, the album is likely to remain high on the chart through the summer.

**D.J. Jazzy Jeff & the Fresh Prince** land their first top 10 pop hit as "Summertime" jumps to No. 9. The duo's Grammy-winning 1988 breakout hit, "Parents Just Don't Understand," reached No. 12.

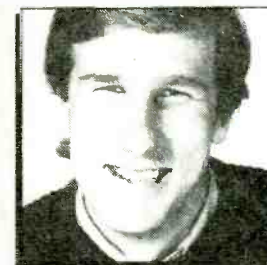
The meteorologically minded **Scorpions** land their highest-charting single to date as "Wind Of Change" jumps to No. 20. It tops "Rock You Like A Hurricane," which reached No. 25 in 1984.

**WE GET LETTERS:** William Simpson of Los Angeles notes that the title of this week's No. 1 album—**Van Halen's** "For Unlawful Carnal Knowledge"—and the name of the group with the new No. 1 single—**EMF**—both include plays on the "F-word"... He adds that the **Fresh Prince** is the first artist to land a top 10 single while starring in a prime-time network series since **Bruce Willis** moonlighted with "Respect Yourself" in 1987.

Gordon Pogoda of the National Academy of Songwriters notes that 19 of the top 20 singles on this week's Hot 100 were written or co-written "in-house," by either the artist or the producer. The exception is UB40's remake of **Al Green's** "Here I Am (Come And Take Me)."



by Paul Grein





# U.K. Labels Protest U.S. Remix Imports

■ BY JEFF CLARK-MEADS

LONDON—The organization that saves U.S. record companies hundreds of thousands of dollars a year is appealing for a bit of help in return.

The British Phonographic Industry's anti-piracy unit is unhappy and disappointed that U.S. companies do not seem to be doing much to stem the flow into the U.K. of a new breed of unlicensed product: American DJ remix compilations.

The extent of the problem came to light last year when importer Esprit began advertising for public sale U.S. DJ remix compilations featuring hundreds of artists including Madonna,

Paul McCartney, Depeche Mode, M.C. Hammer, the Eurythmics, and Paula Abdul.

In the spring, the BPI issued a writ against Esprit on the grounds that it was "importing, selling, and distributing illegal sound recordings." The company agreed to hand over 499 unlicensed CDs, 2,000 record sleeves, and 2,737 vinyl 12-inchers. It also agreed to pay costs and damages of almost \$10,000.

In legal papers, Esprit said it was shipping its discs directly from a number of named U.S. companies: Art Of Mix/Ultra Hot Razor Cuts, Disconet, Hot Tracks, Mixx Masters, Pop Mix, Prime Cuts, Razormaid, Rhythm Stick, and Ultimix.

Anti-piracy unit coordinator Tim Dabin comments, "You can't bring [in these recordings] without a license and Esprit had never been given a license."

"I'm sure that the U.S. record companies who sell their tracks to these DJ compilation companies cannot have known that their product was going to end up being sold over here."

"But, we wouldn't be getting this problem in the U.K. if the American record companies were looking into this and policing it. It seems to me that they're just not doing anything about it." (See story, page 1.)

Dabin points out that the compilation companies have tight subscription lists and that any copies they

press in addition to the numbers they need to service subscribers are simply a waste of money.

"We have to ask why we picked up 95 copies of one title. If this product is available in these numbers here, is it also turning up in the same volumes in the rest of Europe?"

Esprit's advertising offers the discs at premium rates—up to \$100 in some cases—and Dabin comments, "A lot of people are making a lot of money out of music to which they do not hold the rights."

Each year, the anti-piracy unit carries out dozens of actions that help curb the pirating of U.S. artists of all stature in the U.K.

## UNAUTHORIZED DANCE REMIXES FIND WAY TO RETAIL BINS

(Continued from page 3)

knowledge that they did not authorize cuts on remix compilations available at retail. For example, not only Black Box's "Strike It Up," but also "Touch Me (All Night Long)" by Cathy Dennis (Polydor), "Gonna Make You Sweat" by C&C Music Factory (Columbia), and "Where Love Lives" by Alison Limmerick (Arista) have appeared on compilations from Seattle's Groove & Mix, and these labels say they did not authorize remixes of those tracks.

Similarly, Arista says it did not authorize San Francisco Supermixers' use of the Limmerick track, and Mercury did not give the service permission to remix "Gypsy Woman" by Crystal Waters. Jock-mix in Dallas has issued allegedly unauthorized versions of "Where The Streets Have No Name" by Pet Shop Boys (EMI), "Together Forever" by Lisette Melendez (Fever/Columbia), and "Generations Of Love" by Jesus Loves You (Virgin).

None of the services accused of releasing unauthorized remixes could be reached for comment.

Although such activities apparently have been going on for some time, few labels have taken legal action against companies releasing illegal remixes.

"I pursued the option of going after [Powerhouse], and was advised that it would cost us more in legal fees than what we would be awarded if we were to win the case," says Schweinsberg. "It's a Catch-22 situation. You want to stop them, but you can't always do it."

Joey Carvello, Atlantic Records' se-

nior director of dance music and crossover projects, agrees. "It's difficult to police a situation like this," he says. "There are so many [remix services] out there that I could spend most of my week chasing down which service is doing what. You have to wonder how much trouble it's worth."

Others feel that any exposure for a record can be useful.

"Any way that I can get my record

*'It's difficult to police a situation like this. There are so many remixers out there'*

played is fine with me," says a major-label source. "Everyone complains about losing money to these bogus remix services, but it's all nickels and dimes. Since a lot of them are regional, no substantial amount of money is lost."

The only documented case of a successful challenge to the remixers occurred last year, when Warner Bros. stopped Los Angeles' Art Of Mix from releasing a version of Madonna's "Vogue."

Labels also display a general lack of concern about retailers stocking records that are supposed to be available on a subscription-only basis. And, while U.K. record companies are unhappy about imported remix compilations, they complain that U.S. labels have done nothing about it (see

story, this page).

For their part, dealers here say either that the remix albums in their stores are traded in by patrons or that they are merely playing them in-store.

### EDGE OVER COMPETITION

The concept of the remix service was developed during the early '80s by Hot Tracks and the now-defunct Disconet. The idea, says Hot Tracks remixer Chris Cox, was to create a service that would be sensitive to the needs of club DJs and complement the promotional efforts of labels.

"Having mixes and edits of songs different than those available in stores and from labels gives the DJ an edge over his competition," he says. "It creates an image of exclusivity for the club musically."

Tony Prince, president of DMC, agrees. "When a DJ can obtain unique versions of a popular song, it will maintain his interest. Certainly, this helps the labels."

In the case of Ceybil's Atlantic single, "Love So Special," DMC's remix helped generate crossover radio airplay. DMC staff producer Steve Anderson's version of the song became so popular among crossover radio programmers and mix-show jocks that Atlantic remanufactured the cassette and CD single to include Anderson's mix as the A-side cut.

"We were having trouble getting that song on the radio before Steve got his hands on it," says Carvello. "Once we put out his version, it started to happen."

Remix services use various techni-

cal means of crafting new versions of songs. DMC works exclusively with a 24-track recorder, while others will use digital audiotape or CD formats. Staff producers are not allowed to re-record tracks the way other remixers do, though they commonly overdub new beat patterns and keyboards. Cox takes pride in the fact that Hot Tracks regularly corrects mistakes found in the original songs.

### DON'T PAY ROYALTIES

Although U.S. remix services are not bound to pay mechanical royalties, U.K. law requires that DMC does. Most services supplement subscription packages by publishing newsletters and magazines. DMC's Mix-Mag became so popular that it has become a newsstand publication.

Although legitimate remix services continue to have financial success and label support, those who operate them are apprehensive about the future.

"Some labels think twice before giving permission [for remixes] now," says Cox. Also, labels are spending more money creating additional remixes of records themselves. Atlantic and Columbia now regularly release up to eight or nine remixes of a record, which some feel may eventually eliminate the need for remix services.

## GUNS MANAGER BLAMES LAX SECURITY FOR MELEE

(Continued from preceding page)

scaping, pulled down lighting fixtures, chain-link fencing, and two of the band's video screens, as well as overrunning the stage and damaging amplifiers.

Damage to the band's equipment prompted the cancellation of shows July 4 at the World Music Theatre outside Chicago and July 6 at the Sandstone Amphitheatre outside Kansas City. The tour resumed July 9 at the Starplex Amphitheater in Dallas, where Rose briefly interrupted the show to challenge a bottle-thrower, who was removed from the crowd and arrested without further incident.

Police in Maryland Heights have sent requests for statements about the fracas to Guns N' Roses' road crew, seeking a response within two weeks. Police Chief Neil F. Kurlander told the St. Louis Post-Dispatch that more than 100 members of the Riverport staff, fans close to the stage, and police at the show already have been inter-

## New Mexican Law Recognizes U.S. Copyrights

WASHINGTON, D.C.—U.S. recording companies stand to gain back some of the \$75 million in annual lost sales now that Mexico enacted a revised copyright law July 9 protecting U.S. recordings for the first time.

The signing by the Mexican legislature of the country's new copyright law, with tough infringement sections that go after record pirates, is expected to help the large Mexican record industry as well.

That country's well-developed industry suffers more than an estimated \$225 million a year in lost sales to an entrenched—and up until now unprosecuted—piracy industry.

"The passage of this long overdue legislation is a major victory for all record companies," said Recording Industry Assn. of America president Jay Berman.

The copyright law update was part of a major effort by the Bush administration to set Mexican trade negotiations on track. The U.S. was ready to warn of trade sanctions had Mexico not pledged to offer protection to U.S. intellectual property.

The RIAA worked closely with U.S. Trade Representative Carla Hills, and, through her, high-ranking Mexican officials, to impress upon the government the importance of the legislation.

Berman also suggested that effective protection of sound-recording copyrights would "give rise to U.S. investment in the creation and distribution of recorded materials."

When queried about his statement that "Mexico can expect an increased level of recording company activity," Berman added that "our member companies have indicated they're willing to have a bigger presence there if they feel comfortable with the level of protection." BILL HOLLAND

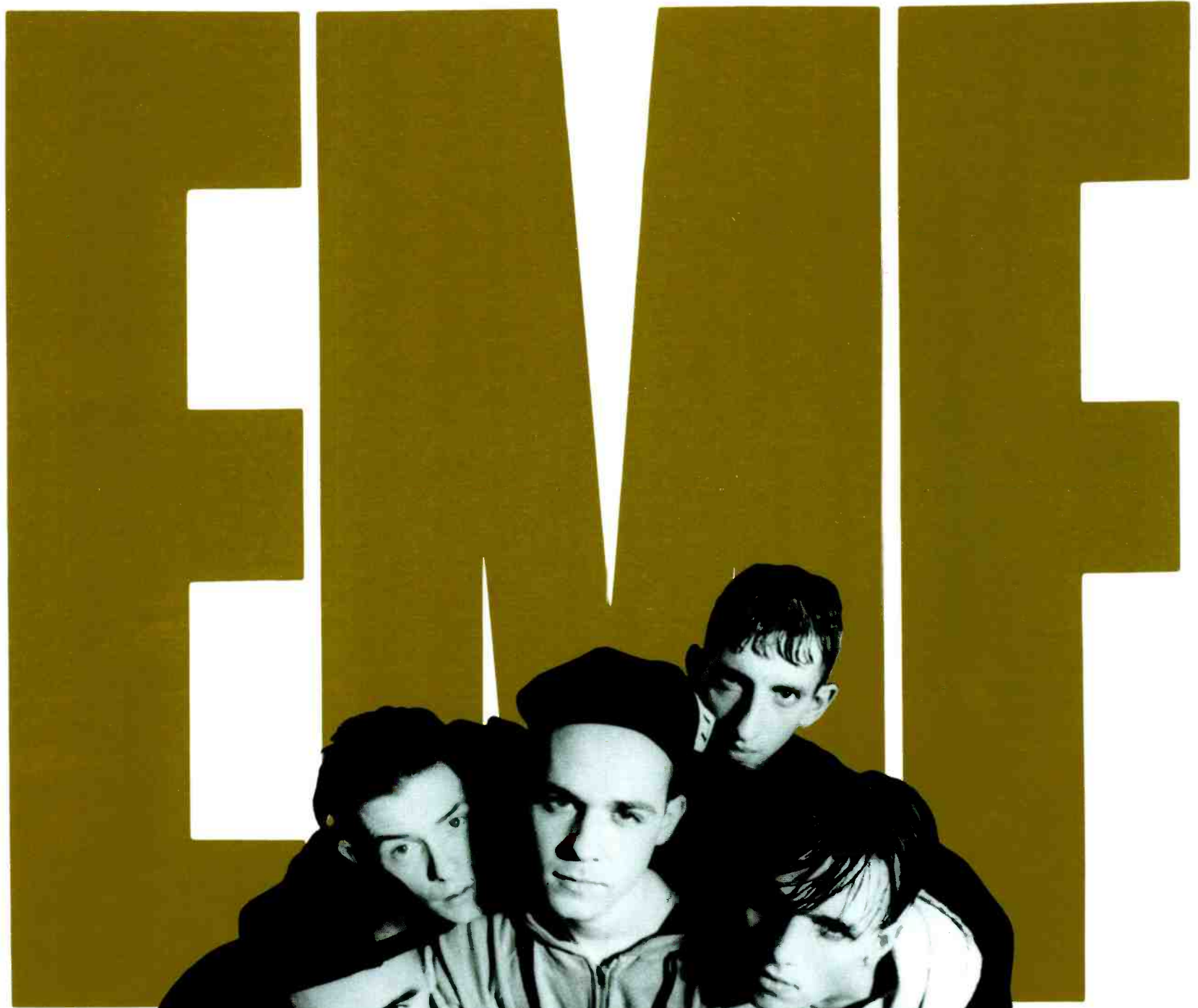


**Goldhouse.** Epic executives present members of hard rock group Firehouse with gold albums for their Epic debut, "Firehouse," which features the hit single "Don't Treat Me Bad." The band's current single is "Love Of A Lifetime." Shown, from left, are band member Michael Foster; Epic senior VP of marketing Larry Stessel; band member C.J. Snare; Epic executive VP Richard Griffiths; Epic senior VP of promotion Polly Anthony; band member Perry Richardson; Epic president Dave Glew; band member Bill Leverty; Epic VP of A&R Michael Caplan; band manager Gigi Freddy; and Sony Music president Tommy Mottola.



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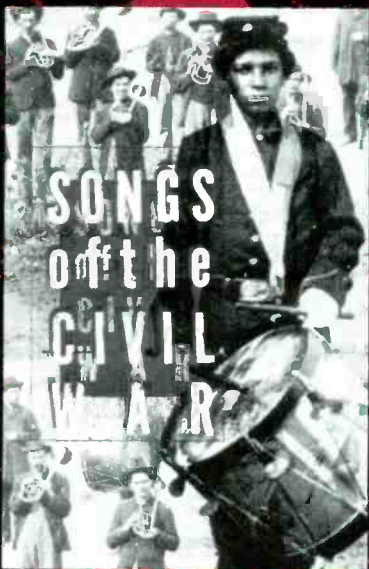
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# COMMENTARY

## VID CLUBS' LOW PRICES HURT RETAIL MARKET

### H'wood Should Stand Up Against Direct-Mail Firms

BY PAUL M. GRASSI

By 1988, sell-through of home video product was becoming a rapidly growing segment of the retail video business. At our company, Palmer Video, sell-through, which then accounted for 10% of overall revenue, was projected to double over the following 12 months. Indeed, by March 31, 1990, sell-through of movies had already climbed to 14% of Palmer's overall revenue.

Then, in mid-1990, our sell-through business suddenly collapsed; it continues to decline. We are at perhaps a third of where we expected to be in sell-through this year and barely 50% of where we were just 18 months ago. On a year-to-year basis, sell-through revenue is down 60%.

While there are a number of reasons for this downturn, one factor that has been especially harmful to the development of retail sell-through has been the growth of video clubs.

Direct-mail video clubs, a spinoff of record and tape clubs, have been around since the early '80s. They advertise aggressively and hook the consumer with unbelievable offers.

The two largest, Columbia House and BMG Direct Marketing, make videos available to the consumer at exceptionally low prices. Retail video stores typically average about \$18 per videocassette sold. In contrast,

Columbia House recently advertised an initial offer of six "first-run" or "hit" videos for only 69 cents each plus shipping, with the option to receive two more at \$9.99 each plus shipping. For a total of less than \$38, the subscriber can get eight videos, averaging less than \$5 each. Over the next three years, the club member need only purchase four additional

What has evolved instead is the mass merchandising of "first-run," hit releases, vital to the retail video stores.

This price cutting by video clubs may be illegal, as some audio retailers have suggested about record club policies (Billboard, April 6). Moreover, they give the retail customer the perception that videocassettes are "cheap" products. Further, since

therefore protect their video revenues. Since an overwhelming portion of profit to these studios comes from retail video stores, via standard distribution channels, these retailers' concerns should be addressed first and foremost. There is no question, among retailers we have polled, that video clubs hurt retail sales.

Large and small retailers representing some 25,000 video outlets in the United States must press their cause with the movie studios. Video distributors must also take up the fight. They are equally hurt as mail-order clubs bypass normal channels of distribution and buy product direct from the studios.

Video clubs also hurt the perceived value of videocassettes. The consumer has no way of knowing that the clubs, through special studio arrangements, enjoy costs that are a fraction of those paid by retail stores for the same product.

Hollywood studios should realize that if retail video sales were to disappear, their profitability would be irreparably damaged. On the other hand, if mail-order clubs disappeared, retail stores would more than be able to pick up that lost revenue to the studios, with higher gross-profit sales.

Straighten up, Hollywood: You cannot continue this wild profitability without retail video stores. We need a fair shake.

## 'The Hollywood studios must . . . protect their video revenues'

Paul M. Grassi is VP of finance and administration for Palmer Video, an 82-store video specialty chain based in Union, N.J.



## Letters to the Editor

### CRUEL JOKE

MTV is playing a cruel joke on its viewers by segregating music videos by genre into blocks of three (Billboard, June 22).

According to Matt Farber, VP of music programming, this approach "avoids the train-wreck theory of playing L.L. Cool J next to Firehouse next to Wilson Phillips next to the Black Crowes." If this is the direction MTV wants to go, why doesn't the channel just create five individual music channels? This way, the rap, heavy metal, pop, dance, and mainstream rock videos and programming now lumped together on the one main channel could be totally separated into five "niche" channels, and thus wouldn't tax the viewer's brain. This would solve the whole "problem!"

Ryan Smith  
Verona, N.Y.

### AGE OF MEDIOCRITY

Is this a joke or what? A Vanilla Ice "live" album! It's already hard to believe that the two most successful albums of 1990 sold as much as the Eagles' classic "Hotel California." Remember, these guys wrote and recorded the album all by themselves! They didn't need to sample other artists. Nor did Steely Dan, Lynyrd Skynyrd, Led Zep, etc.

I know there was bad stuff in the '70s, and the '80s were a decade of pop mediocrity. But what will await

us in the '90s? They let Vanilla Ice record "Satisfaction"! I can't believe it. If you think I sound angry, you're right.

Jochen Mezger  
Mainz, Germany

### BOTH SIDES NOW

A new round of industry/civilian music seminars is beginning, and I'm still reeling from the best of these events—South By Southwest in Austin, Texas. That was my first experience in attending any seminar as a member of the "enemy camp"—I was a free-lance writer for more years than I care to count. But even as a writer, I felt that what seemed to be missing—on both sides of the job—was a little self-regulation. What our parents might have called morality.

Even that knowledge didn't prepare me for the blatant bullshit that came cascading down on industry's heads during the press panels at SXSW. Excuse me here if I step on some toes, but I always assumed that, when one became an adult, one became responsible for one's own moral welfare. If, as a publicist, I offer a writer a trip and he/she takes it, it better be for the right reasons, and if it's not, don't blame me. (If a writer can be bought for the price of airfare to San Francisco, he needs to do some serious rethinking about life, the universe, and everything. Pronto.)

If I do offer writers a trip (and considering my budget, that is extremely rare), I do it for one reason only: the fresh "angle" of being somewhere with a band is interesting enough to entice you to do the piece. Perhaps

naively, I don't expect a trip will convince someone who hates a band that the group is terrific. But then again, if a writer truly hates a band, I expect the journalist to be moral enough to take a pass on the trip, and if need be, the story. I don't expect my band (and label) to put up the bucks and cater to a sullen, spoiled writer who will use the trip as a vacation, and then skewer the band in print in return.

As a writer, I was offered my fair share (and probably more) of fabulous trips; I took a good number of them. However, even a cruise to the Caribbean wasn't enough to make me pretend I was going to love a singer's record. So I passed on the trip. To take it—knowing I disliked the record and the artist—would have been wrong.

Perhaps I was and am naive. I can live with that. I can also live with myself. What I can't live with are writers—and the number is small but vocal—who protest over their label-sponsored beer bellies that they have been used.

Just say no.

Sharon Liveten  
Director of Publicity  
Slash Records  
Los Angeles

### MARKETPLACE DECIDES

Though I sympathize with Freddee Towles' struggle to become accepted as a black rock'n'roll singer (Billboard June 29), I also sympathize with the A&R staffers he has so recklessly accused of originating the racism in the music industry that he claims has prevented his commercial

success. His accusations should more appropriately be directed at his audience. As he himself states: "After the sound check, everyone comes up to me, amazed that a black guy is singing rock'n'roll." The consumers, not the A&R people, are the ones who ultimately make the decision as to who will or will not succeed in the music industry.

The fact is, A&R people are only small cogs of a much larger economic machine that attempts to satisfy the wants and needs of a consumer group in order to make a profit. A racist, sexist, or bigoted consumer group will want a likewise racist, sexist, or bigoted product. This was recently made painfully clear to me in a Billboard interview with Maurice Starr of New Kids On The Block fame, in which he stated that his formula for commercial success was to take a few good-looking, white, middle-class kids and teach them to sing and dance black music.

Racism exists in A&R departments all over the world in the same quantity as in any other area of the music industry or in any other organization, regardless of its purpose or product. Racism is a hideous disease we should fight hard to eradicate from our society. Unfortunately, Towles' ignorant and reckless accusations—the cause for much racism in our country—not only focus attention away from the real problem, but make him no better than the racist consumers or industry executives he claims are preventing his commercial success.

Mauricio A. Martinez  
Campbell, Calif.



# Radio

## Dees Hangs Tough On L.A.'s Radio Waves

■ BY CRAIG ROSEN

LOS ANGELES—After nine years in the trenches of the Los Angeles morning radio wars, KIIS-AM-FM's Rick Dees is a survivor.

Dees has survived direct attacks from KPWR (Power 106) morning host Jay Thomas, and former KQLZ (Pirate Radio) PD/morning man Scott Shannon. He's seen KABC morning team Ken (Minyard) & Bob (Arthur) become Ken & (Roger) Barkley.



DEES

His battles haven't been only on the radio waves. His late-night talk show "Into The Night," which often served as the butt of jokes for his radio rivals and was slammed by television critics, had a rocky run. Dees recently stepped down as host.

Former sidekick Liz Fulton filed a sex-discrimination suit, which is still pending, against Dees when she was dismissed from her duties. Former "Rick Dees Weekly Top 40" partner Cosmo Capallino sued Dees and partner Wally Clark, claiming that they cut him out of the company. That suit was settled out of court.

Through all the trials, Dees has managed to keep his chin up. Although album rock KLOS Los Ange-

les duo Mark (Thompson) & Brian (Phelps) are the current kings of Los Angeles a.m. drive time, Dees hangs in there.

"People come and go," he says. "Scott Shannon, I thought, did an excellent job here. Who knows why certain things work and don't work... It's fun to be in competition with so many good people. I don't know what happened with Power, though. It just shows how fads come and go. It's almost scary."

"What I try to create is a little vanilla Haagen-Dazs. You can put anything on it, and it sticks around for a long time, because if it is a fad type of thing, it does come and it does go."

Dees says his morning show is "the old-fashioned, run-your-own-board, call-out-your-own-cues type of situation. It is all hand-done." He engineers his show on a refurbished RCA board from the '60s. "It's got knobs instead of slides, because I just like to hold a knob," he quips. "And tweaking those knobs I can do a lot faster than sliding those pots."

He says he has managed to be a consistent force in the Los Angeles market by continually "re-creating" himself, and changing the cast of players that surround him. Recent additions include sidekick Ellen K and sports anchor Vic "The Brick" Jacobs. Longtime producer Jack Silver recently took the PD job at WLUP Chicago. "Some of the regu-

lars come and go," Dees acknowledges. "It's just like the cast of 'Cheers.' The cast does change, and things happen in Los Angeles and we change."

After nearly a decade at KIIS, Dees knows that it is not possible to always be on top. "I don't think the Los Angeles listeners are quite as loyal as they used to be, just ask Jay Thomas. You can do a fine show, but sometimes they will tune away."

Dees has also made a point of making his audience a bigger part of the show. On a recent morning, Dees attempted to find a "date" for a lonely woman whose husband was serving time in jail. "I used to talk to [listen-

ers] off the air," he explains. "But now I put them on. I make no judgments and just let them talk and that's better than any bit or song I could play."

While rivals such as Mark & Brian may be pushing the envelope of taste, Dees says, "I always envision a father driving his 12-year-old daughter to school. If I say something that makes either one of them embarrassed, then I think it's a mistake. Others don't seem to feel that way. I think shock value wears off after a while and time... has proven that."

Howard Stern's imminent arrival at classic rock KLSX doesn't seem to (Continued on page 15)



**Pork Predator.** The latest variation of KSHE St. Louis' pig mascot "Sweetmeat" is the half Cyborg/half pork "Ter-Meat-Ator." Staffers say the new mascot's mission is to "seek out and destroy the inferior, wimpy music radio stations."

## Computer Capers: Preventing Sabotage Stations Can Take Steps To Protect Programming

■ BY PHYLLIS STARK

NEW YORK—Two weeks ago, KOY-FM (Y95) Phoenix GM Nancy Reynolds told the local paper that her former PD, Rick Thomas, had "sabotaged" Y95's computer programming software before he left for the PD job at XHTZ San Diego, something Thomas subsequently denied.

While such incidents are rare, managers at the two major programming software companies say they do happen occasionally. By taking certain precautions, however, managers can prevent these incidents from crippling their stations.

Both the Scarsdale, N.Y.-based Radio Computing Services, and the Birmingham, Ala.-based Tapscan include certain security measures in their music scheduling packages. RCS' Selector, which claims about 1,700 radio clients worldwide, and Tapscan's MusicScan, which claims about 500 clients worldwide, both require passwords. Both allow users to limit the access of certain individuals to certain parts of the system. For example, several people could have passwords that authorize them to print logs only, but not make changes in the system. Both have built-in systems to prevent the software from being installed at another station.

Sabotaging these systems could be accomplished in a number of ways. A PD might delete titles or reactivate old ones, delete an entire music category, or change or delete clocks and coding rules. Such changes could radically alter the sound of the station, or at least take hours worth of work to repair. One major-market PD, for example, claims some of his friends have "time bomb" categories in their music scheduling systems—categories that will automatically start scheduling unauthorized records if they ever leave the station and aren't there to delete them.

Even people without access to the programming system could do some damage if they were computer savvy enough to get into the computer's disc operating system subdirectories and delete the programming files.

In the Phoenix situation, Thomas

allegedly changed 10%-15% of the playlist. Deleted titles came back into rotation while some of the station's biggest currents were deleted. And Reynolds claimed Thomas was the only person at Y95 who knew the password.

But RCS GM Lee Facto, whose Selector system was in use at Y95, says if the problem was only the password, it could have been easily fixed with a call to the RCS emergency number. "A quick phone call to us would have allowed them to bypass that," he says. "As long as we were satisfied that we were talking to [the GM or] a responsible person we would [help them]. We are very capable of dealing with any kind of emergency."

The biggest problems can occur when the PD is the administrator of the security system—and the person who wishes to sabotage it. "Our system and most other systems provide

for security," Facto says, "but if the primary person in charge of security is the one who is going to sabotage the system, upper management should [take charge]."

But since sabotage is a rare occurrence, it is probably neither necessary nor realistic to expect a GM to administer the system in most cases. The better solution stressed by both Facto and his MusicScan counterpart Mark Schreiber is to back up the system on disc frequently. "PDs, MDs, and even GMs need to know that the most important thing to know in working the system is backup," says Schreiber.

Since most programmers make daily music changes, Schreiber suggests having five discettes, one labeled for each day of the week, and backing up the system daily. That way, he says, if sabotage occurs, or if there is a computer problem, the information is (Continued on page 27)

## Top 40, Urban Outlets Going 'Stopless' With New Liner

■ BY SEAN ROSS

NEW YORK—Seven months after its inception as an MTV liner, the phrase "Stopless Music" seems, well, hard to stop at top 40 and urban radio—even though MTV is no longer using it.

Drive across Southern California and you'll hear about "stopless music" on KKLQ (Q106) San Diego, KPWR (Power 106) Los Angeles, KGGI Riverside, and KPSI-FM Palm Springs. WIOQ (Q102) Philadelphia plays stopless music. So does rival WEGX (Eagle 106). WHTZ (Z100) New York even has a variant now, talking about "zero-stop" instead of "nonstop" music sweeps.

Consultant Jerry Clifton uses the new "S word" at several of his top 40 and urban clients, including KGGI, WHTZ Detroit, and KBXX Houston. WHTZ's current convertible giveaway, for instance, is the "stopless topless summer free ride." Instead of the "96.3 days of summer" that many stations refer to, WHTZ is plugging the "stopless summer of 96.3." Its music sweeps are "stopless jams."

That Clifton stations would pick up on "stopless music" is significant. As far back as 1988, Clifton was complaining that "continuous music"—the phrase his clients had popularized in the late '70s and early '80s—had been devalued by overuse. At that

time, Clifton wondered when something would come along to replace "continuous music."

That is why WVIC Lansing, Mich., PD Kevin Robinson speaks for many of the PDs using "stopless music" when he calls it "a unique statement. It hasn't been overused like 'most music,' 'better variety,' or '10 hits in a row.' I don't think people buy into the music quantity thing anymore. It's fresh and hard to program against. It also makes people stop and say, 'What does that mean?'"

"It's just a word that cuts through the clutter," says WEGX PD Brian Philips. "The first time I heard it on MTV, I thought it was a silly word but an interesting way of saying things."

"We were using 'continuous music' before and 'stopless music' just seemed to be much hipper," says KPSI PD Bob Clark. "When you get to be my age, if you hear something you think the younger audience is going to latch on to... it's good to use."

MTV began using "stopless music" around the beginning of the year after free-lance copywriter Karen Sahlmensen submitted it as "one of 50 million titles," according to creative director Judy McGrath. "Stopless music" was used every hour at :50 for about six months.

"We were just trying to be quick (Continued on page 22)

## 'User Fee' Stumbles In Senate NAB Argues Against FCC Proposal

■ BY BILL HOLLAND

WASHINGTON, D.C.—The Senate Appropriations Subcommittee on July 9 shot down an FCC proposal for a "user fee" for broadcasters. Lawmakers apparently were swayed by National Assn. of Broadcasters arguments that it was "inappropriate" for the subcommittee to rule on "substantive issues" such as fees. Also, NAB made sure the subcommittee realized broadcasters already pony up \$42 million in "cost of regulation" fees, which go to the Department of Treasury. NAB suggested those fees be "redirected" to the FCC. The full committee was set to consider the issue July 12.

### HOUSE SHIFTS SPECTRUM

The House of Representatives on July 9 voted to reallocate a portion

of the spectrum now used by the federal government to civilian use, including possible DAB systems.

The measure, sponsored by Edward Markey, D-Mass., and John

## WASHINGTON ROUNDUP

Dingell, D-Mich., got the voice vote because lawmakers believe more spectrum will ensure more robust economic growth. But the Bush administration has already threatened to veto the bill, even if it passes the Senate, where a fight is expected as to whether spectrum should be auctioned. Bush, unlike broadcasters and other public interest groups, would like to see auctions—or else.



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## Curtain Rises On U.K. National License; Knight Upped At B100?; Fields To V100

IN THE U.S., the show-tunes format may be restricted to one AM station, **KTUN** Santa Barbara, Calif. But in the U.K., **First National Radio** has been granted the first ever national commercial license for an all-show-tunes format to be known on air as **FNR, The Showtime Station**. **FNR** will be on the air in about a year.

The national license, which was designated specifically for a station that did not play contemporary pop music of some stripe, will cost **FNR** approximately \$2.9 million a year for the next eight years, and will be linked to inflation. In obtaining the license, **FNR** outbid two competing applicants, classical **Classic FM** and easy-listening **UKFM**.

**FNR's** chairman is former British Rail chairman **Sir Peter Parker**. Its directors include **Bob Kennedy**, founder of the U.K. equivalent of **ESPN**, and a former director of London oldies/top 40 combo **Capital Radio**. U.K. broadcast chain **Chiltern Radio** will operate **FNR**.

### TWO STATIONS BELOW LINE

Two Spanish stations, **KCLB** Palm Springs, Calif., and **KJME** Denver, will be listed below the line in the spring Arbitron book. Ratings-distortion practices also earned both those stations cover and page 5B notices and tape flags.

According to *The Hollywood Reporter*, **Capital Cities/ABC** has been ordered to pay \$18.5 million

in damages to **Niagra Falls, N.Y.**, restaurateur **John Prozeralik** as a result of 1982 broadcasts on **WWKB** Buffalo, N.Y., and its sister TV station that linked **Prozeralik** to organized crime. **Capital Cities/ABC** plans to appeal.



by Sean Ross with  
Craig Rosen & Phyllis Stark

### PROGRAMMING: IT'S B100'S KNIGHT?

This was not yet official at press time, but, barring a major snag, long-time **AC KFMB-FM (B100)** San Diego MD **Gene Knight** should be PD of that station by the time you read this. Knight has been with the station 10 years. His last programming job was at crosstown **XETRA-FM (91X)**.

Soft **AC KMEZ** Dallas becomes the latest rock/AC convert, **KCDU (CD107.5)**, under consultant **Fred Jacobs**. No PD has been named yet. **KCDU** is using the slogan "Great Classic Rock Without The Heavy Metal." This doesn't sit well with crosstown **KZPS**, which has been us-

ing "classic rock" for four years. **Bonneville** has sent **KCDU** GM **Skip Schmidt** a cease-and-desist letter that Schmidt claims is "frivolous."

**Tony Fields**, who joined **Willis Broadcasting** several months ago as national PD and PD of urban/AC **WKSX/WMYK** Norfolk, Va., is the new operations director/morning man at similarly formatted **WBZN** Milwaukee, which will change calls to **WKKV (V100)**. Fields replaces **Karen Caruso**, who will stay on in some other capacity. No replacement has been named at **WKSX**, but former **WOFM** Norfolk GM **Jim Hunt** has been named GM for **WKSX/WMYK**.

**Bob Edwards**, former APD/p.m. driver at the old **KFMK** Houston, joins crosstown oldies **KNUZ** as PD/mornings. He replaces station veteran **Bruce Nelson**, who will pursue station ownership. Across town, country gold **KILT's** two-week "all Merle Haggard" stunt ended with the repackaging of the station as "Rodeo Country." **KILT** will now be only about 50% oldies; its music will go back to the '60s instead of the '40s.

This wasn't signed at press time, but expect top 40 **KZHT** Salt Lake City to strike a simulcast deal with oldies **KRPN**, giving it a signal in the other half of the 80-mile-long market. Also at **KZHT**, **Brent O'Brien** joins as MD from **KFTZ** Idaho Falls, Idaho, replacing **John Griffin**, who is looking for a record job and can be reached at 801-268-0782.

Morning news anchor **Don Her-**

## newslines...

**CARL GARDNER**, from **KKRZ** Portland, Ore., is named GM of **WTKI** Milwaukee. He replaces **Doug Keil**, now VP/radio & TV for **WTMJ** Inc.

**THE RING TRILOGY:** Great American's **WKLS** Atlanta and **Ring Radio's** **WCNN/WALR** have entered into a joint sales agreement in which **WKLS** will sell advertising time for the rival combo.

**STEVE SINICROPI** has been upped to executive VP for **All-Pro Broadcasting**. He remains GM of **WMVP/WLUM** Milwaukee.

**KING-AM-FM** Seattle will be sold from **King Broadcasting** to controlling shareholders **Priscilla Bullitt Collins** and **Harriet Stimson Bullitt** as part of the new corporate entity **King Radio**.

**SUPERSPOTS**, the Chicago-based marketing firm, has been acquired and re-opened by former staffers **Dave Gariano**, **Michael Harnett**, and **Jerry Bryant**.

**SCOTT BOLTZ** from **KFMZ** Columbia, Mo., is the new GM at **WLRW** Champaign, Ill., replacing **Patty Donsbach**.

**NEW RAB STATS:** Radio advertising was down 2.9% for the month of May, compared with a year ago, according to the **Radio Advertising Bureau**. For the year to date, revenues were down 3.7%.

man adds ND stripes at N/T **WCKY** Cincinnati as 23-year station veteran **Mark Neely** leaves to join the county treasurer's department. **Bill Wamsley**, morning man of co-owned **AC WWEZ**, joins **WCKY** for nights. OM **Mark Elliott** is now doing mornings for the FM... Oldies **KFRC-FM** San Francisco late-nighter **Dan Lopez** is named program manager for adult standards **KFRC (Magic 61)**, replacing PD **Harry Valentine**.

Former **WMMS** Cleveland PD **Rich Piambino** joins **PolyGram** as its Cleveland local rep... Midday host/

acting PD **Maurice Harrod** gets the official nod at urban/AC **WLOU** Louisville, Ky., replacing **Ange Canessa**... Chase Communications executive VP/programming and operations **Tom Barsanti** leaves to become senior VP/GM with Chicago-based indie promoter **Jeff McClusky**.

Suburban Pittsburgh top 40 **WSSZ** adopts a rock-leaning "classic hits" format. Former **WBQB (B101)** Fredericksburg, Va., PD **Dennis Elliott** is in-house consultant and morning man. **Jim DeCesare** from the former **WYDD** (now **WEZE-FM**) joins for afternoons. Over at album rival **WMYG**, **Kenny King** from **WAVF** Charleston, S.C., joins for middays.

Columbus, Ohio, gets a new easy-listening outlet as **WCEZ** signs on under GM **Jim Shaheen Sr.** (owner of sister station **WDLR** Delaware, Ohio) and PD **Jim Shaheen Jr.** from rival **WNCI**. **Dan Mitchell** from crosstown **WSNY** will do mornings... Classic rock **WAIA** Jacksonville, Fla., is segueing to mainstream album rock. Also, **John Casey** from former alternative outlet **WUVU** St. Augustine, Fla., joins the station for a weekend modern rock show.

Two Indianapolis radio veterans are involved with new area FMs this week. Twenty-year **WIBC** veteran **Gary Todd** is the GM/morning man at **AC WXXP (Experience 98)**, formerly **WLHN** Anderson, Ind. **Scott Todd** from **WBWB** Bloomington, Ind., is PD/middays. **David Appleford** from **WIBC** will do p.m. drive. Meanwhile, **Bill Shirk**, whose **WXLW** was an aircheckers' favorite in the early '70s, will be GM/PM/p.m. driver when **WXLW's** new adult top 40 **FM**, **Hoosier 96**, signs on this fall.

Former **WIOQ (Q102)** Philadelphia PD **Mark Driscoll** is now working out of **WPLJ (Mojo Radio)** New York on an interim basis. Also, **Mojo** late-nighter **Kim Ashleigh** lands some part-time VJ work on **MTV**, starting with some fill-in for **Martha Quinn** at the end of July.

On the consultancy front, **KKFR** Phoenix PD **Steve Smith** is working with **KSNH (Hot 105)** Merced/Modes-to, Calif., which recently went from **AC** to an adult-oriented churban format. **Pete Jones** from crosstown

(Continued on next page)

## PEOPLE: KTAR PHOENIX TRAFFIC REPORTER KILLED

N/T **KTAR** Phoenix helicopter pilot/traffic reporter **Mike Neutzman**, 50, was killed July 5 when his Robinson R-22 chopper crashed into a house in North Phoenix. Nobody was in the house at the time. **Neutzman** was last heard from three minutes before his first scheduled report of the afternoon. **Neutzman**, a retired policeman, leaves a wife and two grown sons. In happier news at **KTAR**, midday host **Pat McMahon** moves to mornings; **Chris Christian** goes to evenings.

A Salt Lake City Tribune report has sparked a county attorney's office investigation of whether **KBER** Salt Lake City morning men **Ron Harrison** & **Greg Thomas** impersonated police officers. The investigation stems from a prank call in which they told a listener they were investigating a car vandalism. **KBER** OM **John Demick** says the pair never claimed to be police officers, and that the call was taped and the victim gave permission for it to be aired.

Last year, **WANS** Greenville, S.C., PD **Bill McCown** and MD **Jeff Hayes** were charged with commission of a bomb threat and unlawful use of the phone after an incident involving rival **WMI**. **McCown**, now PD of **WMMZ** Ocala, Fla., says the state of South Carolina has finally cleared the pair of all charges.

**KLOS** Los Angeles morning heroes **Mark & Brian** won't be on TV until the fall season, but some ad agency people are already bearish on their "The Adventures Of Mark & Brian" series. New York *Newsday* reports that a panel of 12 agency people—none of whom are too fond of any new fall series—predict a 12-share for "Adventures." A 21-25 share is considered respectable.

**KLOS** swing jock **Nick Van Cleve** returns to **WYNF** Tampa, Fla., for p.m. drive as PD **Charlie Logan** comes off the air... **WEGX** Philadelphia's **Rick Rumble** joins **John Murphy** in mornings at

**KKLQ** San Diego. Across town, ex-B100 PD **Mike Novak** joins country **KSON** for swing.

Night jock **O'Neal Stevens** returns to mornings at urban/AC **WJZZ** Detroit, replacing **Gerald McBride**. This means overnighter **Cliff Coleman** is back in evenings... **AC WEAZ-FM** Philadelphia transfers overnighter **Jim Foxwell** to mornings at new easy outlet **WEAZ (Wish 560)**. **Donna Frolow**, from **WFPG-FM** Atlantic City, N.J., replaces him in overnights.

**WLUM** (Hot 102) Milwaukee late-nighter **Kelly Michaels** joins his old boss **Gregg Cassidy** in an as-yet-unspecified position at **WYZZ** (Hot 94.7) Chicago... **KKFM** Colorado Springs p.m. driver **Kelly O'Shea** replaces **Scott McKay** in afternoons at **KRFX** Denver... Part-timer **Steve Garland** is upped to overnights at oldies **KSFO/KYA** San Francisco... **Sean Caldwell** from **WDFX** Detroit joins **WEGX (Eagle 106)** Philadelphia as production director, replacing **Jon St. John**.

**Bob Jones** goes from morning news to middays at classical **WQXR** New York; **Larry Yount** stays on for evening news... **KZOK** Seattle night jock **Vic "The Dude" Bergstrand** joins **Sara Johnson** in mornings, replacing **Steve O'Neil**. **Connie Cole** from crosstown **KISW** replaces **Susan McKenzie** in middays. Swing jock **Brian Gregory** will do evenings.

**KIOG (K106)** Beaumont, Texas' **Rosie Chance** adds weekend duties at **KRBE** Houston... Top 40 **WBLI** Long Island, N.Y., a.m. driver **Rick Sommers** adds part-time work at country **WYNY** New York... Former **WIOQ (Q102)** Philadelphia overnighter **Dakota** goes to overnights at **WPGC** Washington, D.C., replacing **J.B. Washington**... Album **KTXQ (Q102)** Dallas late-nighter **Jill Savage** exits... Former **WKQI** Detroit staffer **Pete McCrae** goes to crosstown **WDFX** for part-time.

Eighteen-year Chicago Bulls sportscaster **Jim**

**Durham** is out; N/T **WMAQ** is looking for his replacement... **WSLR/WKDD** Akron, Ohio, **RSM Les Levine**—also a veteran sportscaster—goes to N/T **WERE** Cleveland as sports talk host. He replaces longtime host **Greg Brinda**.

**AC WMBX (B103.7)** Richmond, Va., taps **Slam Duncan** as MD from mornings at top 40 **WJRZ** Ocean County, N.J., replacing **Sam Reynolds**... Part-timer **Becca Goodman** is upped to MD at album **KEZO** Omaha, Neb. **Chuck Yates** will stay for nights. **Michelle Chase** from **AC KMXA** Lincoln, Neb., joins for afternoons.

At **WKCI (KC101)** New Haven, Conn., night jock **Kelly Nash** is upped to middays, replacing **Susan Saks**. **Jimmy Jam** from **WHXT (Hot 99.9)** Allentown, Pa., replaces him in nights. Also, **KC101** over-nighter **Paul DeFrancisco** is out and can be reached at 203-628-6944... **WGOR** Lansing, Mich., night jock **Joe Bahama** goes to rival **WVIC** for nights.

At **AC WAJI** Fort Wayne, Ind., **Tracy Thompson** joins for part-time from crosstown top 40 **WDJB (B106)**. **Kent Kramer** from rival **WMEE** also joins for P/T... **Kelly Campbell** leaves the assistant MD slot at album **KXRX** Seattle and is looking to relocate to Montana. Call 206-768-1359.

Former **WMXC** Charlotte, N.C., night jock **Arroe Collins** goes to the same shift at oldies rival **WWMG**. **Michael St. John** goes to overnights. Another former **WMXC'er**, **Rich Harris**, is doing weekends at crosstown top 40 **WCKZ (Kiss 102)** and can be reached at 704-545-1667. Ex-**WMXC** morning man **Chuck Boozer** is also still looking; he's at 704-847-9036. In other want-ad-type news, former **WXXL (XL106.7)** Orlando, Fla., PD **Steve Kelly** (*Billboard*, July 13) is looking for another PD job in any format; call 407-695-5553... Country **WZZK** Birmingham, Ala., is looking for a midday person and possible MD. T&R to PD **Jim Tice**.

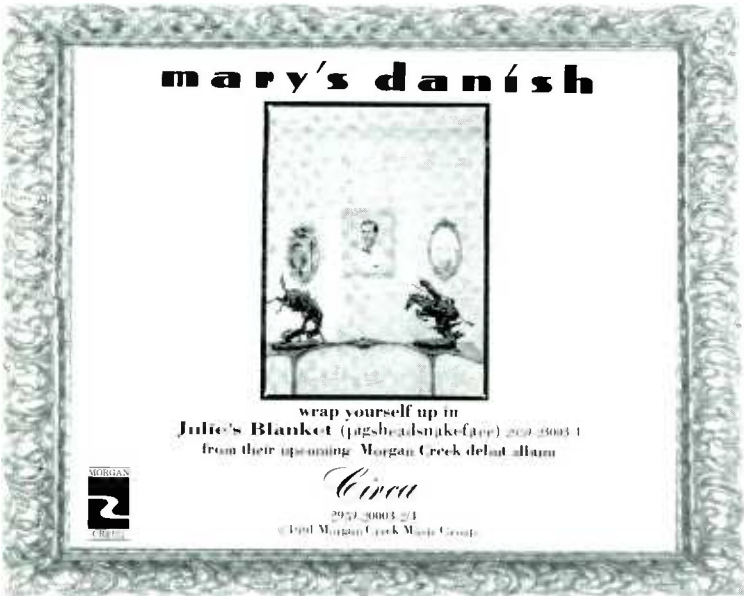


# SPRING '91 ARBITRONS

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| Call                      | Format       | Su<br>'90 | Fa<br>'90 | W<br>'91 | Sp<br>'91 | Call                                | Format       | Su<br>'90 | Fa<br>'90 | W<br>'91 | Sp<br>'91 |
|---------------------------|--------------|-----------|-----------|----------|-----------|-------------------------------------|--------------|-----------|-----------|----------|-----------|
| NEW YORK—(1)              |              |           |           |          |           |                                     |              |           |           |          |           |
| WCBS-FM                   | oldies       | 5.1       | 5.0       | 5.0      | 5.2       | KFI                                 | N/T          | —         | 2.6       | 4.7      | 3.3       |
| WRKS                      | urban        | 5.5       | 5.6       | 5.8      | 5.1       | KODJ                                | oldies       | —         | 2.5       | 2.3      | 3.2       |
| WPAT-AM-FM                | easy         | 4.4       | 5.7       | 5.0      | 4.9       | KPWR                                | top 40/dance | —         | 2.8       | 2.8      | 3.2       |
| WLTW                      | AC           | 5.1       | 5.1       | 5.0      | 4.8       | KKEZ                                | oldies       | —         | 2.6       | 2.0      | 3.1       |
| WOR                       | N/T          | 4.0       | 3.9       | 4.3      | 4.6       | KNX                                 | N/T          | —         | 3.9       | 6.0      | 2.5       |
| WINS                      | N/T          | 4.4       | 4.4       | 5.7      | 4.3       | KQLZ                                | album        | —         | 4.9       | 3.3      | 2.5       |
| WNSR                      | AC           | 3.7       | 3.5       | 4.2      | 4.2       | KFWB                                | N/T          | —         | 2.0       | 4.8      | 2.4       |
| WQHT                      | top 40/dance | 4.2       | 4.1       | 3.7      | 4.0       | KTNQ                                | Spanish      | —         | 1.5       | 1.7      | 2.1       |
| WBLS                      | urban        | 3.7       | 4.0       | 4.1      | 3.8       | KEZY                                | top 40       | —         | 1.2       | 1.3      | 2.0       |
| WHTZ                      | top 40       | 4.8       | 4.7       | 3.6      | 3.6       | KKGO                                | classical    | —         | 2.0       | 1.5      | 1.8       |
| WCBS                      | N/T          | 3.6       | 3.6       | 4.4      | 3.4       | KLVE                                | Spanish      | —         | 1.7       | 1.6      | 1.7       |
| WXRK                      | cls rock     | 3.3       | 3.5       | 3.2      | 3.3       | KNAC                                | album        | —         | 1.3       | 1.4      | 1.7       |
| WYNY                      | country      | 2.5       | 2.7       | 2.5      | 3.3       | KZLA                                | country      | —         | 2.5       | 1.8      | 1.3       |
| WNEW-FM                   | album        | 4.1       | 3.2       | 2.8      | 3.1       | KKBT                                | urban        | —         | 1.9       | 1.4      | 1.2       |
| WFAN                      | N/T          | 3.1       | 2.7       | 2.3      | 2.9       | KSKQ-FM                             | Spanish      | —         | .8        | 1.3      | 1.2       |
| WABC                      | N/T          | 2.6       | 3.4       | 2.6      | 2.7       | RIVERSIDE, CALIF.—(32)              |              |           |           |          |           |
| WQCD                      | adult alt    | 2.1       | 2.0       | 2.3      | 2.4       | KGGI                                | top 40       | 8.8       | 7.5       | 6.7      | 9.3       |
| WPLJ                      | top 40       | 2.5       | 2.2       | 2.0      | 2.2       | KFRG                                | country      | 6.2       | 7.6       | 6.8      | 8.3       |
| WNEW                      | adult std    | 1.9       | 1.8       | 1.7      | 2.1       | KFI                                 | N/T          | 4.3       | 5.3       | 5.6      | 5.7       |
| WSKQ-FM                   | Spanish      | 2.2       | 1.6       | 2.1      | 1.9       | KLOS                                | album        | 6.3       | 4.7       | 5.0      | 5.1       |
| WADO                      | Spanish      | 1.9       | 1.6       | 2.2      | 1.8       | KOST                                | AC           | 5.4       | 6.0       | 4.9      | 5.0       |
| WLIB                      | N/T          | 1.5       | 1.5       | 1.5      | 1.6       | KDUO                                | easy         | 8.1       | 7.0       | 6.5      | 4.5       |
| WQXR-AM-FM                | classical    | 1.4       | 1.5       | 1.3      | 1.6       | KRTH                                | oldies       | 2.9       | 3.8       | 4.4      | 4.0       |
| WNCN                      | classical    | 1.3       | 1.4       | 1.5      | 1.3       | KCAL-FM                             | album        | 3.4       | 3.5       | 3.1      | 3.5       |
| WSKQ                      | Spanish      | 1.7       | 1.5       | 1.3      | 1.3       | KKBT                                | urban        | 1.3       | 1.1       | 1.7      | 3.1       |
| WALK-AM-FM                | AC           | 1.1       | 1.2       | .9       | 1.1       | KNX                                 | N/T          | 1.7       | 2.4       | 4.5      | 2.8       |
| WKDM                      | Spanish      | 1.0       | 1.0       | .8       | 1.0       | KIIS-AM-FM                          | top 40       | 3.2       | 4.0       | 2.8      | 2.5       |
| LOS ANGELES—(2)           |              |           |           |          |           |                                     |              |           |           |          |           |
| KOST                      | AC           | 6.6       | 5.5       | 5.7      | 6.1       | KKCC                                | country      | 2.0       | 2.6       | 1.6      | 2.3       |
| KABC                      | N/T          | 4.9       | 4.3       | 4.3      | 5.1       | KBIG                                | AC           | 2.5       | 1.6       | 1.5      | 2.1       |
| KIIS-AM-FM                | top 40       | 5.0       | 5.1       | 4.7      | 4.7       | KODJ                                | oldies       | 2.2       | 2.2       | 1.7      | 1.9       |
| KLOS                      | album        | 4.1       | 4.6       | 4.0      | 4.5       | KROQ                                | modern       | 2.5       | 1.8       | 1.7      | 1.9       |
| KBIG                      | AC           | 3.5       | 3.8       | 3.5      | 4.1       | KRSO                                | adult std    | 1.4       | 1.2       | 1.5      | 1.9       |
| KKBT                      | urban        | 3.0       | 3.5       | 3.6      | 4.0       | KTWV                                | adult alt    | 2.4       | 1.3       | 1.8      | 1.7       |
| KRTH                      | oldies       | 2.4       | 1.9       | 2.8      | 3.6       | KABC                                | N/T          | .9        | 1.2       | 1.2      | 1.6       |
| KPWR                      | top 40/dance | 4.3       | 4.5       | 3.5      | 3.4       | KQLZ                                | album        | 3.5       | 4.6       | 4.0      | 1.6       |
| KWKW                      | Spanish      | 3.6       | 3.3       | 3.1      | 3.4       | KWRP                                | easy         | —         | 6         | 1.0      | 1.6       |
| KFWB                      | N/T          | 3.1       | 2.9       | 4.3      | 3.1       | KCAL                                | Spanish      | 1.9       | 1.7       | 1.6      | 1.5       |
| KROQ                      | modern       | 3.4       | 3.2       | 2.9      | 3.1       | KMPC                                | adult std    | 1.2       | 1.6       | .8       | 1.4       |
| KKEZ                      | oldies       | 2.9       | 3.0       | 3.2      | 3.0       | KOLA                                | oldies       | .8        | 1.0       | 1.1      | 1.4       |
| KLTX                      | cls rock     | 2.3       | 2.2       | 2.1      | 2.8       | KDIF                                | Spanish      | 1.2       | 1.1       | .8       | 1.3       |
| KLVE                      | Spanish      | 2.8       | 2.7       | 3.1      | 2.8       | KLAC                                | country      | .6        | .7        | 1.1      | 1.1       |
| KTWV                      | adult alt    | 3.0       | 3.0       | 2.9      | 2.8       | MONMOUTH-OCEAN, N.J.—(44)           |              |           |           |          |           |
| KNX                       | N/T          | 2.6       | 3.2       | 4.0      | 2.7       | WXXW                                | oldies       | —         | 4.0       | —        | 5.4       |
| KTNQ                      | Spanish      | 2.3       | 2.3       | 2.7      | 2.7       | WXRK                                | cls rock     | —         | 5.7       | —        | 5.2       |
| KMPC                      | adult std    | 2.5       | 2.8       | 2.4      | 2.6       | WADB                                | easy         | —         | 5.5       | —        | 5.1       |
| KFI                       | N/T          | 1.7       | 1.9       | 2.4      | 2.3       | WOR                                 | N/T          | —         | 3.3       | —        | 5.1       |
| KQLZ                      | album        | 3.5       | 2.7       | 3.0      | 2.0       | WOBM-FM                             | AC           | —         | 5.6       | —        | 4.5       |
| KALI                      | Spanish      | 1.0       | 1.7       | 1.2      | 1.9       | WYNY                                | country      | —         | 2.9       | —        | 4.5       |
| KODJ                      | oldies       | 2.3       | 1.7       | 1.6      | 1.9       | WNEW-FM                             | album        | —         | 5.8       | —        | 4.2       |
| KKJJ                      | Spanish      | 1.7       | 2.5       | 2.3      | 1.7       | WPAT-AM-FM                          | easy         | —         | 5.7       | —        | 4.1       |
| KZLA                      | country      | 1.6       | 2.5       | 2.8      | 1.6       | WABC                                | N/T          | —         | 2.3       | —        | 4.0       |
| KKGO                      | classical    | 1.4       | 1.3       | 1.3      | 1.4       | WPLJ                                | top 40       | —         | 3.1       | —        | 4.0       |
| KJLH                      | urban        | 1.1       | .9        | 1.1      | 1.3       | WJZZ                                | top 40       | —         | 2.9       | —        | 3.9       |
| KLAC                      | country      | .9        | .9        | .8       | 1.1       | WCBS                                | N/T          | —         | 3.2       | —        | 3.5       |
| KRLA                      | oldies       | 1.0       | .8        | .6       | 1.1       | WJLK-FM                             | AC           | —         | 3.4       | —        | 3.1       |
| KGFJ                      | urban        | .7        | 1.0       | .6       | 1.0       | WCBS-FM                             | oldies       | —         | 2.9       | —        | 2.8       |
| KSKQ                      | Spanish      | 1.2       | 1.2       | 1.1      | 1.0       | WFAN                                | N/T          | —         | 3.3       | —        | 2.8       |
| CHICAGO—(3)               |              |           |           |          |           |                                     |              |           |           |          |           |
| WGN                       | N/T          | 8.2       | 9.3       | 7.8      | 8.2       | WHTZ                                | top 40       | —         | 3.6       | —        | 2.7       |
| WGCI-FM                   | urban        | 7.9       | 7.2       | 7.4      | 6.6       | WMMR                                | album        | —         | 1.6       | —        | 2.3       |
| WBBM-FM                   | top 40       | 5.2       | 6.2       | 6.9      | 5.8       | WNSR                                | AC           | —         | 1.6       | —        | 2.2       |
| WVAZ                      | urban        | 4.4       | 4.5       | 4.8      | 4.3       | WNEW                                | adult std    | —         | 1.8       | —        | 2.1       |
| WBBM                      | N/T          | 4.1       | 4.4       | 5.2      | 3.9       | WZVU                                | AC           | —         | 3.7       | —        | 2.1       |
| WLIT                      | AC           | 2.6       | 3.2       | 3.5      | 3.9       | WLTW                                | AC           | —         | 2.6       | —        | 1.9       |
| WWBZ                      | album        | 1.8       | 1.4       | 1.4      | 3.9       | WQHT                                | top 40/dance | —         | 1.5       | —        | 1.9       |
| WJJD                      | adult std    | 3.1       | 3.7       | 2.4      | 3.6       | WQCD                                | adult alt    | —         | 1.0       | —        | 1.5       |
| WLUP-FM                   | album        | 4.8       | 4.2       | 3.5      | 3.6       | WHTG-FM                             | modern       | —         | .8        | —        | 1.2       |
| WCKG                      | cls rock     | 4.8       | 4.1       | 3.9      | 3.4       | WOBM                                | country      | —         | 1.5       | —        | 1.1       |
| WJMK                      | oldies       | 3.4       | 3.1       | 2.8      | 3.4       | WRKS                                | urban        | —         | 1.0       | —        | 1.0       |
| WUSN                      | country      | 2.8       | 4.0       | 3.8      | 3.3       | BRIDGEPORT, CONN.—(94)              |              |           |           |          |           |
| WXRT                      | album        | 2.7       | 2.8       | 3.6      | 3.3       | WEZN                                | AC           | —         | 15.4      | —        | 15.6      |
| WLUP                      | N/T          | 2.1       | 2.6       | 2.7      | 3.1       | WICC                                | AC           | —         | 13.4      | —        | 12.9      |
| WNIA                      | adult alt    | 3.2       | 2.3       | 2.3      | 3.1       | WKCI                                | top 40       | —         | 9.6       | —        | 10.0      |
| WKQX                      | AC           | 3.2       | 2.8       | 2.8      | 2.8       | WEBC                                | AC           | —         | 8.0       | —        | 8.8       |
| WTMX                      | AC           | 2.6       | 2.9       | 2.5      | 2.8       | WPLR                                | album        | —         | 6.1       | —        | 6.0       |
| WMAQ                      | N/T          | 2.4       | 2.7       | 4.5      | 2.5       | WFAN                                | N/T          | —         | 3.7       | —        | 4.0       |
| WPNT-FM                   | AC           | 2.6       | 2.7       | 1.3      | 2.5       | WCBS                                | N/T          | —         | 2.7       | —        | 3.2       |
| WLS                       | N/T          | 2.3       | 2.2       | 2.5      | 1.8       | WEFX                                | cls rock     | —         | 3.4       | —        | 2.9       |
| WNIB                      | classical    | 1.9       | 1.2       | 1.4      | 1.8       | WRKS                                | urban        | —         | 2.1       | —        | 2.2       |
| WOJO                      | Spanish      | 1.5       | 1.4       | 1.1      | 1.6       | WABC                                | N/T          | —         | 1.6       | —        | 2.1       |
| WYTZ                      | top 40       | 2.6       | 2.1       | 1.6      | 1.3       | WQHT                                | top 40/dance | —         | 2.8       | —        | 2.1       |
| WFMT                      | classical    | 1.4       | .9        | 1.5      | 1.1       | WYVZ                                | country      | —         | .7        | —        | 1.8       |
| WJPC-AM-FM                | urban        | .6        | .4        | .5       | 1.0       | WOR                                 | N/T          | —         | 1.5       | —        | 1.6       |
| NASSAU-SUFFOLK, N.Y.—(13) |              |           |           |          |           |                                     |              |           |           |          |           |
| WALK-AM-FM                | AC           | 6.6       | 7.2       | 5.3      | 7.1       | WRKI                                | album        | —         | 1.0       | —        | 1.5       |
| WCBS-FM                   | oldies       | 4.5       | 5.0       | 5.8      | 5.4       | WYNY                                | country      | —         | 1.6       | —        | 1.0       |
| WBLI                      | top 40       | 4.9       | 4.4       | 5.6      | 5.1       | MORRISTOWN, N.J.—(99)               |              |           |           |          |           |
| WBAB-FM                   | album        | 5.2       | 4.5       | 3.9      | 4.7       | WPAT-AM-FM                          | easy         | —         | 7.1       | —        | 8.7       |
| WHTZ                      | top 40       | 4.7       | 4.9       | 3.9      | 4.2       | WNSR                                | AC           | —         | 6.3       | —        | 8.0       |
| WCBS                      | N/T          | 3.8       | 3.5       | 4.9      | 4.1       | WYNY                                | country      | —         | 4.2       | —        | 7.0       |
| WOR                       | N/T          | 3.7       | 3.7       | 3.8      | 3.8       | WXRK                                | cls rock     | —         | 7.8       | —        | 6.5       |
| WNSR                      | AC           | 3.5       | 3.4       | 3.2      | 3.6       | WNEW-FM                             | album        | —         | 5.9       | —        | 6.4       |
| WXRK                      | cls rock     | 3.7       | 4.3       | 2.9      | 3.5       | WCBS-FM                             | oldies       | —         | 4.5       | —        | 5.9       |
| WFAN                      | N/T          | 3.5       | 3.3       | 2.5      | 3.2       | WHTZ                                | top 40       | —         | 6.3       | —        | 5.0       |
| WLTW                      | AC           | 2.6       | 2.9       | 3.3      | 3.2       | WDHA                                | album        | —         | 4.8       | —        | 4.3       |
| WYNY                      | country      | 2.4       | 3.5       | 3.2      | 3.2       | WLTW                                | AC           | —         | 5.0       | —        | 4.2       |
| WHLI                      | adult std    | 3.9       | 2.2       | 3.4      | 3.1       | WOR                                 | N/T          | —         | 4.7       | —        | 4.2       |
| WKYJ                      | AC           | 2.6       | 3.0       | 2.4      | 3.1       | WABC                                | N/T          | —         | 4.1       | —        | 3.7       |
| WQHT                      | top 40/dance | 3.8       | 3.4       | 2.6      | 3.1       | WPLJ                                | top 40       | —         | 3.3       | —        | 3.5       |
| WPAT-AM-FM                | easy         | 2.6       | 2.8       | 3.5      | 2.8       | WFAN                                | N/T          | —         | 3.0       | —        | 3.2       |
| WABC                      | N/T          | 2.6       | 3.5       | 2.3      | 2.7       | WQHT                                | top 40/dance | —         | 2.6       | —        | 2.8       |
| WCTO                      | AC           | 2.6       | 1.8       | 2.1      | 2.6       | WCBS                                | N/T          | —         | 1.8       | —        | 2.3       |
| WNEW-FM                   | album        | 3.6       | 4.0       | 3.1      | 2.5       | WQCD                                | adult alt    | —         | 1.5       | —        | 2.3       |
| WDRE                      | modern       | 2.0       | 1.9       | 2.0      | 2.3       | WQXR-AM-FM                          | classical    | —         | 1.2       | —        | 1.8       |
| WGSM                      | adult std    | 1.4       | 2.6       | 2.6      | 2.1       | WXMC                                | adult std    | —         | 4.7       | —        | 1.7       |
| WINS                      | N/T          | 2.6       | 2.4       | 4.7      | 2.1       | WNCN                                | classical    | —         | 2.0       | —        | 1.2       |
| WRKS                      | urban        | 2.4       | 1.8       | 2.1      | 2.1       | WNEW                                | adult std    | —         | 2.3       | —        | 1.2       |
| WPLJ                      | top 40       | 2.2       | 2.1       | 1.9      | 1.8       | WFME                                | religious    | —         | —         | —        | 1.0       |
| WQCD                      | adult alt    | 1.3       | 1.8       | 1.5      | 1.7       | ORANGE COUNTY, CALIF.—(19)          |              |           |           |          |           |
| WBLS                      | urban        | 1.0       | 1.3       | 1.6      | 1.5       | KOST                                | AC           | —         | 5.7       | 5.8      | 7.9       |
| WEZN                      | AC           | 1.4       | 1.4       | .9       | 1.5       | KLOS                                | album        | —         | 7.9       | 5.6      | 6.2       |
| WNCN                      | classical    | .9        | .9        | 1.3      | 1.4       | KBIG                                | AC           | —         | 4.6       | 4.1      | 5.8       |
| WQXR-AM-FM                | classical    | 1.4       | 1.0       | .8       | 1.2       | KABC                                | N/T          | —         | 4.4       | 4.7      | 5.4       |
| BRIDGEPORT, CONN.—(94)    |              |           |           |          |           |                                     |              |           |           |          |           |
| WEZN                      | AC           | —         | 15.4      | —        | 15.6      | KIIS-AM-FM                          | top 40       | —         | 5.7       | 5.1      | 5.2       |
| WICC                      | AC           | —         | 13.4      | —        | 12.9      | KROQ                                | modern       | —         | 3.9       | 4.5      | 4.7       |
| WKCI                      | top 40       | —         | 9.6       | —        | 10.0      | KRTH                                | oldies       | —         | 2.2       | 2.8      | 4.2       |
| WEBC                      | AC           | —         | 8.0       | —        | 8.8       | KLTX                                | cls rock     | —         | 3.0       | 2.7      | 4.1       |
| WPLR                      | album        | —         | 6.1       | —        | 6.0       | KTWV                                | adult alt    | —         | 3.9       | 3.7      | 3.9       |
| WFAN                      | N/T          | —         | 3.7       | —        | 4.0       | KMPC                                | adult std    | —         | 3.4       | 3.0      | 3.4       |
| WCBS                      | N/T          | —         | 2.7       | —        | 3.2       | THE ONE THAT WANTS TO HEAR FROM YOU |              |           |           |          |           |
| WEFX                      | cls rock     | —         | 3.4       | —        | 2.9       | BILLBOARD RADIO                     |              |           |           |          |           |
| WRKS                      | urban        | —         | 2.1       | —        | 2.2       | 212-536-5028                        |              |           |           |          |           |
| WABC                      | N/T          | —         | 1.6       | —        | 2.1       |                                     |              |           |           |          |           |
| WQHT                      | top          |           |           |          |           |                                     |              |           |           |          |           |





RICK DEES  
(Continued from preceding page)

tunity to host it himself. "There are still so many top 40 stations, and top 40 will always be the big hits and will also reflect a little bit of what is going on in American music."

As for the future, don't expect Dees to grow out of top 40 along with some of the audience. "God, I hope not," he says. "I like what happened with Dick Clark. I enjoy putting shows together and studying demos, but I want to do a show that appeals to young people. There is plenty of time to get old. If you try to forget what's happening with new music, that's a sign you're getting older. I enjoy keeping up with everything that is new and fresh."

**BILLBOARD RADIO**  
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NOTES FROM THE UNDERGROUND.



MARBLE



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SLATE



MODERN ROCK

BILLBOARD SPOTLIGHTS MODERN ROCK.

ISSUE DATE: SEPTEMBER 7  
AD CLOSE: AUGUST 13

Billboard introduces its first Modern Rock Spotlight. With alternative bands crossing over in phenomenal numbers, Billboard takes a close look at this cutting-edge music, its challenges and its opportunities. Help your alternative artists/bands move mountains! Make sure to advertise them in Billboard's Modern Rock Spotlight.

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Billboard® FOR WEEK ENDING JULY 20, 1991

| Modern Rock Tracks™ |           |           |               |   | COMPILED FROM COMMERCIAL AND COLLEGE RADIO AIRPLAY REPORTS.  |  |
|---------------------|-----------|-----------|---------------|---|--|--|
| THIS WEEK           | LAST WEEK | 2 WKS AGO | WKS. ON CHART | TITLE<br>LABEL & NUMBER/DISTRIBUTING LABEL                    | ARTIST   |  |
| 1                   | 1         | 1         | 9             | KISS THEM FOR ME<br>Geffen 7-24387                            | ★★ No. 1 ★★<br>SIOUXSIE AND THE BANSHEES<br>3 weeks at No. 1 |  |
| 2                   | 5         | 19        | 3             | RUSH<br>COLUMBIA 38-73844                                     | BIG AUDIO DYNAMITE II  |  |
| 3                   | 2         | 3         | 6             | CHOCOLATE CAKE<br>CAPITOL 44725                               | CROWDED HOUSE  |  |
| 4                   | 4         | 2         | 13            | GET THE MESSAGE<br>WARNER BROS. 2-21832                       | ELECTRONIC   |  |
| 5                   | 8         | 9         | 6             | CRAZY<br>SIRE 4-19298/WARNER BROS.                            | SEAL   |  |
| 6                   | 11        | 12        | 4             | MARBLE<br>FONTANA ALBUM CUT/MERCURY                           | HOUSE OF LOVE  |  |
| 7                   | 6         | 6         | 5             | KOZMIK<br>VIRGIN 4-98819                                      | ZIGGY MARLEY & THE MELODY MAKERS                             |  |
| 8                   | 3         | 5         | 4             | SHINY HAPPY PEOPLE<br>WARNER BROS. 4-19242                    | R.E.M.   |  |
| 9                   | 13        | 21        | 4             | SUBMARINE SONG<br>DGC ALBUM CUT                               | THE CANDY SKINS  |  |
| 10                  | 12        | 23        | 3             | WALKING DOWN MADISON<br>CHARISMA 2-96342                      | KIRSTY MACCOLL   |  |
| 11                  | 10        | 18        | 4             | PEARL<br>DEDICATED ALBUM CUT/RCA                              | CHAPTERHOUSE   |  |
| 12                  | 7         | 8         | 6             | FLOWERS IN THE RAIN<br>REPRISE ALBUM CUT                      | STRESS   |  |
| 13                  | 15        | —         | 2             | TIMELESS MELODY<br>LONDON ALBUM CUT/PLG                       | THE LA'S   |  |
| 14                  | NEW ►     | —         | 1             | UNTIL SHE COMES<br>COLUMBIA 38-73855                          | THE PSYCHEDELIC FURS   |  |
| 15                  | 16        | 15        | 3             | I FEEL SO GOOD<br>CAPITOL 15728                               | RICHARD THOMPSON   |  |
| 16                  | 22        | —         | 2             | CHORUS<br>SIRE 0-40123/REPRISE                                | ERASURE  |  |
| 17                  | 14        | 10        | 6             | WHICH WAY SHOULD I JUMP?<br>A&M ALBUM CUT                     | MILLTOWN BROTHERS  |  |
| 18                  | 24        | —         | 2             | TIGHTEN UP<br>WARNER BROS. ALBUM CUT                          | ELECTRONIC   |  |
| 19                  | 28        | 24        | 4             | GROOVY TRAIN<br>REPRISE ALBUM CUT                             | THE FARM   |  |
| 20                  | 18        | 13        | 5             | I WANNA BE A BOSS<br>Geffen 19102                             | STAN RIDGWAY   |  |
| 21                  | 21        | —         | 2             | CAUGHT IN MY SHADOW<br>POLYDOR ALBUM CUT/PLG                  | THE WONDER STUFF   |  |
| 22                  | 19        | 27        | 3             | ROCKAWAY<br>REPRISE ALBUM CUT                                 | RIC OCASEK   |  |
| 23                  | 17        | 14        | 5             | EVERYDAY SUNSHINE<br>COLUMBIA 38-73859                        | FISHBONE   |  |
| 24                  | 9         | 4         | 5             | STAND BY LOVE<br>A&M 1568                                     | SIMPLE MINDS   |  |
| 25                  | 30        | 29        | 3             | EAST EASY RIDER<br>ISLAND ALBUM CUT                           | JULIAN COPE  |  |
| 26                  | NEW ►     | —         | 1             | MAN SCARED<br>ATLANTIC ALBUM CUT                              | THE FAT LADY SINGS   |  |
| 27                  | NEW ►     | —         | 1             | HAPPY<br>COLUMBIA ALBUM CUT                                   | NED'S ATOMIC DUSTBIN   |  |
| 28                  | 27        | —         | 2             | SEX ON WHEELZ<br>WAX TRAX 7163                                | MY LIFE WITH THE THRILL KILL KULT                            |  |
| 29                  | 20        | —         | 2             | OH WELL<br>VIRGIN ALBUM CUT                                   | JOE JACKSON  |  |
| 30                  | 23        | —         | 2             | JERRY WAS A RACE CAR DRIVER<br>INTERSCOPE ALBUM CUT/EAST WEST | PRIMUS   |  |

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



# Album Rock Tracks™

| THIS WEEK  | LAST WEEK | 2 WKS AGO | WKS ON CHART | TITLE<br>LABEL & NUMBER/DISTRIBUTING LABEL                          | ARTIST  |
|--|-----------|-----------|--------------|---|---|
| COMPILED FROM NATIONAL ALBUM ROCK RADIO AIRPLAY REPORTS. |           |           |              |   |   |
| 1  | 1         | 1         | 5            | ★ ★ No. 1 ★ ★<br>LEARNING TO FLY<br>MCA 54124                       | TOM PETTY & THE HEARTBREAKERS<br>4 weeks at No. 1 |
| 2  | 3         | 3         | 7            | SMOKESTACK LIGHTNING<br>ATLANTIC ALBUM CUT                          | LYNYRD SKYNYRD 1991                               |
| 3  | 4         | 5         | 5            | THE SOUND OF YOUR VOICE<br>CHARISMA 4-98773                         | 38 SPECIAL  |
| 4  | 6         | 7         | 4            | YOU COULD BE MINE<br>Geffen 19039                                   | GUNS N' ROSES                                     |
| 5  | 5         | 4         | 5            | LOWDOWN AND DIRTY<br>ATLANTIC 4-87666                               | FOREIGNER   |
| 6  | 9         | 11        | 3            | END OF THE LINE<br>EPIC ALBUM CUT                                   | ALLMAN BROTHERS BAND                              |
| 7  | 10        | 10        | 9            | JET CITY WOMAN<br>EMI ALBUM CUT                                     | QUEENSRYCHE                                       |
| 8  | 18        | 28        | 4            | RUNAROUND<br>WARNER BROS. ALBUM CUT                                 | VAN HALEN   |
| 9  | 2         | 2         | 7            | POUNDCAKE<br>WARNER BROS. ALBUM CUT                                 | VAN HALEN   |
| 10   | 11        | 19        | 5            | HOLE HEARTED<br>A&M 1564  | EXTREME   |
| 11   | 14        | 16        | 4            | ROCKAWAY<br>REPRISE 4-19300   | RIC OCASEK  |
| 12   | 17        | 30        | 5            | SAVING MY HEART<br>ARISTA ALBUM CUT                                 | YES   |
| 13   | 15        | 15        | 4            | (EVERYTHING I DO) I DO IT FOR YOU<br>A&M 1567                       | BRYAN ADAMS                                       |
| 14   | 8         | 6         | 11           | SEEING THINGS<br>DEF AMERICAN ALBUM CUT/REPRISE                     | THE BLACK CROWES                                  |
| 15   | 7         | 8         | 10           | TEXARKANA<br>WARNER BROS. ALBUM CUT                                 | R.E.M.  |
| 16   | 13        | 14        | 6            | MONKEY BUSINESS<br>ATLANTIC 4-87673                                 | SKID ROW  |
| 17   | 16        | 17        | 4            | HEY STOOPID<br>EPIC 34-73845  | ALICE COOPER                                      |
| 18   | 12        | 9         | 16           | WIND OF CHANGE<br>MERCURY 868 180-4                                 | SCORPIONS   |
| 19   | 21        | 25        | 7            | BUILD A FIRE<br>ISLAND ALBUM CUT                                    | DRIVIN' N' CRYIN'                                 |
| 20   | 31        | 40        | 3            | ROLLIN' ON<br>CAPITOL ALBUM CUT                                     | THE DOOBIE BROTHERS                               |
| 21   | 29        | 31        | 5            | SOMETHING TO TALK ABOUT<br>CAPITOL 44724                            | BONNIE RAITT                                      |
| 22   | 19        | 12        | 16           | RIGHT HERE, RIGHT NOW<br>SBK 07345                                  | JESUS JONES                                       |
| 23   | 24        | 24        | 5            | SAY IT WITH LOVE<br>POLYDOR ALBUM CUT/PLG                           | THE MOODY BLUES                                   |
| 24   | 26        | 32        | 7            | ALL THE TIME IN THE WORLD<br>Geffen ALBUM CUT                       | JUNKYARD  |
| 25   | 25        | 26        | 6            | OH WELL<br>VIRGIN ALBUM CUT   | JOE JACKSON                                       |
| 26   | 30        | 27        | 4            | RIGHT NOW<br>WARNER BROS. ALBUM CUT                                 | VAN HALEN   |
| 27   | 32        | 39        | 3            | BUILD ME UP<br>EMI ALBUM CUT  | HUEY LEWIS & THE NEWS                             |
| 28   | 20        | 18        | 15           | MAN IN THE BOX<br>COLUMBIA 38-73851                                 | ALICE IN CHAINS                                   |
| 29   | 34        | 36        | 7            | 3 STRANGE DAYS<br>CAPITOL 44738                                     | SCHOOL OF FISH                                    |
| 30   | 37        | 47        | 3            | KISS MY LOVE GOODBYE<br>POLYDOR ALBUM CUT/PLG                       | L.A. GUNS   |
| 31   | 44        | —         | 2            | ★ ★ POWER TRACK ★ ★ ★<br>OUT IN THE COLD<br>MCA ALBUM CUT           | TOM PETTY & THE HEARTBREAKERS                     |
| 32   | NEW ▶     | 1         | 1            | ★ ★ ★ FLASHMAKER ★ ★ ★<br>ALL OF A SUDDEN<br>PYRAMID ALBUM CUT/EPIC | JOE WALSH   |
| 33   | 22        | 20        | 10           | BEEN YOUR FOOL<br>ATLANTIC ALBUM CUT                                | TATTOO RODEO                                      |
| 34   | 40        | 48        | 3            | SILVER THUNDERBIRD<br>ATLANTIC ALBUM CUT                            | MARC COHN   |
| 35   | 35        | 41        | 3            | TOP OF THE WORLD<br>WARNER BROS. ALBUM CUT                          | VAN HALEN   |
| 36   | 28        | 21        | 14           | LIFT ME UP<br>ARISTA 2218   | YES   |
| 37   | 23        | 13        | 12           | ORDINARY AVERAGE GUY<br>PYRAMID 35-73843/EPIC                       | JOE WALSH   |
| 38   | 38        | 37        | 5            | FACTS OF LIFE<br>CAPITOL ALBUM CUT                                  | BILLY SQUIER                                      |
| 39   | 27        | 22        | 9            | HANG ON ST. CHRISTOPHER<br>WARNER BROS. ALBUM CUT                   | BULLETBOYS  |
| 40   | 45        | —         | 2            | SIGN OF THE STORM<br>ELEKTRA ALBUM CUT                              | THE ERIC GALES BAND                               |
| 41   | 43        | 46        | 3            | APPLE PIE<br>ELEKTRA ALBUM CUT                                      | WHITE TRASH                                       |
| 42   | 49        | —         | 2            | SHINY HAPPY PEOPLE<br>WARNER BROS. 4-19242                          | R.E.M.  |
| 43   | 42        | 43        | 4            | STAND BY LOVE<br>A&M 1568   | SIMPLE MINDS                                      |
| 44   | NEW ▶     | 1         | 1            | GIRL MONEY<br>EAST WEST ALBUM CUT                                   | KIX   |
| 45   | NEW ▶     | 1         | 1            | POWER WINDOWS<br>JAMCO ALBUM CUT/MERCURY                            | BILLY FALCON                                      |
| 46   | NEW ▶     | 1         | 1            | SHOUT IT OUT<br>INTERSCOPE ALBUM CUT/EAST WEST                      | SLAUGHTER   |
| 47   | 48        | —         | 2            | BLIND FAITH<br>COLUMBIA 38-73598                                    | WARRANT   |
| 48   | 39        | 38        | 7            | MISS YOU IN A HEARTBEAT<br>ATLANTIC ALBUM CUT                       | THE LAW   |
| 49   | 36        | 33        | 15           | DIRTY LOVE<br>Geffen 19026  | THUNDER   |
| 50   | 41        | 35        | 16           | WALKING IN MEMPHIS<br>ATLANTIC 4-87747                              | MARC COHN   |

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

## SPRING ARBITRONS

(Continued from page 3)

at a 5.1 and WCBS-FM crept ahead to a 5.2. WCBS was also No. 1 25-54 with a 7.3 share.

This is the first time WCBS-FM has been the market leader since winter '90. While WCBS-FM is usually in the high fours and low fives, it appeared to get a final-month boost from the reunion weekend, especially when you consider that AC WNSR—one of CBS-FM's adult competitors—was trending upward for the first two months, but instead ended up flat overall for the book (4.2-4.2). AC WLTW was also off slightly 5.0-4.8.

WCBS-FM was the biggest surprise among the market leaders in the first batch of spring Arbitron numbers. AC KOST Los Angeles (5.7-6.1) and N/T WGN Chicago (7.8-8.2) were where they were three months ago. Perhaps the biggest news is what did not happen. While N/T stations went down, as expected, in the postwar spring, there has not been—at least not in the first few books—the reversal in fortunes that top 40 PDs had been hoping for.

In New York, for example, despite the publicity about Scott Shannon's return to town at "Mojo Radio" WPLJ, that station was up only 2.0-2.2. WPLJ remained at a 2.1 in mornings and the station's weekly came for mornings rose only from 690,600 people to 722,400. WHTZ (Z100), which, like WPLJ, worked more mainstream pop and more early-'80s gold into its top 40 mix, was flat at a 3.6. That means New York's No. 1 top 40 was again dance outlet WQHT (Hot 97), which rose 3.7-4.0.

Top 40 WBBM-FM (B96) Chicago, one of the winter's few success stories, was off this time 6.9-5.8. Top 40 KIIS Los Angeles was flat (4.7-4.7) and rival KPWR continued to slip, 3.5-3.4. (The longtime dance outlet has already dropped the slogan "dance now" and there are rumors of other changes pending.) The best initial showing for top 40 came in smaller markets like Riverside, Calif., where KGGI—which shifted from churban to a more Hispanic approach—was up 6.7-9.3.

### THE POSTWAR ERA

So what happened to the Z100 vs. WPLJ war, proclaimed by Shannon to be "the mother of all radio battles"? Where are all the top 40 listeners? Z100 in-house consultant Randy Kabrich suggests that the Persian Gulf war was "a barrier between the '80s and '90s [that prompted] a lot of lifestyle changes. I don't see people returning to the way they were in November."

While where they went may be up for discussion, listeners did indeed leave all-news stations. While some format proponents had postulated that all-news outlets would end up with more listeners than they started with, even after the postwar slippage, most of the initial evidence shows N/T outlets slightly behind where they were six months ago. In New York, WINS is at a 4.3 vs. the fall's 4.4. WCBS is at a 3.4 vs. fall's 3.6. In Chicago, WBBM has a 3.9 vs. fall's 4.4. WMAQ, which went 2.7-4.5 in winter, is back to a 2.5.

The end of the Gulf war also meant a return to normalization for morning-drive numbers at music stations. In L.A., album KLOS was up 6.3-7.5 in mornings and 4.0-4.5 in the rest of

## RADIO

the day. KOST was up 4.6-5.2 in mornings. AC KBIG was up 2.9-3.9 in mornings and 3.5-4.1 overall, powered by a heavy outside marketing campaign.

### THE REST OF THE STORY

Other notes on the spring book: • WRKS, which was off 5.8-5.1, was one of a number of New York stations that were off the air or operating at reduced power due to antenna construction at the Empire State Building. WCBS-FM was not. On the other hand, one of the stations most severely affected by the tower work was classic rock WXRK, which actually edged forward slightly (3.2-3.3). Elsewhere in New York, country WYNY—which did only database marketing in the spring—had its best book ever (2.5-3.3).

• L.A.'s No. 2 station, behind KOST, was Dodger-powered KABC (4.3-5.1). Eighteen-month-old urban KKBT had its best book yet, 3.6-4.0. Under new PD Andy Bloom, classic rock KLSX had its best book in recent memory (2.1-2.8). KLSX is expected to get another boost when Howard Stern adds L.A. to his morning show network July 25.

• WCBS-FM was not the only oldies station with a strong spring showing. Oldies KRTH Los Angeles (see PD of the week, page 21) and rival KODJ were up 2.8-3.6 and 1.6-1.9, respectively. WJMK Chicago was up 2.8-3.4. WKXW (New Jersey 101.5) Trenton, N.J., was No. 1 not only in its own book, but also in the Monmouth-Ocean N.J. book, where it went 4.0-5.4.

• In Chicago, new hard rock outlet WWBZ (The Blaze) had its expected strong opening book, going 1.4-3.9. That puts it ahead of both classic rock WCKG (3.9-3.4) and mainstream WLUP-FM (3.5-3.6). After six months of slow growth, bright AC WPNT-FM finally began moving, 1.3-2.5, although soft AC WLIT (3.5-3.9) remained the format leader.

## COMPUTER CAPERS

(Continued from page 12)

never more than one day old.

"If files are nuked and you have a floppy disc or tape backup," Schreiber says, "you're not going to be in any trouble. It's the stations that don't have the backups that get crippled, not only if there is sabotage but also if the hard disc crashes. As long as there is a backup and more than one person has access to it, it's very hard to be crippled." Both Facto and Schreiber say if there is some question about the PD's integrity, the GM should have a copy of the backup disc.

As for the "time bomb" scenario, Schreiber says it *could* happen with MusicScan, "but I've never heard of that. Within the program, it's hard to do something really horrible."

And despite isolated incidents, Facto to downplays the danger of sabotage, calling it "a tempest in a teapot. Five years ago when we were on a rotat-in, [card] system," he says, "the PD could have done more damage by throwing some [cards] away and putting some in there that didn't belong. So, in a way, there is more security with the computer system."

**Hot Hits in Tokyo**

Week of June 30, 1991

- 1 Rush Paula Abdul
- 2 Gotto Have You Stevie Wonder
- 3 I Wanna Sex You Up Color Me Badd
- 4 The Other Side Of Summer Elvis Costello
- 5 Welcome To The Edge Billie Hughes
- 6 The Dream Is Still Alive Wilson Phillips
- 7 Fun Day Stevie Wonder
- 8 Move That Body Technologic
- 9 Gypsy Woman (She's Homeless) Crystal Waters
- 10 Everybody Plays The Fool Aaron Neville
- 11 More Than Words Extreme
- 12 Love Is A Wonderful Thing Michael Bolton
- 13 Strike It Up Black Box
- 14 Get The Message Electronic
- 15 We Are In Love Harry Connick, Jr.
- 16 Poundcake Van Halen
- 17 Monkey Business Skid Row
- 18 I Don't Wanna Cry Mariah Carey
- 19 Future Love Paradise Seal
- 20 Calypso 'Round The Clock G. Rice
- 21 Ring Ring Ring (Ha Ha Hey) De La Soul
- 22 Mona Lisa Natalie Cole
- 23 Kissing You Keith Washington
- 24 If They Say It's A Wonderful World Drop
- 25 Dream Lover Rebel Peggies
- 26 Power Of Love/Love Power Luther Vandross
- 27 Loving You Janet Kay
- 28 Baby Baby Amy Grant
- 29 It Ain't Over 'Til It's Over Lenny Kravitz
- 30 Can You Stop The Rain Peabo Bryson
- 31 You Don't Have To Go Home Tonight The Triplets
- 32 Can't Get Off The Walls Huey Lewis &
- 33 Walking In Memphis Marc Cohn
- 34 Touch Me (All Night Long) Cathy Dennis
- 35 Rico Suave Gerardo
- 36 How Can I Ease The Pain Lisa Fischer
- 37 Because I Love You Steve B
- 38 Heart Satsuneko Yukko Hara
- 39 Back To The Basics Ari
- 40 Almaz (Sweet Love) Randy Crawford
- 41 Fed Up Like A Flower Roxette
- 42 Unbelievable EMF
- 43 Here We Go C&C Music Factory
- 44 I Like The Way (The Kissing Game) Hi Five
- 45 Miracle Whitney Houston
- 46 Lift Me Up Yes
- 47 (I Wanna Give You) Devotion Nomad
- 48 Crazy Seal
- 49 Stranger Than Fiction Joe Jackson
- 50 Feel Like Change Black

Selections can be heard on "Pioneer Hot Hits 100" every Sunday 1 PM-5 PM on FM JAPAN/81.3 FM in TOKYO.

**J-WAVE 81.3FM**



# POWERPLAYLISTS™

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

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

|   |  |   |   |  |  |   |  |  |  |  |  |  |  |  |  |  |  |  |  |   |
|---|--|---|---|--|--|---|--|--|--|--|--|--|--|--|--|--|--|--|--|---|
| <div><div>PLATINUM</div><div><b>Z100</b><br/>New York<br/>P.D.: Steve Kingston</div><div><div>1</div><div>EMF, Unbelievable</div></div><div><div>2</div><div>Bryan Adams, (Everything I Do) I Do I</div></div><div><div>3</div><div>Corina, Temptation</div></div><div><div>4</div><div>Crystal Waters, Gypsy Woman (She's Home)</div></div><div><div>5</div><div>Jesus Jones, Right Here, Right Now</div></div><div><div>6</div><div>The Black Crowes, Hard To Handle</div></div><div><div>7</div><div>Color Me Badd, I Wanna Sex You Up (Fr</div></div><div><div>8</div><div>David A. Stewart Introducing Candy Du</div></div><div><div>9</div><div>Stellah, I'll Never Let You Go</div></div><div><div>10</div><div>Jonanda, Got A Love For You</div></div><div><div>11</div><div>D.J. Jazzy Jeff &amp; The Fresh Prince, S</div></div><div><div>12</div><div>UB40, Here I Am (Come And Take Me)</div></div><div><div>13</div><div>Salt-N-Pepa, Do You Want Me</div></div><div><div>14</div><div>Poison, Life Goes On</div></div><div><div>15</div><div>Tara Kemp, Piece Of My Heart</div></div><div><div>16</div><div>Michael W. Smith, Place In This World</div></div><div><div>17</div><div>Rhythm Syndicate, P.A.S.S.I.O.N.</div></div><div><div>18</div><div>3rd Bass, Pop Goes The Weasel</div></div><div><div>19</div><div>The KLF, 3 A.M. Eternal</div></div><div><div>20</div><div>Black Box, Strike It Up</div></div><div><div>21</div><div>Amy Grant, Every Heartbeat</div></div><div><div>22</div><div>Peabo Bryson, Can You Stop The Rain</div></div><div><div>23</div><div>Michael Bolton, Time, Love And Tender</div></div><div><div>24</div><div>Lenny Kravitz, It Ain't Over 'Til It'</div></div><div><div>25</div><div>R.E.M., Losing My Religion</div></div><div><div>26</div><div>Extreme, More Than Words</div></div><div><div>27</div><div>C&amp;C Music Factory, Things That Make Y</div></div><div><div>28</div><div>Paula Abdul, Promise Of A New Day</div></div><div><div>29</div><div>Scorpions, Wind Of Change</div></div><div><div>30</div><div>Cathy Dennis, Too Many Walls</div></div></div> | <div><div>KISFM 102.7</div><div>Los Angeles<br/>P.D.: Bill Richards</div><div><div>1</div><div>Lenny Kravitz, It Ain't Over 'Til It'</div></div><div><div>2</div><div>EMF, Unbelievable</div></div><div><div>3</div><div>Amy Grant, Every Heartbeat</div></div><div><div>4</div><div>Jesus Jones, Right Here, Right Now</div></div><div><div>5</div><div>Color Me Badd, I Wanna Sex You Up (Fr</div></div><div><div>6</div><div>Bryan Adams, (Everything I Do) I Do I</div></div><div><div>7</div><div>Tara Kemp, Piece Of My Heart</div></div><div><div>8</div><div>UB40, Here I Am (Come And Take Me)</div></div><div><div>9</div><div>Surface, Never Gonna Let You Down</div></div><div><div>10</div><div>Extreme, More Than Words</div></div><div><div>11</div><div>Isis, Fischer, How Can I Ease The Pain</div></div><div><div>12</div><div>Crystal Waters, Gypsy Woman (She's Ho</div></div><div><div>13</div><div>Rhythm Syndicate, P.A.S.S.I.O.N.</div></div><div><div>14</div><div>D.J. Jazzy Jeff &amp; The Fresh Prince, S</div></div><div><div>15</div><div>Corina, Temptation</div></div><div><div>16</div><div>Stereo MC's, Elevate My Mind</div></div><div><div>17</div><div>Gloria Estefan, Can't Forget You</div></div><div><div>18</div><div>Scorpions, Wind Of Change</div></div><div><div>19</div><div>Another Bad Creation, Playground</div></div><div><div>20</div><div>Luther Vandross, Power Of Love/Love P</div></div><div><div>21</div><div>Black Box, Strike It Up</div></div><div><div>22</div><div>David A. Stewart Introducing Candy Du</div></div><div><div>23</div><div>Natalie Cole, Unforgettable</div></div><div><div>24</div><div>Paula Abdul, Rush Rush</div></div><div><div>25</div><div>Simple Minds, See The Lights</div></div><div><div>26</div><div>Roxette, Fading Like A Flower (Every</div></div><div><div>27</div><div>Cathy Dennis, Too Many Walls</div></div><div><div>28</div><div>Michael Bolton, Time, Love And Tender</div></div><div><div>29</div><div>Michael W. Smith, Place In This World</div></div><div><div>30</div><div>C&amp;C Music Factory, Things That Make Y</div></div><div><div>31</div><div>Marky Mark &amp; The Funky Bunch, Good Vi</div></div><div><div>32</div><div>Seal, Crazy</div></div><div><div>33</div><div>Paula Abdul, Promise Of A New Day</div></div><div><div>34</div><div>PC Quest, Can I Call You My Girl</div></div></div> | <div><div>B94 FM</div><div>Pittsburgh<br/>P.D.: John Roberts</div><div><div>1</div><div>Paula Abdul, Rush Rush</div></div><div><div>2</div><div>Color Me Badd, I Wanna Sex You Up (Fr</div></div><div><div>3</div><div>Jesus Jones, Right Here, Right Now</div></div><div><div>4</div><div>Firehouse, Don't Treat Me Bad</div></div><div><div>5</div><div>Extreme, More Than Words</div></div><div><div>6</div><div>Queensrÿche, Silent Lucidity</div></div><div><div>7</div><div>Wilson Phillips, The Dream Is Still A</div></div><div><div>8</div><div>Mariah Carey, I Don't Wanna Cry</div></div><div><div>9</div><div>Michael W. Smith, Place In This World</div></div><div><div>10</div><div>Whitney Houston, Miracle</div></div><div><div>11</div><div>Roxette, Fading Like A Flower (Every</div></div><div><div>12</div><div>Cathy Dennis, Too Many Walls</div></div><div><div>13</div><div>Huey Lewis &amp; The News, Couple Days Of</div></div><div><div>14</div><div>Sheena Easton, What Comes Naturally</div></div><div><div>15</div><div>Luther Vandross, Power Of Love/Love P</div></div><div><div>16</div><div>The Black Crowes, Hard To Handle</div></div><div><div>17</div><div>Thunder, Dirty Love</div></div><div><div>18</div><div>Simple Minds, See The Lights</div></div><div><div>19</div><div>Tara Kemp, Piece Of My Heart</div></div><div><div>20</div><div>Rhythm Syndicate, P.A.S.S.I.O.N.</div></div><div><div>21</div><div>Bryan Adams, (Everything I Do) I Do I</div></div><div><div>22</div><div>Cher, Love And Understanding</div></div><div><div>23</div><div>Amy Grant, Every Heartbeat</div></div><div><div>24</div><div>The Escape Club, I'll Be There</div></div><div><div>25</div><div>Crystal Waters, Gypsy Woman (She's Ho</div></div><div><div>26</div><div>Daryl Braithwaite, Higher Than Hope</div></div><div><div>27</div><div>Rod Stewart, The Motown Song</div></div><div><div>28</div><div>Poison, Life Goes On</div></div><div><div>29</div><div>Robbie Nevil, Just Like You</div></div><div><div>30</div><div>Lenny Kravitz, It Ain't Over 'Til It'</div></div><div><div>31</div><div>Michael Bolton, Time, Love And Tender</div></div><div><div>32</div><div>Nelson, Only Time Will Tell</div></div><div><div>33</div><div>Alison, Perfect World</div></div><div><div>34</div><div>Paula Abdul, Promise Of A New Day</div></div><div><div>35</div><div>Marc Cohn, Walking In Memphis</div></div><div><div>36</div><div>Mariah Carey, Prisoner</div></div><div><div>37</div><div>3rd Special, The Sound Of Your Voice</div></div></div> | <div><div>MIX 107.3</div><div>Washington<br/>P.D.: Lorin Palagi</div><div><div>1</div><div>Paula Abdul, Rush Rush</div></div><div><div>2</div><div>Extreme, More Than Words</div></div><div><div>3</div><div>R.E.M., Losing My Religion</div></div><div><div>4</div><div>UB40, Here I Am (Come And Take Me)</div></div><div><div>5</div><div>Luther Vandross, Power Of Love/Love P</div></div><div><div>6</div><div>Michael W. Smith, Place In This World</div></div><div><div>7</div><div>David A. Stewart Introducing Candy Du</div></div><div><div>8</div><div>Wilson Phillips, The Dream Is Still A</div></div><div><div>9</div><div>Glenn Frey, Part Of Me, Part Of You</div></div><div><div>10</div><div>Mariah Carey, I Don't Wanna Cry</div></div><div><div>11</div><div>Amy Grant, Every Heartbeat</div></div><div><div>12</div><div>Michael Bolton, Love Is A Wonderful T</div></div><div><div>13</div><div>Rick Astley, Cry For Help</div></div><div><div>14</div><div>Lenny Kravitz, It Ain't Over 'Til It'</div></div><div><div>15</div><div>Rod Stewart, Rhythm Of My Heart</div></div><div><div>16</div><div>Bryan Adams, (Everything I Do) I Do I</div></div><div><div>17</div><div>Roxette, Fading Like A Flower (Every</div></div><div><div>18</div><div>Voices That Care, Voices That Care</div></div><div><div>19</div><div>Cher, Love And Understanding</div></div><div><div>20</div><div>Robert Palmer, Mercy Mercy Me (The Ec</div></div><div><div>21</div><div>Rod Stewart, The Motown Song</div></div><div><div>22</div><div>Londonbeat, I've Been Thinking About</div></div><div><div>23</div><div>Amy Grant, Baby Baby</div></div><div><div>24</div><div>Michael Bolton, Time, Love And Tender</div></div><div><div>25</div><div>Bonnie Raitt, Something To Talk About</div></div></div> | <div><div>95.3 FM</div><div>RADIO WHYY</div><div>Detroit<br/>P.D.: Rick Gillette</div><div><div>1</div><div>Salt-N-Pepa, Do You Want Me</div></div><div><div>2</div><div>Paula Abdul, Rush Rush</div></div><div><div>3</div><div>D.J. Jazzy Jeff &amp; The Fresh Prince, S</div></div><div><div>4</div><div>EMF, Unbelievable</div></div><div><div>5</div><div>R.E.M., Losing My Religion</div></div><div><div>6</div><div>Color Me Badd, I Wanna Sex You Up (Fr</div></div><div><div>7</div><div>Musto &amp; Bones, Dangerous On The</div></div><div><div>8</div><div>Boyz II Men, Motownphilly</div></div><div><div>9</div><div>D'zzy, Forever Amore</div></div><div><div>10</div><div>Fred Schneider, Monster</div></div><div><div>11</div><div>Jesus Jones, Right Here, Right Now</div></div><div><div>12</div><div>Stereo MC's, Elevate My Mind</div></div><div><div>13</div><div>Lenny Kravitz, It Ain't Over 'Til It'</div></div><div><div>14</div><div>The KLF, 3 A.M. Eternal</div></div><div><div>15</div><div>Natalie Cole, Unforgettable</div></div><div><div>16</div><div>Hi-Five, I Can't Wait Another Minute</div></div><div><div>17</div><div>Corina, Temptation</div></div><div><div>18</div><div>Bryan Adams, (Everything I Do) I Do I</div></div><div><div>19</div><div>3rd Bass, Pop Goes The Weasel</div></div><div><div>20</div><div>Lisa Lisa &amp; Cult Jam, Let The Beat Hi</div></div><div><div>21</div><div>David A. Stewart Introducing Candy Du</div></div><div><div>22</div><div>Heavy D. &amp; The Boyz, Now That We Foun</div></div><div><div>23</div><div>Jesse James, Shake It (Like A White</div></div><div><div>24</div><div>Rhythm Syndicate, P.A.S.S.I.O.N.</div></div><div><div>25</div><div>Tara Kemp, Piece Of My Heart</div></div><div><div>26</div><div>The Don, In There</div></div><div><div>27</div><div>Marky Mark &amp; The Funky Bunch, Good Vi</div></div><div><div>28</div><div>Seal, Crazy</div></div><div><div>29</div><div>Paula Abdul, Promise Of A New Day</div></div><div><div>30</div><div>C&amp;C Music Factory, Things That Make Y</div></div></div> | <div><div>93Q</div><div>Houston<br/>P.D.: Dene Hallam</div><div><div>1</div><div>Color Me Badd, I Wanna Sex You Up (Fr</div></div><div><div>2</div><div>Paula Abdul, Rush Rush</div></div><div><div>3</div><div>Jesus Jones, Right Here, Right Now</div></div><div><div>4</div><div>The Escape Club, I'll Be There</div></div><div><div>5</div><div>Salt-N-Pepa, Do You Want Me</div></div><div><div>6</div><div>EMF, Unbelievable</div></div><div><div>7</div><div>Kane Roberts, Does Anybody Really Fal</div></div><div><div>8</div><div>Wilson Phillips, The Dream Is Still A</div></div><div><div>9</div><div>Roxette, Fading Like A Flower (Every</div></div><div><div>10</div><div>Bryan Adams, (Everything I Do) I Do I</div></div><div><div>11</div><div>Rhythm Syndicate, P.A.S.S.I.O.N.</div></div><div><div>12</div><div>Corina, Temptation</div></div><div><div>13</div><div>Gloria Estefan, Can't Forget You</div></div><div><div>14</div><div>Lenny Kravitz, It Ain't Over 'Til It'</div></div><div><div>15</div><div>Nelson, Only Time Will Tell</div></div><div><div>16</div><div>Michael W. Smith, Place In This World</div></div><div><div>17</div><div>Extreme, More Than Words</div></div><div><div>18</div><div>Seal, Crazy</div></div><div><div>19</div><div>The La's, There She Goes</div></div><div><div>20</div><div>Paula Abdul, Promise Of A New Day</div></div><div><div>21</div><div>Erasure, Chorus</div></div><div><div>22</div><div>Timmy T., Time After Time</div></div><div><div>23</div><div>Mariah Carey, I Don't Wanna Cry</div></div><div><div>24</div><div>Amy Grant, Every Heartbeat</div></div><div><div>25</div><div>Hi-Five, I Can't Wait Another Minute</div></div><div><div>26</div><div>Scorpions, Wind Of Change</div></div><div><div>27</div><div>The Hunger, 100 Years</div></div><div><div>28</div><div>Stevie Wonder, Gotta Have You</div></div><div><div>29</div><div>Michael Bolton, Time, Love And Tender</div></div><div><div>30</div><div>Tara Kemp, Piece Of My Heart</div></div></div> | <div><div>104 KRBE</div><div>Houston<br/>P.D.: Steve Wyrostok</div><div><div>1</div><div>Jesus Jones, Right Here, Right Now</div></div><div><div>2</div><div>EMF, Unbelievable</div></div><div><div>3</div><div>Paula Abdul, Rush Rush</div></div><div><div>4</div><div>Seal, Crazy</div></div><div><div>5</div><div>Extreme, More Than Words</div></div><div><div>6</div><div>Bryan Adams, (Everything I Do) I Do I</div></div><div><div>7</div><div>Black Box, Strike It Up</div></div><div><div>8</div><div>David A. Stewart Introducing Candy Du</div></div><div><div>9</div><div>Lenny Kravitz, It Ain't Over 'Til It'</div></div><div><div>10</div><div>Mariah Carey, There's Got To Be A Way</div></div><div><div>11</div><div>Orchestral Manoeuvres In The Dark, It</div></div><div><div>12</div><div>Erasure, Chorus</div></div><div><div>13</div><div>Tommy Page, Whenever You Close Your E</div></div><div><div>14</div><div>Color Me Badd, I Wanna Sex You Up (Fr</div></div><div><div>15</div><div>R.E.M., Shiny Happy People</div></div><div><div>16</div><div>Wilson Phillips, The Dream Is Still A</div></div><div><div>17</div><div>Roxette, Fading Like A Flower (Every</div></div><div><div>18</div><div>Corina, Temptation</div></div><div><div>19</div><div>Salt-N-Pepa, Do You Want Me</div></div><div><div>20</div><div>D.J. Jazzy Jeff &amp; The Fresh Prince, S</div></div><div><div>21</div><div>Hi-Five, I Can't Wait Another Minute</div></div><div><div>22</div><div>Cher, Love And Understanding</div></div><div><div>23</div><div>Stereo MC's, Elevate My Mind</div></div><div><div>24</div><div>The La's, There She Goes</div></div><div><div>25</div><div>D'Vinny, Make Out Tonight</div></div><div><div>26</div><div>Tara Kemp, Piece Of My Heart</div></div><div><div>27</div><div>Timmy T., Time After Time</div></div><div><div>28</div><div>Amy Grant, Good For Me</div></div><div><div>29</div><div>Tito, My Body Says Yes</div></div><div><div>30</div><div>Paula Abdul, Promise Of A New Day</div></div><div><div>31</div><div>C&amp;C Music Factory, Things That Make Y</div></div><div><div>32</div><div>Firehouse, Love Of A Lifetime</div></div></div> | <div><div>94.7 FM</div><div>San Francisco<br/>P.D.: Keith Naffaly</div><div><div>1</div><div>Boyz II Men, Motownphilly</div></div><div><div>2</div><div>D.J. Jazzy Jeff &amp; The Fresh Prince, S</div></div><div><div>3</div><div>Hi-Five, I Can't Wait Another Minute</div></div><div><div>4</div><div>After 7, Nights Like This (From "The</div></div><div><div>5</div><div>Keith Washington, Kissing You</div></div><div><div>6</div><div>Ralph Tresvant, Do What I Gotta Do</div></div><div><div>7</div><div>Travis, Levert With Queen Latifah, Fo</div></div><div><div>8</div><div>Tara Kemp, Piece Of My Heart</div></div><div><div>9</div><div>Timmy T., Time After Time</div></div><div><div>10</div><div>Corina, Temptation</div></div><div><div>11</div><div>Stereo MC's, Elevate My Mind</div></div><div><div>12</div><div>Lenny Kravitz, It Ain't Over 'Til It'</div></div><div><div>13</div><div>Lisa Lisa &amp; Cult Jam, Let The Beat Hi</div></div><div><div>14</div><div>D.J. Jazzy Jeff &amp; The Fresh Prince, S</div></div><div><div>15</div><div>Heavy D. &amp; The Boyz, Now That We Foun</div></div><div><div>16</div><div>D.J. Quik, Tonight</div></div><div><div>17</div><div>The Black Crowes, Hard To Handle</div></div><div><div>18</div><div>Michael W. Smith, Place In This World</div></div><div><div>19</div><div>Color Me Badd, I Wanna Sex You Up (Fr</div></div><div><div>20</div><div>Paula Abdul, Promise Of A New Day</div></div><div><div>21</div><div>Nelson, Only Time Will Tell</div></div><div><div>22</div><div>Hi-Five, I Can't Wait Another Minute</div></div><div><div>23</div><div>D'zzy, Forever Amore</div></div><div><div>24</div><div>Seal, Crazy</div></div><div><div>25</div><div>Scorpions, Wind Of Change</div></div></div> | <div><div>KMEL JAMS</div><div>San Francisco<br/>P.D.: Keith Naffaly</div><div><div>1</div><div>Boyz II Men, Motownphilly</div></div><div><div>2</div><div>D.J. Jazzy Jeff &amp; The Fresh Prince, S</div></div><div><div>3</div><div>Hi-Five, I Can't Wait Another Minute</div></div><div><div>4</div><div>After 7, Nights Like This (From "The</div></div><div><div>5</div><div>Keith Washington, Kissing You</div></div><div><div>6</div><div>Ralph Tresvant, Do What I Gotta Do</div></div><div><div>7</div><div>Travis, Levert With Queen Latifah, Fo</div></div><div><div>8</div><div>Tara Kemp, Piece Of My Heart</div></div><div><div>9</div><div>Timmy T., Time After Time</div></div><div><div>10</div><div>Corina, Temptation</div></div><div><div>11</div><div>Stereo MC's, Elevate My Mind</div></div><div><div>12</div><div>Lenny Kravitz, It Ain't Over 'Til It'</div></div><div><div>13</div><div>Lisa Lisa &amp; Cult Jam, Let The Beat Hi</div></div><div><div>14</div><div>D.J. Jazzy Jeff &amp; The Fresh Prince, S</div></div><div><div>15</div><div>Heavy D. &amp; The Boyz, Now That We Foun</div></div><div><div>16</div><div>D.J. Quik, Tonight</div></div><div><div>17</div><div>The Black Crowes, Hard To Handle</div></div><div><div>18</div><div>Michael W. Smith, Place In This World</div></div><div><div>19</div><div>Color Me Badd, I Wanna Sex You Up (Fr</div></div><div><div>20</div><div>Paula Abdul, Promise Of A New Day</div></div><div><div>21</div><div>Nelson, Only Time Will Tell</div></div><div><div>22</div><div>Hi-Five, I Can't Wait Another Minute</div></div><div><div>23</div><div>D'zzy, Forever Amore</div></div><div><div>24</div><div>Seal, Crazy</div></div><div><div>25</div><div>Scorpions, Wind Of Change</div></div></div> | <div><div>97.1 FM</div><div>Dallas<br/>P.D.: Greg Cassidy</div><div><div>1</div><div>EMF, Unbelievable</div></div><div><div>2</div><div>Jesus Jones, Right Here, Right Now</div></div><div><div>3</div><div>Roxette, Fading Like A Flower (Every</div></div><div><div>4</div><div>Rhythm Syndicate, P.A.S.S.I.O.N.</div></div><div><div>5</div><div>After 7, Nights Like This (From "The</div></div><div><div>6</div><div>Tara Kemp, Piece Of My Heart</div></div><div><div>7</div><div>Extreme, More Than Words</div></div><div><div>8</div><div>Paula Abdul, Rush Rush</div></div><div><div>9</div><div>Musto &amp; 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# THERE HAVE ALWAYS BEEN THE "SKEPTICS"

"Stereo?.....Nobody will invest in two speakers"  
Record Exec 1961

"Go back to Liverpool, Mr. Epstein. Four-groups are out."  
Dick Rowe about the Beatles

"Man will never walk on the moon in this century"

Mark Jones Washington Post

"The singer will have to go, the BBC won't like him."  
Eric Easton about Mick Jagger

"Never happen"

"Rocky won't be a TKO"

Film Critic

"CD's will never happen"

Record Exec 1981

"Lew will never sell MCA to the Japanese."  
New York Stock Broker

"Ruth made a big mistake when he gave up pitching."

Tris Speaker 1921

"Who the hell wants to hear actors talk?"

Harry M Warner Warner Brothers Pictures 1927

"The only difference between Geffen Records and the Titanic is that the Titanic had a better band"

Patrick Goldstein of the LA Times 1985

"It won't"  
Q SOUND...It's just a gimmick and I hear it don't work"

Record Exec 1991

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**STING**

ALBUM: THE SOUL CAGES

#2 BILLBOARD. 4 MILLION WORLDWIDE



**LUTHER VANDROSS**

ALBUM: POWER OF LOVE

#1 R&B BILLBOARD. 1 MILLION WORLDWIDE



**PAULA ABDUL**

ALBUM: SPELLBOUND

#1 BILLBOARD.



**WILSON-PHILLIPS**

SINGLE: YOU'RE IN LOVE

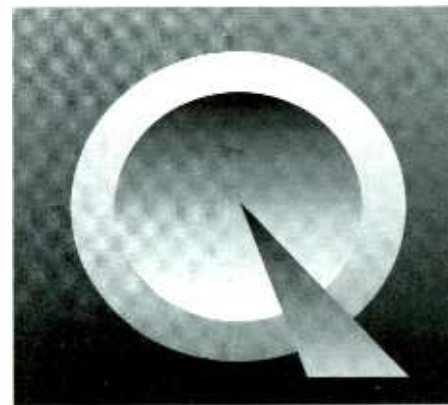
#1 BILLBOARD.



**FREDDIE JACKSON**

SINGLE: DO ME AGAIN

#1 R&B BILLBOARD.



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|     |                                       |
|-----|---------------------------------------|
| 20  | Marc Cohn, Walking In Memphis         |
| 21  | Lenny Kravitz, It Ain't Over 'Til It  |
| 22  | Cathy Dennis, Too Many Walls          |
| 23  | D.J. Jazzy Jeff & The Fresh Prince, S |
| 24  | Boyz II Men, Motownphilly             |
| 25  | Rod Stewart, The Motown Song          |
| 26  | Steele, I'll Never Let You Go         |
| 27  | Alas, Perfect World                   |
| 28  | Marky Mark & The Funky Bunch, Good Vi |
| 29  | The KLF, 3 A.M. Eternal               |
| A30 | Paula Abdul, Promise Of A New Day     |
| A31 | Michael Bolton, Time, Love And Tender |
| A32 | Seal, Crazy                           |
| A33 | Roxette, Fading Like A Flower (Every  |
| A34 | Hi-Five, I Can't Wait Another Minute  |
| EX  | Firehouse, Love Of A Lifetime         |
| A   | Eyes, Nobody Said It Was Easy         |

**96TIC-FM**

Hartford P.D.: Tom Mitchell

|     |                                       |
|-----|---------------------------------------|
| 1   | EMF, Unbelievable                     |
| 2   | Paula Abdul, Rush Rush                |
| 3   | Rhythm Syndicate, P.A.S.S.I.O.N.      |
| 4   | D.J. Jazzy Jeff & The Fresh Prince, S |
| 5   | Corina, Temptation                    |
| 6   | Tara Kemp, Piece Of My Heart          |
| 7   | Jesus Jones, Right Here, Right Now    |
| 8   | R.E.M., Losing My Religion            |
| 9   | Extreme, More Than Words              |
| 10  | David A. Stewart Introducing Candy Du |
| 11  | Luther Vandross, Power Of Love/Love P |
| 12  | Salt-N-Pepa, Do You Want Me           |
| 13  | Londonbeat, A Better Love             |
| 14  | UB40, Here I Am (Come And Take Me)    |
| 15  | Black Box, Strike It Up               |
| 16  | Surface, Never Gonna Let You Down     |
| 17  | Wilson Phillips, The Dream Is Still A |
| 18  | The KLF, 3 A.M. Eternal               |
| 19  | Lenny Kravitz, It Ain't Over 'Til It  |
| 20  | Bryan Adams, (Everything I Do) I Do I |
| 21  | Color Me Badd, I Wanna Sex You Up (Fr |
| 22  | Michael Bolton, Love Is A Wonderful T |
| 23  | Hi-Five, I Can't Wait Another Minute  |
| 24  | Boyz II Men, Motownphilly             |
| 25  | Titiyo, My Body Says Yes              |
| 26  | Lisa Lisa & Cult Jam, Let The Beat Hi |
| 27  | Another Bad Creation, Playground      |
| 28  | Gloria Estefan, Can't Forget You      |
| 29  | Bingo Boys, Borrowed Love             |
| 30  | Heavy D & The Boyz, Now That We Foun  |
| 31  | Icy Blu, Pump It (Nice An' Hard)      |
| 32  | Coro, My Fallen Angel                 |
| 33  | Cathy Dennis, Too Many Walls          |
| 34  | Rod Stewart, The Motown Song          |
| 35  | Seal, Crazy                           |
| EX  | Michael Bolton, Time, Love And Tender |
| A38 | Paula Abdul, Promise Of A New Day     |
| A39 | C&C Music Factory, Things That Make Y |
| 40  | Jomanda, Got A Love For You           |
| A   | Aaron Neville, Everybody Plays The Ro |
| EX  | Desmond Child, Love On A Rooftop      |
| EX  | Cut 'N' Move, Get Serious             |
| EX  | Marky Mark & The Funky Bunch, Good Vi |

**WKSS**

Hartford P.D.: Jefferson Ward

|    |                                       |
|----|---------------------------------------|
| 1  | Salt-N-Pepa, Do You Want Me           |
| 2  | Paula Abdul, Rush Rush                |
| 3  | Color Me Badd, I Wanna Sex You Up     |
| 4  | Corina, Temptation                    |
| 5  | D.J. Jazzy Jeff & The Fresh Prince, S |
| 6  | Keith Washington, Kissing You         |
| 7  | Lenny Kravitz, It Ain't Over 'Til It  |
| 8  | EMF, Unbelievable                     |
| 9  | Rhythm Syndicate, P.A.S.S.I.O.N.      |
| 10 | Sandee, Love Desire                   |
| 11 | Jomanda, Got A Love For You           |
| 12 | PC Quest, Can I Call You My Girl      |
| 13 | Ami Grant, Every Heartbeat            |
| 14 | Marc Cohn, Walking In Memphis         |
| 15 | David A. Stewart Introducing Candy    |
| 16 | Boyz II Men, Motownphilly             |
| 17 | UB40, Here I Am (Come And Take        |
| 18 | D-S-K, What Would We Do               |
| 19 | Coro, My Fallen Angel                 |
| 20 | Marc Cohn, Walking In Memphis         |
| 21 | Lisa Lisa & Cult Jam, Let The Beat    |
| 22 | Tara Kemp, Piece Of My Heart          |
| 23 | Jesus Jones, Right Here, Right Now    |
| 24 | Hi-Five, I Can't Wait Another Minute  |
| 25 | Cathy Dennis, Too Many Walls          |
| 26 | Rod Stewart, The Motown Song          |
| 27 | Freddie Jackson, Summer Breeze        |
| 28 | Natalie Cole, Unforgettable           |
| 29 | Heavy D & The Boyz, Now That We       |
| 30 | The KLF, 3 A.M. Eternal               |
| EX | Paula Abdul, Promise Of A New Day     |
| A  | Michael Bolton, Time, Love And        |
| A  | C&C Music Factory, Things That Make   |
| EX | Marky Mark & The Funky Bunch          |
| EX | Stevie Wonder, Gotta Have You         |
| EX | Yasmin, Wanna Dance                   |
| EX | Seal, Crazy                           |

**B104** WBSS-FM  
Baltimore's Best Hits!

Baltimore P.D.: Todd Fisher

|    |                                       |
|----|---------------------------------------|
| 1  | Color Me Badd, I Wanna Sex You Up (Fr |
| 2  | Paula Abdul, Rush Rush                |
| 3  | Michael Bolton, Love Is A Wonderful T |
| 4  | R.E.M., Losing My Religion            |
| 5  | Michael W. Smith, Place In This World |
| 6  | Bryan Adams, (Everything I Do) I Do I |
| 7  | Hi-Five, I Can't Wait Another Minute  |
| 8  | Jesus Jones, Right Here, Right Now    |
| 9  | Londonbeat, A Better Love             |
| 10 | Nelson, More Than Words               |
| 11 | Mariah Carey, I Don't Wanna Cry       |
| 12 | Lenny Kravitz, It Ain't Over 'Til It  |
| 13 | EMF, Unbelievable                     |
| 14 | Tara Kemp, Piece Of My Heart          |
| 15 | Extreme, More Than Words              |
| 16 | Wilson Phillips, The Dream Is Still A |
| 17 | The Escape Club, I'll Be There        |
| 18 | The Black Crowes, Hard To Handle      |
| 19 | Troy Newman, Love Gets Rough          |
| 20 | Cher, Love And Understanding          |
| EX | Paula Abdul, Promise Of A New Day     |
| EX | Ami Grant, Every Heartbeat            |
| EX | Corina, Temptation                    |
| EX | Roxette, Fading Like A Flower (Every  |
| EX | Rhythm Syndicate, P.A.S.S.I.O.N.      |
| EX | Black Box, Strike It Up               |

**#1**  
100.7 FM  
The Best Music Here

Miami P.D.: Frank Amadeo

|    |                                       |
|----|---------------------------------------|
| 1  | Michael W. Smith, Place In This World |
| 2  | Paula Abdul, Rush Rush                |
| 3  | EMF, Unbelievable                     |
| 4  | Bryan Adams, (Everything I Do) I Do I |
| 5  | Natalie Cole, Unforgettable           |
| 6  | UB40, Here I Am (Come And Take Me)    |
| 7  | Gloria Estefan, Can't Forget You      |
| 8  | David A. Stewart Introducing Candy Du |
| 9  | Wilson Phillips, The Dream Is Still A |
| 10 | Jesus Jones, Right Here, Right Now    |
| 11 | Marc Cohn, Walking In Memphis         |
| 12 | Rhythm Syndicate, P.A.S.S.I.O.N.      |
| 13 | Oleta Adams, Circle Of One            |
| 14 | Michael Bolton, Love Is A Wonderful T |
| 15 | Lisa Fischer, How Can I Ease The Pain |

|    |                                       |
|----|---------------------------------------|
| 16 | Luther Vandross, Power Of Love/Love P |
| 17 | Extreme, More Than Words              |
| 18 | Tara Kemp, Piece Of My Heart          |
| 19 | Cher, Love And Understanding          |
| 20 | Michael Damian, What A Price To Pay   |
| 21 | Ami Grant, Every Heartbeat            |
| 22 | Peabo Bryson, Can You Stop The Rain   |
| 23 | Keith Washington, Kissing You         |
| 24 | Roxette, Fading Like A Flower (Every  |
| 25 | Lenny Kravitz, It Ain't Over 'Til It  |
| 26 | Color Me Badd, I Wanna Sex You Up (Fr |
| 27 | Michael Bolton, Time, Love And Tender |
| 28 | Cathy Dennis, Too Many Walls          |
| 29 | Wilson Phillips, The Dream Is Still A |
| 30 | EX Rod Stewart, The Motown Song       |
| A  | Huey Lewis & The News, It Hit Me Like |
| A  | Kenny G, Theme From Dying Young       |
| A  | Paula Abdul, Promise Of A New Day     |

**POWER 90**

Miami P.D.: Bill Tanner

|    |                                       |
|----|---------------------------------------|
| 1  | Paula Abdul, Rush Rush                |
| 2  | Color Me Badd, I Wanna Sex You Up (Fr |
| 3  | Nomad, I Wanna Give You Devotion      |
| 4  | Extreme, More Than Words              |
| 5  | Crystal Waters, Gypsy Woman (She's Ho |
| 6  | Coro, My Fallen Angel                 |
| 7  | Chubb Rock, Treat 'Em Right           |
| 8  | Natalie Cole, Unforgettable           |
| 9  | EMF, Unbelievable                     |
| 10 | MVP, Do It To Me                      |
| 11 | Ami Grant, Baby Baby                  |
| 12 | D.J. Laz & Danny D, Mami El Negro     |
| 13 | Bryan Adams, (Everything I Do) I Do I |
| 14 | D'zire, Forever Amo'r                 |
| 15 | Cynthia, Break Up To Make Up          |
| 16 | Salt-N-Pepa, Do You Want Me           |
| 17 | Hi-Five, I Can't Wait Another Minute  |
| 18 | 7th Heaven, Drums Of Love             |
| 19 | Another Bad Creation, Playground      |
| 20 | Sandee, Love Desire                   |
| 21 | TKA, Louder Than Love                 |
| 22 | Hi-Five, I Like The Way (The Kissing  |
| 23 | Cathy Dennis, Too Many Walls          |
| 24 | L.L. Cool J, Wama Said Knock You Out  |
| 25 | UB40, Here I Am (Come And Take Me)    |
| 26 | C&C Music Factory, Things That Make Y |
| 27 | Lisa Fischer, How Can I Ease The Pain |
| 28 | D.J. Jazzy Jeff & The Fresh Prince, S |
| 29 | Gloria Estefan, Can't Forget You      |
| 30 | Jesus Jones, Right Here, Right Now    |
| 31 | Yo-Yo Featuring Ice Cube, You Can't P |
| 32 | Tara Kemp, Hold You Tight             |
| 33 | Daize, Don't Want To Lose Your Love   |
| 34 | Lisa Lisa & Cult Jam, Let The Beat Hi |
| 35 | EX Vicious B, Drop The Bass           |
| EX | Guns Next Door, I've Been Waiting For |
| A  | Paula Abdul, Promise Of A New Day     |
| A  | Boyz II Men, Motownphilly             |
| A  | The KLF, 3 A.M. Eternal               |
| A  | 3rd Bass, Pop Goes The Weasel         |
| A  | Mariah Carey, There's Got To Be A Way |
| EX | Tommy Page, Whenever You Close Your E |
| EX | Johnny O, I Just Wanna Get To Know Yo |
| EX | David D, I Go Crazy                   |
| EX | Tara Kemp, Piece Of My Heart          |

**POWER 93**  
The Power 93

Tampa P.D.: B.J. Harris

|     |                                       |
|-----|---------------------------------------|
| 1   | UB40, Here I Am (Come And Take Me)    |
| 2   | Tara Kemp, Piece Of My Heart          |
| 3   | Corina, Temptation                    |
| 4   | Rhythm Syndicate, P.A.S.S.I.O.N.      |
| 5   | Paula Abdul, Rush Rush                |
| 6   | Color Me Badd, I Wanna Sex You Up (Fr |
| 7   | Titiyo, My Body Says Yes              |
| 8   | Surface, Never Gonna Let You Down     |
| 9   | After 7, Nights Like This (From 'The  |
| 10  | Hi-Five, I Can't Wait Another Minute  |
| 11  | Londonbeat, A Better Love             |
| 12  | Aftershook, Going Through The Motions |
| 13  | Keith Sweat, Your Love                |
| 14  | Luther Vandross, Power Of Love/Love P |
| 15  | Heavy D & The Boyz, Now That We Foun  |
| 16  | Bingo Boys, Borrowed Love             |
| 17  | Sandee, Love Desire                   |
| 18  | D.J. Jazzy Jeff & The Fresh Prince, S |
| 19  | Ami Grant, Every Heartbeat            |
| 20  | Hi-Five, I Like The Way (The Kissing  |
| 21  | Mariah Carey, I Don't Wanna Cry       |
| 22  | Paula Abdul, Promise Of A New Day     |
| 23  | Rude Boys, Written All Over Your Face |
| 24  | Cathy Dennis, Too Many Walls          |
| 25  | Troop & Levert With Queen Latifah, Fo |
| 26  | Jesse James, Shake It (Like A White   |
| 27  | Stereo MC's, Elevate My Mind          |
| 28  | Gloria Estefan, Can't Forget You      |
| 29  | The KLF, 3 A.M. Eternal               |
| 30  | C&C Music Factory, Things That Make Y |
| 31  | David A. Stewart Introducing Candy Du |
| 32  | Stevie Wonder, Gotta Have You         |
| 33  | Jesus Jones, Right Here, Right Now    |
| 34  | Michael Bolton, Time, Love And Tender |
| 35  | Lenny Kravitz, It Ain't Over 'Til It  |
| 36  | Bryan Adams, (Everything I Do) I Do I |
| 37  | Wilson Phillips, The Dream Is Still A |
| 38  | The Escape Club, I'll Be There        |
| 39  | Lisa Lisa & Cult Jam, Let The Beat Hi |
| 40  | Peabo Bryson, Can You Stop The Rain   |
| A39 | Nikki Richards, Summer Breeze         |
| A41 | Yasmin, Wanna Dance                   |
| EX  | EMF, Unbelievable                     |

**Q103**  
TAMPA BAY

Tampa P.D.: Jay Taylor

|    |                                       |
|----|---------------------------------------|
| 1  | Paula Abdul, Rush Rush                |
| 2  | EMF, Unbelievable                     |
| 3  | Color Me Badd, I Wanna Sex You Up (Fr |
| 4  | UB40, Here I Am (Come And Take Me)    |
| 5  | Extreme, More Than Words              |
| 6  | D.J. Jazzy Jeff & The Fresh Prince, S |
| 7  | Aftershook, Going Through The Motions |
| 8  | Mariah Carey, I Don't Wanna Cry       |
| 9  | R.E.M., Losing My Religion            |
| 10 | Jesus Jones, Right Here, Right Now    |
| 11 | Corina, Temptation                    |
| 12 | Stereo MC's, Elevate My Mind          |
| 13 | Another Bad Creation, Playground      |
| 14 | Surface, Never Gonna Let You Down     |
| 15 | David A. Stewart Introducing Candy Du |
| 16 | Rhythm Syndicate, P.A.S.S.I.O.N.      |
| 17 | Ami Grant, Every Heartbeat            |
| 18 | Sandee, Love Desire                   |
| 19 | Bryan Adams, (Everything I Do) I Do I |
| 20 | Lenny Kravitz, It Ain't Over 'Til It  |
| 21 | Salt-N-Pepa, Do You Want Me           |
| 22 | Heavy D & The Boyz, Now That We Foun  |
| 23 | Tara Kemp, Piece Of My Heart          |
| 24 | Cynthia, Break Up To Make Up          |
| 25 | Hi-Five, I Can't Wait Another Minute  |
| 26 | C&C Music Factory, Things That Make Y |
| 27 | Cathy Dennis, Too Many Walls          |
| 28 | Crystal Waters, Gypsy Woman (She's Ho |
| 29 | Natalie Cole, Unforgettable           |
| 30 | Seal, Crazy                           |
| EX | Paula Abdul, Promise Of A New Day     |
| EX | Michael Bolton, Time, Love And Tender |
| EX | The Escape Club, I'll Be There        |
| EX | Gloria Estefan, Can't Forget You      |
| EX | Jesse James, Shake It (Like A White   |
| EX | Keith Washington, Kissing You         |

**WNCI 97.9**

Columbus P.D.: Dave Robbins

|   |                                    |
|---|------------------------------------|
| 1 | Extreme, More Than Words           |
| 2 | Tara Kemp, Piece Of My Heart       |
| 3 | UB40, Here I Am (Come And Take Me) |

|    |                                       |
|----|---------------------------------------|
| 4  | Ami Grant, Every Heartbeat            |
| 5  | Wilson Phillips, The Dream Is Still A |
| 6  | Michael Damian, What A Price To Pay   |
| 7  | Marc Cohn, Walking In Memphis         |
| 8  | David A. Stewart Introducing Candy Du |
| 9  | Lenny Kravitz, It Ain't Over 'Til It  |
| 10 | Michael W. Smith, Place In This World |
| 11 | Roxette, Fading Like A Flower (Every  |
| 12 | Bryan Adams, (Everything I Do) I Do I |
| 13 | Rhythm Syndicate, P.A.S.S.I.O.N.      |
| 14 | Paula Abdul, Rush Rush                |
| 15 | Cher, Love And Understanding          |
| 16 | Trippers, Sunrise                     |
| 17 | Desmond Child, Love On A Rooftop      |
| 18 | Jesus Jones, Right Here, Right Now    |
| 19 | Robbie Nevil, Just Like You           |
| 20 | Cathy Dennis, Too Many Walls          |
| 21 | Peabo Bryson, Can You Stop The Rain   |
| 22 | Rod Stewart, The Motown Song          |
| 23 | Aaron Neville, Everybody Plays The Fo |
| 24 | Michael Bolton, Time, Love And Tender |
| 25 | 38 Special, The Sound Of Your Voice   |
| 26 | R.E.M., Losing My Religion            |
| 27 | Michael Bolton, Love Is A Wonderful T |
| 28 | Huey Lewis & The News, It Hit Me Like |

**POWER 106**

Cleveland P.D.: Cat Thomas

|    |                                       |
|----|---------------------------------------|
| 1  | Color Me Badd, I Wanna Sex You Up (Fr |
| 2  | Bryan Adams, (Everything I Do) I Do I |
| 3  | Salt-N-Pepa, Do You Want Me           |
| 4  | EMF, Unbelievable                     |
| 5  | Paula Abdul, Rush Rush                |
| 6  | UB40, Here I Am (Come And Take Me)    |
| 7  | Styx, Love At First Sight             |
| 8  | Jesus Jones, Right Here, Right Now    |
| 9  | Rhythm Syndicate, P.A.S.S.I.O.N.      |
| 10 | Wilson Phillips, The Dream Is Still A |
| 11 | Ami Grant, Every Heartbeat            |
| 12 | Extreme, More Than Words              |
| 13 | Roxette, Fading Like A Flower (Every  |
| 14 | L.L. Cool J, Wama Said Knock You Out  |
| 15 | Lenny Kravitz, It Ain't Over 'Til It  |
| 16 | Gloria Estefan, Can't Forget You      |
| 17 | Desmond Child, Love On A Rooftop      |
| 18 | The Black Crowes, Hard To Handle      |
| 19 | Cher, Love And Understanding          |
| 20 | Rod Stewart, The Motown Song          |
| 21 | The KLF, 3 A.M. Eternal               |
| 22 | D.J. Jazzy Jeff & The Fresh Prince, S |
| 23 | Steelheart, I'll Never Let You Go     |
| 24 | C&C Music Factory, Things That Make Y |
| 25 | Michael Bolton, Time, Love And Tender |
| 26 | Huey Lewis & The News, It Hit Me Like |
| 27 | Paula Abdul, Promise Of A New Day     |
| 28 | After 7, Nights Like This (From 'The  |
| 29 | Firehouse, Love Of A Lifetime         |

**Q102**

Cincinnati P.D.: Dave Allen

|    |                                       |
|----|---------------------------------------|
| 1  | Extreme, More Than Words              |
| 2  | Sheena Easton, What Comes Naturally   |
| 3  | Paula Abdul, Rush Rush                |
| 4  | UB40, Here I Am (Come And Take Me)    |
| 5  | Michael W. Smith, Place In This World |
| 6  | Bryan Adams, (Everything I Do) I Do I |
| 7  | Color Me Badd, I Wanna Sex You Up (Fr |
| 8  | Ami Grant, Every Heartbeat            |
| 9  | The Rembrandts, Someone               |
| 10 | EMF, Unbelievable                     |
| 11 | Tara Kemp, Piece Of My Heart          |
| 12 | Rhythm Syndicate, P.A.S.S.I.O.N.      |
| 13 | Huey Lewis & The News, Couple Days Of |
| 14 | After 7, Nights Like This (From 'The  |
| 15 | Londonbeat, A Better Love             |
| 16 | Gardner Cole, Whatever It Takes       |
| 17 | The Black Crowes, Hard To Handle      |
| 18 | Marc Cohn, Walking In Memphis         |
| 19 | Thunder, Dirty Love                   |
| 20 | Michael Damian, What A Price To Pay   |
| 21 | Robbie Nevil, Just Like You           |
| 22 | Jesus Jones, Right Here, Right Now    |
| 23 | Firehouse, Love Of A Lifetime         |
| 24 | The Escape Club, I'll Be There        |
| 25 | Wilson Phillips, The Dream Is Still A |
| 26 | Alas, Perfect World                   |
| 27 | C&C Music Factory, Things That Make Y |
| 28 | Roxette, Fading Like A Flower (Every  |
| 29 | Nelson, Only Time Will Tell           |
| 30 | Desmond Child, Love On A Rooftop      |
| 31 | Stereo MC's, Elevate My Mind          |
| 32 | 38 Special, The Sound Of Your Voice   |
| 33 | Michael Bolton, Time, Love And Tender |
| 34 | O.J. Jazzy Jeff & The Fresh Prince, S |
| 35 | Rod Stewart, The Motown Song          |
| 36 | Paula Abdul, Promise Of A New Day     |
| 37 | Huey Lewis & The News, It Hit Me Like |
| 38 | Trippers, Sunrise                     |

Indianapolis P.D.: Don London

|    |                                       |
|----|---------------------------------------|
| 1  | Michael W. Smith, Place In This World |
| 2  | Color Me Badd, I Wanna Sex You Up (Fr |
| 3  | Paula Abdul, Rush Rush                |
| 4  | Bryan Adams, (Everything I Do) I Do I |
| 5  | Extreme, More Than Words              |
| 6  | Hi-Five, I Like The Way (The Kissing  |
| 7  | Jesus Jones, Right Here, Right Now    |
| 8  | EMF, Unbelievable                     |
| 9  | Wilson Phillips, The Dream Is Still A |
| 10 | Sheena Easton, What Comes Naturally   |
| 11 | Tara Kemp, Piece Of My Heart          |
| 12 | Rhy, Love Dont Come In A Minute       |
| 13 | Paula Abdul, Promise Of A New Day     |
| 14 | Rhythm Syndicate, P.A.S.S.I.O.N.      |
| 15 | Steelheart, I'll Never Let You Go     |
| 16 | Luther Vandross, Power Of Love/Love P |
| 17 | The Black Crowes, Hard To Handle      |
| 18 | Lisa Fischer, How Can I Ease The Pain |
| 19 | Ami Grant, Every Heartbeat            |
| 20 | Mariah Carey, I Don't Wanna Cry       |
| 21 | Roxette, Fading Like A Flower (Every  |
| 22 | Firehouse, Love Of A Lifetime         |
| 23 | Marc Cohn, Walking In Memphis         |
| 24 | Scorpions, Wind Of Change             |
| 25 | Corina, Temptation                    |
| 26 | Seal, Crazy                           |
| 27 | After 7, Nights Like This (From 'The  |
| 28 | Michael Bolton, Time, Love And Tender |
| 29 | Paula Abdul, Promise Of A New Day     |
| 30 | Huey Lewis & The News, It Hit Me Like |

St. Louis P.D.: Mark Todd

|    |                                       |
|----|---------------------------------------|
| 1  | EMF, Unbelievable                     |
| 2  | Michael W. Smith, Place In This World |
| 3  | Jesus Jones, Right Here, Right Now    |
| 4  | Roxette, Fading Like A Flower (Every  |
| 5  | Bryan Adams, (Everything I Do) I Do I |
| 6  | Wilson Phillips, The Dream Is Still A |
| 7  | Ami Grant, Every Heartbeat            |
| 8  | Nelson, Only Time Will Tell           |
| 9  | Paula Abdul, Rush Rush                |
| 10 | The Black Crowes, Hard To Handle      |
| 11 | Tara Kemp, Piece Of My Heart          |
| 12 | Trippers, Sunrise                     |
| 13 | Robbie Nevil, Just Like You           |
| 14 | Warrent, Blind Faith                  |
| 15 | Another Bad Creation, Playground      |

|    |                                       |
|----|---------------------------------------|
| 17 | Michael Morales, I Don't Wanna See Yo |
| 18 | Color Me Badd, I Wanna Sex You Up (Fr |
| 19 | Scorpions, Wind Of Change             |
| 20 | Lenny Kravitz, It Ain't Over 'Til It  |
| 21 | Alas, Perfect World                   |
| 22 | Rhythm Syndicate, P.A.S.S.I.O.N.      |
| 23 | 38 Special, The Sound Of Your Voice   |
| 24 | Cathy Dennis, Too Many Walls          |
| 25 | Firehouse, Love Of A Lifetime         |
| 26 | Angel, You                            |



# Keeping Up Appearances Is Hard Work For Active Stations

NEW YORK—For the most promotionally active top 40 stations, a typical weekend can mean anywhere from 15-50 scheduled appearances. During holiday weekends, those figures can double. Promotion directors say coordinating vans, people, and places for weekend appearances takes skill, a lot of hard work, and, in some cases, a working knowledge of politics.

KIIS Los Angeles marketing director Karen Tobin likens her weekend appearance schedule to "a presidential campaign. It's like

For every appearance a station can make, there are plenty of requests that cannot be fulfilled. Tobin estimates KIIS gets 20 appearance requests each day, and that it is able to fulfill about three-quarters of them.

Wall says that between Memorial Day and Labor Day, Z100 receives an estimated 3,000 appearance requests. While the station can physically attend only 60%-70% of those events, Wall says "we try to participate in some level in 99% of the requests we get in." Usually this means sending promotional items for the event organizers to auction or give away.

## Promotions & Marketing



by Phyllis Stark

pressing the flesh. We train our van drivers to be ambassadors of KIIS-FM."

WHTZ (Z100) New York promotion director Marty Wall managed 87 appearances Memorial Day weekend, another 51 during the Fourth of July holiday weekend, and averages 15-20 on a typical weekend. With 10 station vehicles, a free-money machine, and two inflatable gorillas, Wall says "we can literally be in 10-12 places at once." Z100's promotional staff consists of eight full-time people during the summer, plus about a dozen interns.

In addition to regularly scheduled appearances, Z100 typically has what Wall calls a "floater" in a van who can go wherever the van is needed, or simply drive around and stop occasionally to hand out T-shirts.

KIIS schedules eight appearances each day of the weekend for each of its three vans, for a total of 48 appearances each weekend. To be aware of major events, the station asks to be put on the mailing list for every chamber of commerce, park, beach, and college in its target ZIP codes.

WQHT (Hot 97) New York uses its five vehicles, three-person promotion department, and the 15-person "Hot Patrol" for its 20-40 weekend appearances. But promotion director Brian Marks thinks quality is more important than quantity for promotional visits. "Our point of view here is to do promotions 150% or don't do them at all," he says. "[Another station] will go out there and do schlock at a given event. They'll go and hang a poster and leave. We schmooze the clients, make sure everyone is loving the radio station, and that we're invited back."

In recruiting "Hot Patrol" members, Marks looks for people with "some sort of college communications background [and] a desire to get into radio." He says being a member of the patrol is an excellent experience that provides the members with an opportunity to "network with people who can give them their next job."

### IDEA MILL: CROSSAN CAMPAIGN

WAAS (Star 93.5) Columbia, S.C., morning man Jim Crossan has launched a campaign to get hired by NBC as a sidekick to new-host-designate Jay Leno on "The Tonight Show." Crossan has compiled a top 10 list of reasons he should replace Ed McMahon in the sidekick position. They include a promise "not to fill people's heads with false dreams of winning millions," an offer to eat a can of Alpo if it would help him get the job, and a vow to "go on a rigorous, high-calorie, high-cholesterol diet, including the consumption of barley, malt, and hops, until such time as his butt is a perfect fit into Ed's old spot on the couch."

As an ongoing morning-show bit, KPLZ Seattle has been trying to destroy an Electro Voice 635A microphone. So far, the mike has been run over with a bus and a steamroller, shot, dropped from a tall building attached to a watermelon, crushed in a car crusher, hung out of an airplane, shut in a garage door, and attached to pin at a bowling alley. Promotion director Doug Cooper says the next stunt is to buy insurance for the mike. This is the same microphone model that survived a 100-foot drop last year when WBCN Boston dropped its station van from a crane with the mike inside.

When Colorado recently experienced an infestation of miller moths, KKKL (Kool 105) Denver held a "miller killer weekend." The station billed itself as the "100,000-watt bug zapper" and told listeners to place their speakers near the moths and turn up the volume.

WDRE Long Island, N.Y., hosted Gang Of Four in a benefit concert for the Victory Games, a sports championship for disabled athletes that the station also helped sponsor. As a thank-you to the troops, WWKZ (KZ103) Tupelo, Miss., provided free food for all military personnel during its fifth annual "party in the park" July 4. The event included a fireworks display and performances by 10 local bands.

### PRO-MOTIONS

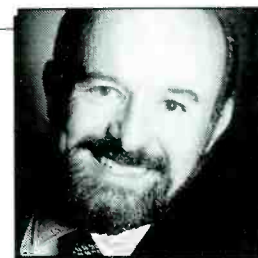
Lisa White has been upped from promotions director to director of marketing and advertising at KZFX (Z107) Houston. Promotions coordinator Dale Pierce becomes promotions director.

Billboard's

PD

of the week

Mike Phillips  
KRTH Los Angeles



FOR AWHILE, KRTH (K-Earth 101) Los Angeles must have seemed like Beasley Broadcasting's \$87 million mistake. Beasley spent that much in 1989 to acquire the oldies stalwart and its AM, which it then spun off, as part of the RKO Radio dissolution. Then CBS turned KNX-FM into oldies KODJ. Despite the presence of well-respected GM Pat Norman, KRTH gradually went from the 3-4-share range to the ones and twos.

But in the winter Arbitron, KRTH was up 1.9-2.8 12-plus while KODJ was off 1.7-1.6. In the first two spring trends, it was up to 3.2 and 3.8, respectively. Now it's at a 3.6 in the spring book, ahead of KODJ's 1.9.

KRTH's rise is notable not just because it brought an adult audience back in an unusually short time frame, but because it employs a lot of the formative elements that made its former AM, KHJ, so famous in its mid-'60s "Boss Radio" heyday. KHJ architect Bill Drake is KRTH's consultant. There are a cappella jingles by the Johnny Mann Singers that sing "more oldies" to the tune of KHJ's old "more music" jingle. And an a cappella legal ID jingle preceded by "Ladies and gentlemen, you're listening to the greatest rock'n'roll music on Earth." And a drop-in that declares, "Suddenly, it's 1965." And KRTH's two biggest promotions have been "mystery location" ones that are similar in execution to Drake-era RKO contests.

KRTH PD Mike Phillips did mornings for RKO's KFRC San Francisco when Drake took it top 40 in 1966, then worked for RKO on two other occasions before joining KRTH from AC WTMX Chicago last December when longtime PD Phil Hall launched a consultancy. Despite that, and despite the fact that about two-thirds of his staff have RKO experience, Phillips is adamant about KRTH not being a deliberate KHJ mock-up.

"Listeners tend to gravitate toward the familiar," Phillips says. "We have taken some of the basics from Boss Radio in terms of exciting contests, energetic disc jockeys, and DJs who plan what they're going to say. All of the fundamental, good radio, Drake basics were put into effect. We're not doing Boss Radio. We're taking some of the basic elements of Boss Radio and providing them to the L.A. listener today."

Phillips has moved KRTH's musical emphasis to 1963-69 with just a smattering of pre-Beatles and early '70s, something he says KRTH should have done when classic rock KLSX debuted. Phillips won't give specific numbers, but the market estimate is that KRTH went from some 1,500 titles to about 300 after he arrived. (Notably, KRTH's first big extrapolated month was March, after the results of new research, which relied heavily on cluster analysis, were implemented.)

Rather than the 30-hour rotations heard on power gold at other oldies FMs, songs like "Satisfaction" have been heard as little as six hours apart. And although

there are songs that are added to the station for theme weekends, some locals say the weekend rotation on powers can actually be tighter than during the week.

So does TSL count? Or is KRTH just concentrating on being a cume monster again? "We are concerned about both cume and TSL. In fact, our TSL has grown considerably as the result of refining the product," Phillips says. He also notes some dayparts are tighter than others. And market observers claim that the library has grown again recently to about 500 titles.

Here's KRTH in p.m. drive: Tyrone Davis, "Turn Back The Hands Of Time"; Flamingos, "I Only Have Eyes For You"; Beatles, "Here Comes The Sun"; ? & the Mysterians, "96 Tears"; Herman's Hermits, "There's A Kind Of Hush"; Crystals, "He's A Rebel"; Lovin' Spoonful, "You Didn't Have To Be So Nice"; Ruby & the Romantics, "Our Day Will Come"; Bill Haley & the Comets, "Rock Around The Clock."

Promotionally, KRTH used some 10-second spots featuring Little Richard in the winter book. It also had a showing of busboards in the spring. Its two "secret location" contests were "Where On Earth Is It" with a \$25,000 grand prize, followed by a mystery-city contest offering European trips and \$1,000 in spending money. (There are no plans, Phillips says, to revive the "Boss Garage," KHJ's famous Drake-era car giveaway.)

Drake was KRTH's hands-on PD in the interim between Hall's departure and Phillips' arrival. Now he visits about once a month and monitors the station constantly from his Laurel Canyon home. While Drake looks for other stations to consult, Phillips has assumed all the day-to-day functions, including Thursday sessions where all full- and part-timers are critiqued.

Presentationally, KRTH has gone from high-profile morning host Steve Morris to a more-music show with market veteran Brian Roberts, a response, Phillips says, to the proliferation of high-profile shows, including KODJ's Charlie Tuna. Brian Beirne's midday show has also changed noticeably. While Beirne still gets to use his musicologist skills as part of the regular format, the special features that used to mark his show are now reserved for a special occasion, like the anniversary of Elvis Presley's death.

As for KODJ, Phillips doesn't say much about it except that he thinks KRTH has incumbency on its side, and that KODJ sounds "East Coast" while KRTH sounds "West Coast." To the extent that KRTH is competing against anybody besides itself, Phillips says, its rival is market-leading AC KOST. "In the last trend, we were No. 3 25-54, just behind [album] KLOS. When Howard Stern comes [to KLSX], that will split [KLOS morning team] Mark & Brian's audience and move us to No. 2. I think we can move into No. 2 very easily and set our sights on becoming No. 1 25-54."

SEAN ROSS

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Networking: RNA Brings Together Big Four To Promote Medium, Tackle Industry Issues

LOS ANGELES—In the competitive world of network radio, it's hard to believe that representatives from the big four networks get together every month to promote the medium, but they do.

About once a month **Radio Networks Assn.** chairman and **Westwood One Radio Networks** president/chief financial officer **Bill Battison** meets with RNA board members **Bob Callahan**, president of the **ABC Radio Networks**; **Bob Kipperman**, VP/GM of the **CBS Radio Networks**; and **Nick Verbitsky**, co-chair of the **Unistar Radio Networks**. **Bud Heck** is the executive director of the association, and **Arthur Ginsburg** serves as the group's counsel.

The RNA, which has been in existence for close to a decade, was originated to promote understanding of network radio to the advertising community. It also tackles industrywide issues such as **RADAR** rating sample size. In fact, it was at the RNA's suggestion that **Statistical Research Inc.** nearly doubled the sampling size for its ratings survey about two years ago.

"We find ways to expand and exploit the industry," says Battison. The RNA achieves those goals by meeting with advertisers, such as a recent jaunt to Detroit to meet with auto manufacturers. Car-makers are becoming more receptive to network radio advertising following the success of Volkswagen's "Fahrvergnugen" spots.

and keep things moving. Saying 'more videos in a row' is clumsy," says McGrath, who adds, "We come up with terms like 'hip clip' or 'buzz bin' and we wonder if people get it. Is it better to just say 'more music in a row'? But we liked it, so we kept it."

MTV VP of music programming **Matt Farber** says the channel's subsequent downplaying of the phrase after about six months was solely a function of MTV's recent programming change to a policy of clustering videos together by musical genre. "We dropped it because it wasn't what we were selling anymore," he says. "You can't sell too many things [at once]."

Notably, most of the PDs who say "stopless music" will admit to picking it up from MTV, but *not* from each other. Most say they used it as soon as they heard it last winter.

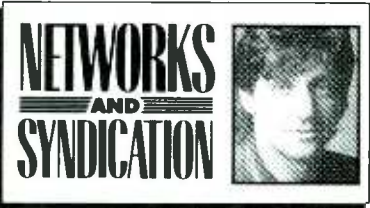
"We started using it almost immediately after I heard it on MTV. KGGI will say they were first, but I think we had it on before them," says Clark, who claims to have been saying "stopless music" since January.

"As far as I know, we were the first station to do it," responds KGGI OM **Larry Martino**, who also says he first went stopless in January. Martino admits that he first heard the term from **Clifton**. **KPWR** PD **Jeff Wyatt** didn't start selling "stopless music" until April, but he says he got the term from MTV, not from the people using it in his backyard.

Then there are those PDs who

"That campaign had a great impact on radio. There was a lot of listener awareness, so when people hear it when they drive by a dealership they might turn in," says Battison. "It's a lot harder to get people to get out of their seat in the middle of a football game."

"Ad dollars are very tight right now and all the media is feeling the



by Craig Rosen

pressure," Battison explains. Yet network radio has fared well compared with other media during the economic downturn, thanks in part to the RNA's efforts. "Newspapers are down. Magazines are in the toilet and TV is down," he says. Network radio, however, is up more than 3% from last year.

According to Battison, the RNA tries to sell large firms on three things: "radio as a medium"; "network radio as the best national forum for cost-effective advertising"; and "buying time on RNA member networks." "We probably do as much for radio in general as we do for networks," he contends.

The association also recently published a marketing guide, so clients

claim to have gone "stopless" on their own. Former **WIOQ** PD and widely heard production voice **Mark Driscoll** does. So does **WHYT** PD **Rick Gillette**. "Clifton called me and told me he was doing something cool in Houston and I told him I was already doing it," he says. "At the same time MTV started doing it. Jerry didn't get it from us. I didn't get it from him. I don't think he watches MTV all that much. When their time comes, some ideas are thought of simultaneously by a half-billion people."

Although some stations like **KPSI** use it in a straightforward manner, other stations—especially **Clifton** clients—play around with the S-word's resemblance to the word "topless." **KGGI**'s liners, for awhile, included "stopless music is busting out all over" and "we've stripped away all the commercials to go stopless." **KGGI**'s signal to call in and win was the sound of the "stopless music hooters"—i.e., two hoot owls.

But despite his "stopless topless" car giveaway, **WHYT**'s **Gillette** warns about leaning on those puns too heavily. "If you heighten the topless part, it becomes annoying. If you don't highlight it very much, it wears a lot longer," he says.

How valuable is the liner itself? Nobody claims it is the same sort of magic bullet that "continuous music" was at first, or that "the most music allowed by law" was in 1988-89. But **Robinson** says "stopless music" is a

can better understand the medium. "It's just another way of trying to go out there and make people understand the unique values of radio in general and network radio specifically," Battison says.

Through the years the rival networks have learned to work together better for the common good of the medium, Battison says. "Radio networks, by their very nature, are scrappy competitors," he says. "In the past there have been meetings where members shout at each other over a disagreement in policy. Today it's a different situation. We all work together in a noncollusive manner for what makes the most sense for the industry, although we still compete and would probably cut each others' throats in the marketplace."

**AROUND THE INDUSTRY**

The **Milwaukee Journal** reports that **The Liberty Lobby** has put the **Sun Radio Network** up for sale for \$8.5 million. The group took over the network in 1989.

International radio syndicator **Radio Express** is offering a "Wine Country Safari" to clients and potential clients Sept. 15-17, immediately following the **Radio '91 National Assn. of Broadcasters** convention in **San Francisco**. The three-day tour will include lectures on important issues concerning the media and the environment, as well as wine tasting and tours of Northern California vineyards.

trump card in a quantitative music war that reached the point where rival **WGOR** was promising 92 minutes of music an hour and he was promising 95. He's waiting to get some perceptual research back that will compare "stopless music" with 10 other commonly used positioning liners.

**McGrath** says MTV has not done any specific research on "stopless music" yet. It has, however, started filtering back in its music callout, she says. Otherwise, none of the PDs interviewed here say that "stopless music" is being fed back to them by listeners yet. And **WEGX**'s **Philips** does not expect that it will. "It's not a nuts-and-bolts positioning word for us. It's just a new way of saying something that needs to be said about four times an hour," he says.

**KGGI**'s **Martino** says he still hears more about "continuous music," which his station had previously used for the better part of a decade. Similarly, **KBXX**'s sister station, **WPGC** **Washington, D.C.**, went "stopless" for about a month before PD **Jay Stevens** decided it was getting in the way of his established "triple the music" position.

One problem with the new S-word is that, like many positioning liners, it may carry less weight overall as more listeners decide that stations are lying to them. **Critical Mass Media**'s **Mike Albl** notes that, as with the term "zero-commercials," "stopless" loses its credibility the minute a station *does* break for spots.

| Hot Adult Contemporary™ |           |           |               |   |  |
|-------------------------|-----------|-----------|---------------|---|--|
| THIS WEEK               | LAST WEEK | 2 WKS AGO | WKS. ON CHART | COMPILED FROM A NATIONAL SAMPLE OF RADIO PLAYLISTS                    |  |
|                         |           |           |               | TITLE<br>LABEL & NUMBER/DISTRIBUTING LABEL                            | ARTIST   |
| 1                       | 1         | 1         | 11            | RUSH RUSH<br>CAPTIVE 4-98828/VIRGIN                                   | ★ ★ No. 1 ★ ★<br>◆ PAULA ABDUL<br>4 weeks at No. 1 |
| (2)                     | 4         | 6         | 9             | CAN'T FORGET YOU<br>EPIC 34-73864                                     | ◆ GLORIA ESTEFAN                                   |
| 3                       | 3         | 3         | 13            | POWER OF LOVE/LOVE POWER<br>EPIC 34-73778                             | ◆ LUTHER VANDROSS                                  |
| 4                       | 2         | 2         | 12            | MORE THAN WORDS<br>A&M 1552   | ◆ EXTREME  |
| (5)                     | 6         | 7         | 17            | PLACE IN THIS WORLD<br>REUNION 19019/GEFFEN                           | ◆ MICHAEL W. SMITH                                 |
| (6)                     | 9         | 13        | 7             | THE DREAM IS STILL ALIVE<br>SBK 07356                                 | ◆ WILSON PHILLIPS                                  |
| (7)                     | 14        | 24        | 4             | (EVERYTHING I DO) I DO IT FOR YOU<br>A&M 1567                         | ◆ BRYAN ADAMS                                      |
| 8                       | 5         | 4         | 14            | LOVE IS A WONDERFUL THING<br>COLUMBIA 38-73719                        | ◆ MICHAEL BOLTON                                   |
| (9)                     | 10        | 12        | 6             | UNFORGETTABLE<br>ELEKTRA 4-64875                                      | ◆ NATALIE COLE                                     |
| 10                      | 7         | 5         | 16            | I DON'T WANNA CRY<br>COLUMBIA 38-73743                                | ◆ MARIAH CAREY                                     |
| 11                      | 11        | 10        | 11            | STARTING ALL OVER AGAIN<br>ARISTA ALBUM CUT                           | DARYL HALL JOHN OATES                              |
| (12)                    | 12        | 14        | 13            | WALKING IN MEMPHIS<br>ATLANTIC 4-87747                                | ◆ MARC COHN  |
| 13                      | 8         | 8         | 12            | PART OF ME, PART OF YOU<br>MCA 54060                                  | ◆ GLENN FREY                                       |
| (14)                    | 15        | 19        | 5             | LOVE AND UNDERSTANDING<br>GEFFEN 19023                                | ◆ CHER   |
| (15)                    | 19        | 20        | 6             | EVERY HEARTBEAT<br>A&M 1557   | ◆ AMY GRANT  |
| (16)                    | 22        | 22        | 7             | LILY WAS HERE<br>ARISTA 2187  | ◆ DAVID A. STEWART/CANDY DULFER                    |
| 17                      | 16        | 17        | 13            | HOW CAN I EASE THE PAIN<br>ELEKTRA 4-64897                            | ◆ LISA FISCHER                                     |
| 18                      | 17        | 18        | 12            | NEVER GONNA LET YOU DOWN<br>COLUMBIA 38-73643                         | SURFACE  |
| 19                      | 13        | 9         | 20            | BABY BABY<br>A&M 1549   | ◆ AMY GRANT  |
| 20                      | 20        | 11        | 15            | MIRACLE<br>ARISTA 2222  | ◆ WHITNEY HOUSTON                                  |
| (21)                    | 23        | 23        | 7             | CAN YOU STOP THE RAIN<br>COLUMBIA 38-73745                            | ◆ PEABO BRYSON                                     |
| 22                      | 21        | 16        | 19            | RHYTHM OF MY HEART<br>WARNER BROS. 4-19366                            | ◆ ROD STEWART                                      |
| (23)                    | 27        | 42        | 3             | THE MOTOWN SONG<br>WARNER BROS. 4-19322                               | ◆ ROD STEWART                                      |
| (24)                    | 28        | 34        | 4             | IT AIN'T OVER 'TIL IT'S OVER<br>VIRGIN 4-98795                        | ◆ LENNY KRAVITZ                                    |
| 25                      | 18        | 15        | 15            | LOVE AT FIRST SIGHT<br>A&M 1548                                       | ◆ STYX   |
| 26                      | 24        | 27        | 6             | EVERYBODY GETS A SECOND CHANCE<br>ATLANTIC 4-87679                    | ◆ MIKE/MECHANICS                                   |
| 27                      | 25        | 25        | 7             | SET ME IN MOTION<br>RCA 2846  | BRUCE HORNSBY & THE RANGE                          |
| (28)                    | 35        | 39        | 3             | SOMETHING TO TALK ABOUT<br>CAPITOL 44724                              | ◆ BONNIE RAITT                                     |
| (29)                    | 34        | 46        | 4             | FADING LIKE A FLOWER<br>EMI 50355                                     | ◆ ROXETTE  |
| 30                      | 30        | 30        | 7             | I'LL BE THERE<br>ATLANTIC 4-87683                                     | ◆ THE ESCAPE CLUB                                  |
| 31                      | 26        | 21        | 24            | CRY FOR HELP<br>RCA 2774  | ◆ RICK ASTLEY                                      |
| (32)                    | 38        | —         | 2             | ★ ★ ★ POWER PICK ★ ★ ★<br>TIME, LOVE AND TENDERNESS<br>COLUMBIA 73889 | MICHAEL BOLTON                                     |
| 33                      | 31        | 31        | 9             | KISSING YOU<br>QWEST 4-19414/WARNER BROS.                             | ◆ KEITH WASHINGTON                                 |
| 34                      | 29        | 29        | 6             | MOVE RIGHT OUT<br>RCA 2839  | ◆ RICK ASTLEY                                      |
| 35                      | 32        | 26        | 17            | (IF THERE WAS) ANY OTHER WAY<br>EPIC 34-73665                         | ◆ CELINE DION                                      |
| (36)                    | 44        | —         | 2             | YOU CAME TO MY SENSES<br>REPRISE ALBUM CUT                            | CHICAGO  |
| 37                      | 33        | 28        | 8             | LOSING MY RELIGION<br>WARNER BROS. 4-19392                            | ◆ R.E.M.   |
| (38)                    | 40        | —         | 2             | EVERYBODY PLAYS THE FOOL<br>A&M 1563                                  | ◆ AARON NEVILLE                                    |
| 39                      | 37        | 40        | 5             | A BETTER LOVE<br>RADIOACTIVE 54101/MCA                                | ◆ LONDONBEAT                                       |
| (40)                    | 43        | —         | 2             | THE LAST TO KNOW<br>EPIC 34-73856                                     | ◆ CELINE DION                                      |
| 41                      | 39        | 33        | 22            | MERCY MERCY ME/I WANT YOU<br>EMI 50344                                | ROBERT PALMER                                      |
| (42)                    | NEW ►     |           | 1             | ★ ★ ★ HOT SHOT DEBUT ★ ★ ★<br>NIGHTS LIKE THIS<br>VIRGIN 4-98798      | AFTER 7  |
| (43)                    | 46        | —         | 2             | IF YOU'RE NOT THE ONE FOR ME<br>GRP ALBUM CUT                         | ◆ TOM SCOTT  |
| 44                      | 36        | 32        | 24            | YOU'RE IN LOVE<br>SBK 07346   | ◆ WILSON PHILLIPS                                  |
| 45                      | 48        | 44        | 5             | HERE I AM (COME AND TAKE ME)<br>VIRGIN 4-99141                        | ◆ UB40   |
| (46)                    | NEW ►     |           | 1             | SAY IT WITH LOVE<br>POLYDOR 867 136-4/PLG                             | ◆ THE MOODY BLUES                                  |
| 47                      | 41        | 36        | 19            | I'VE BEEN THINKING ABOUT YOU<br>RADIOACTIVE 54005/MCA                 | ◆ LONDONBEAT                                       |
| 48                      | 47        | 43        | 26            | COMING OUT OF THE DARK<br>EPIC 34-73666                               | ◆ GLORIA ESTEFAN                                   |
| 49                      | 45        | 37        | 19            | VOICES THAT CARE<br>GIANT 4-19350                                     | ◆ VOICES THAT CARE                                 |
| 50                      | 42        | 38        | 16            | JOYRIDE<br>EMI 50342  | ◆ ROXETTE  |

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





**Turning The 'Mutha' Out.** Producers Wolf & Epic got together with associates Bell Biv DeVoe in Los Angeles to work on their upcoming MCA remix album. The track "Word To The Mutha" features a reunion of past and present members of New Edition. Shown, from left, are Brett "Epic" Mazur, Richard Wolf, Ricky Bell, and Ronnie DeVoe. Seated is Michael Bivins.

## Gene Rice Serves Up Love-ly Ballads RCA Debut Showcases Throaty Vocal Style

■ BY GERRIE E. SUMMERS

NEW YORK—On his RCA debut "Just For You," newcomer Gene Rice sings love songs with the passion of Teddy Pendergrass and a deep, throaty quality reminiscent of Isaac Hayes.

The balladeer, who is also compared with Luther Vandross and Miles Jaye, is quite comfortable in this sweet genre. His list of influences are too vast to name, but, when pressed for a few, he cites Vandross, Sarah Vaughan, Whitney Houston, and Freddie Jackson.

When he was younger, Rice attempted to sing with his family group, the Rices. He would rehearse with them, "but when it came to the actual show, I used to always chicken out because when the curtain went up and I saw the

crowd, I used to freeze," he says. "They used to tease me about that and say I'd never be a singer. Why do I keep rehearsing with them?"

Rice eventually conquered his stage fright by singing in the

*'The messages are about love because I'm all about that'*

church and in high school choirs. When singing with the baritones in a college choir, he says, "the choir director would say, 'Who is that with that heavy raspy-sounding voice? You need to clear your throat?'" But this unique quality ended up earning him the majority of the male solos. He next joined local groups around Maryland before deciding to move to Los Angeles to work on a solo career.

After eight years of demos and showcases, Rice met producer Stan Sheppard at a performance and the two decided to work together. Sheppard was impressed with a demo Rice had made with co-writer Aaron Smith; he brought the demo with additional tracks to Skip Miller, senior VP of black music at RCA.

His debut single, "You're Gonna Get Served," has fared well, thanks in part to a promotional plan that included a boxed package containing the video, cassette single, CD, and a letter to industry executives, key radio executives,

and retailers stating RCA's ambitions for Rice. There has also been a beauty salon promotion in which cassettes featuring the single on one side and snippets from the album on the other were distributed to beauty salon patrons during intimate champagne receptions. The reason for this unique approach is that RCA found that Rice has a "strong female appeal," according to Miller London, VP of marketing for black music. Rice is currently on a promotional tour that began in New York with a press dinner. There are plans to piece together a band for dates in the fall.

London believes Rice can sell to a broad-based audience. "We expect him to be, at some point, as accepted at [top 40] as any other artist that's out there on that level," London continues. "I see him as being in the ranks of a Lionel Richie, Smokey Robinson, Luther Vandross... It may not be accomplished with the first single, but we certainly expect that by his next album, and hopefully by the end of this album, we'll have that mass appeal."

Rice also believes his music can appeal to a wide range of people because of the universal subject matter of his songs. "The messages that I'm relaying are about love because I'm all about that," he says. "I'm still trying to get it right. I think everybody's trying to get it right. We fall in and out of love every day and it's something we can't seem to get right, but it's fun trying."

## Phyllis Hyman Is Back In 'Prime' Time Returns To Spotlight With 1st New Album Since 1986

■ BY DAVID NATHAN

LOS ANGELES—Although her last album was 1986's "Living All Alone" set, songstress Phyllis Hyman has maintained her audience, as evidenced by the immediate response to "Prime Of My Life." This latest album is the first under Philadelphia International Records' joint venture with Zoo Entertainment, distributed through BMG. With tracks produced by label co-owner Kenneth Gamble, who was also executive producer, Nick Martinelli, and Gene McDaniels, among others, "Prime Of My Life" is showing signs of being Hyman's biggest seller.

Hyman says the delay between albums was a result of the label's switch in distributors, but she never considered recording for any other company. "When I got involved with the last album, I felt I was with a record company that really cared about me, a company that treated me with respect," she says. "Kenny Gamble was the first executive who I felt really listened to my thoughts on what I wanted to do musically and, at one point, he was putting his personal money into making my new album."

"The exciting thing about this project is that it's a deep record with at least four or five singles," says Lou Maglia, president of Zoo Entertainment. "This is a project that we're going to be working for

at least a year to a year and a half."

Jesus Garber, VP of R&B promotion at Zoo, adds that re-orders for the album were made almost as soon as it hit the stores. "We're delighted that this is the first release [with PIR] and that we have a record that is making the cash registers ring," he says. Garber says that according to Broadcast Data Systems, "an average of four album cuts plus the current single are being played at R&B radio across the country."

Hyman, who has been performing consistently here and abroad during the past five years, is considered a cornerstone of the quiet storm and black AC radio formats. However, her first single, "Don't Wanna Change The World," is an up-tempo track featuring a brief rap. "A couple of years ago, I would never have done a song like 'Don't Wanna Change The World,' but I've been learning to have fun and relax so it's a cute thing for me to do," says the 6-foot-tall Philadelphia. But Hyman's fans need not be concerned that the singer has abandoned her trademark style. The album features a wealth of material that affords Hyman the opportunity to showcase her powerful vocals. She co-wrote one song, "Living In Confusion," and says that a number of the songs were written specifically for the project. Says Hyman, "I'd say that this album stands up equally or goes beyond the last album."

Hyman says "Prime Of My Life," the title song, represents the singer's attitude as well these days. "It's one of the most sensitive lyrics I've heard in a long time," she says. Hyman candidly admits that over the past year she has undergone a "personal trans-

formation which has affected me spiritually, mentally, and emotionally. For many years I had been a very insecure person. Plus, I probably had a reputation [for being difficult to deal with]. I didn't know any better. Things came to a head when I reached a really low point last year. Now I feel like I'm more secure, more comfortable with me, with what I'm doing, with who I am."

## New Ready Set's Back 'To Business'

NEW YORK—In 1983, a six-member band from Flint, Mich., was having no luck in shopping its demo tape. No problem. The band, Ready For The World, opened its own label, Blue Lake Records, and released a debut single called "Tonight." It became a local hit and caught the attention of MCA, which rereleased the single nationally. "Tonight" became a No. 1 R&B hit. And when MCA requested an entire album, the band was ready and able.

Ready For The World was soon sitting on top of the world with its self-titled debut album. It was certified platinum and included the No. 1 R&B and pop single "Oh Sheila," plus "Digital Display" and "Deep Inside Your Love."

The band's 1986 follow-up album, "Long Time Coming," went gold, and the first single, "Love You Down," went No. 1 on the R&B music charts. But two singles from 1988's "Ruff-N-Ready"—"My Girly" and "Gently"—barely made the top 20. It was time to regroup.

Group members Melvin Riley Jr., Gerald Valentine, Greg Potts,

Gordon Strozier, Willie Triplett, and John Eaton spent the next two years gathering material for "Straight Down To Business."

"We felt that we had to really come correct this time," says Triplett. "It's like wine; never a wine before its time. We had to make sure everything was happening."

"Straight Down To Business" was written and produced by RFTW. Though the first single, the title track, has been receiving airplay on the West Coast, in the Midwest, and parts of the South, there has been resistance to it in the Northeast, says A.D. Washington, MCA's senior VP of R&B promotion. The band's two-year absence coupled with the last album's poor showing has made working the new record difficult.

Washington hopes promotional items like notepads with the group's name on them, contests, and promotions with radio stations will reintroduce RFTW to the market. "Radio is in the business of selling sound. The more familiar the sound, the more success you're going to have," says Washington. "Once you get a sound that they

like, they'll play you. RFTW started changing their sound, so it's a matter of getting them orientated to the new sound."

"We wanted to duplicate the originality of the sound that we put on the first album," says Triplett. "On the second and third albums we kind of went along with the flow and the trends of music. This time around I think we just did what we wanted to do and it comes out in the music. We're playing what we feel."

RFTW is currently working on its stage show and hopes to be on the road in the fall. The band has also reopened Blue Lake Records and Productions, signing six acts and looking for a distribution deal with a major label. RFTW's main focus is to keep itself hot and in the public eye.

"I've seen music change maybe three times since we've been off—new jack, the Soul II Soul feel," says Triplett. "Right now, [the industry] is ready for another change. I don't know exactly what that is. I hope it's our style of music."

GERRIE E. SUMMERS

**Motown teen quartet  
Boyz II Men is  
growing strong on  
both the R&B and  
pop singles charts  
... see page 37**



Billboard®

FOR WEEK ENDING JULY 20, 1991

TOP R&B ALBUMS™

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

| THIS WEEK | LAST WEEK | 2 WKS AGO | WKS. ON CHART | ARTIST<br>LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)     | TITLE                               | PEAK POSITION |
|-----------|-----------|-----------|---------------|--|-------------------------------------|---------------|
| ①         | 2         | 2         | 9             | ★ ★ No. 1 ★ ★<br>LUTHER VANDROSS ▲ EPIC 46789 (10.98 EQ) 3 weeks at No. 1            | POWER OF LOVE                       | 1             |
| 2         | 1         | 1         | 12            | KEITH WASHINGTON QWEST 26528*/WARNER BROS. (9.98)                                    | MAKE TIME FOR LOVE                  | 1             |
| 3         | 3         | 4         | 6             | N.W.A RUTHLESS 57126/PRIORITY (9.98)   | EFIL4ZAGGIN                         | 3             |
| ④         | 11        | 15        | 5             | STEVIE WONDER MOTOWN 6291* (10.98)   | MUSIC FROM "JUNGLE FEVER"           | 4             |
| ⑤         | 8         | 12        | 7             | BOYZ II MEN MOTOWN 6320* (9.98)  | COOLEYHIGHHARMONY                   | 5             |
| 6         | 4         | 3         | 17            | SOUNDTRACK ▲ GIANT 24409/REPRISE (9.98)  | NEW JACK CITY                       | 1             |
| ⑦         | 7         | 8         | 9             | LISA FISCHER ELEKTRA 60889* (9.98)   | SO INTENSE                          | 7             |
| 8         | 6         | 6         | 23            | O'JAYS EMI 93390 (9.98)  | EMOTIONALLY YOURS                   | 2             |
| 9         | 5         | 5         | 20            | ANOTHER BAD CREATION ▲ MOTOWN 6318* (9.98)   | COOLIN' AT THE PLAYGROUND YA' KNOW! | 2             |
| 10        | 9         | 11        | 7             | ICE-T SIRE 26492*/WARNER BROS. (9.98)  | O.G. ORIGINAL GANGSTER              | 9             |
| 11        | 12        | 9         | 35            | HI-FIVE ● JIVE 1328/RCA (9.98)   | HI-FIVE                             | 1             |
| 12        | 10        | 7         | 17            | TEDDY PENDERGRASS ELEKTRA 60891* (9.98)  | TRULY BLESSED                       | 4             |
| 13        | 14        | 18        | 7             | CHUBB ROCK SELECT 21640 (9.98)   | THE ONE                             | 13            |
| 14        | 17        | 17        | 12            | B ANGIE B BUST IT 95236/CAPITOL (9.98)   | B ANGIE B                           | 14            |
| 15        | 13        | 10        | 34            | WHITNEY HOUSTON ▲ 4 ARISTA 8616 (10.98)  | I'M YOUR BABY TONIGHT               | 1             |
| 16        | 16        | 16        | 22            | DJ QUIK ● PROFILE 1402 (9.98)  | QUIK IS THE NAME                    | 9             |
| 17        | 18        | 19        | 34            | FREDDIE JACKSON ● CAPITOL 92217 (9.98)   | DO ME AGAIN                         | 1             |
| ⑱         | 25        | 31        | 7             | SOUNDS OF BLACKNESS PERSPECTIVE 1000/A&M (9.98)                                      | THE EVOLUTION OF GOSPEL             | 18            |
| 19        | 20        | 23        | 8             | TERMINATOR X & THE VALLEY OF THE JEEP BEETS P.R.O. DIVISION 46896/COLUMBIA (9.98 EQ) | TERMINATOR X & THE VALLEY. . .      | 19            |
| 20        | 15        | 13        | 13            | SOUNDTRACK VIRGIN 91609* (9.98)  | THE FIVE HEARTBEATS                 | 10            |
| 21        | 19        | 14        | 14            | YO-YO EAST WEST 91605* (9.98)  | MAKE ROOM FOR THE MOTHERLOAD        | 5             |
| ②②        | 36        | 62        | 3             | NATALIE COLE ELEKTRA 61049 (13.98)   | UNFORGETTABLE                       | 22            |
| ②3        | 26        | 30        | 7             | DAMIAN DAME LAFACE 6000/ARISTA (9.98)  | DAMIAN DAME                         | 23            |
| 24        | 21        | 21        | 17            | PHIL PERRY CAPITOL 92115 (9.98)  | THE HEART OF THE MAN                | 17            |
| ②5        | 30        | 38        | 4             | PEABO BRYSON COLUMBIA 46823 (9.98)   | CAN YOU STOP THE RAIN               | 25            |
| 26        | 22        | 22        | 34            | GUY ▲ UPTOWN 10115/MCA (9.98)  | THE FUTURE                          | 1             |
| 27        | 23        | 20        | 22            | ALEXANDER O'NEAL TABU 45349/EPIC (9.98 EQ)   | ALL TRUE MAN                        | 3             |
| 28        | 28        | 25        | 15            | WILL DOWNING ISLAND 848 278/PLG (9.98)   | A DREAM FULFILLED                   | 22            |
| ②9        | 42        | 57        | 3             | KOOL MOE DEE JIVE 1388/RCA (9.98)  | FUNKE WISDOM                        | 29            |
| 30        | 24        | 24        | 7             | DE LA SOUL TOMMY BOY 1029 (9.98)   | DE LA SOUL IS DEAD                  | 24            |
| 31        | 27        | 26        | 42            | L.L. COOL J ▲ DEF JAM 46888/COLUMBIA (9.98 EQ)                                       | MAMA SAID KNOCK YOU OUT             | 2             |
| ③2        | 40        | —         | 2             | 3RD BASS DEF JAM 47369/COLUMBIA (9.98)   | DERELICTS OF DIALECT                | 32            |
| 33        | 29        | 29        | 33            | RALPH TRESVANT ▲ MCA 10116 (9.98)  | RALPH TRESVANT                      | 1             |
| 34        | 31        | 32        | 8             | PAULA ABDUL ▲ CAPTIVE 91611*/VIRGIN (10.98 )   | SPELLBOUND                          | 31            |
| 35        | 32        | 28        | 28            | C&C MUSIC FACTORY ▲ 2 COLUMBIA 47093 (9.98 EQ)                                       | GONNA MAKE YOU SWEAT                | 11            |
| 36        | 34        | 34        | 28            | BRAND NUBIAN ELEKTRA 60946 (9.98)  | ONE FOR ALL                         | 34            |
| 37        | 33        | 27        | 55            | MARIAH CAREY ▲ 3 COLUMBIA 45202 (9.98 EQ)  | MARIAH CAREY                        | 3             |
| 38        | 39        | 40        | 15            | M.C. BREED & D.F.C. S D E G 4103/CHIBAN (9.98)                                       | M.C. BREED & D.F.C.                 | 38            |
| 39        | 41        | 42        | 12            | M.C. POOH IN A MINUTE 187 (8.98)   | LIFE OF A CRIMINAL                  | 39            |
| 40        | 37        | 39        | 34            | LEVERT ATLANTIC 82164 (9.98)   | ROPE A DOPE STYLE                   | 9             |
| 41        | 35        | 36        | 25            | TONY TERRY EPIC 45015 (9.98 EQ)  | TONY TERRY                          | 35            |
| 42        | 38        | 37        | 17            | ED O.G. & DA BULLDOGS PWL AMERICA 848 326 MERCURY (9.98 EQ)                          | LIFE OF A KID IN THE GHETTO         | 21            |
| 43        | 43        | 44        | 10            | JON LUCIEN MERCURY 848 532 (9.98 EQ)   | LISTEN LOVE                         | 43            |
| 44        | 48        | 50        | 13            | THE BRAND NEW HEAVIES DELICIOUS VINYL 846 874 (9.98)                                 | THE BRAND NEW HEAVIES               | 44            |
| 45        | 45        | 41        | 32            | JEFFREY OSBORNE ARISTA 8620 (9.98)   | ONLY HUMAN                          | 9             |
| 46        | 44        | 46        | 17            | TYRONE DAVIS CHIBAN 1103 (9.98)  | I'LL ALWAYS LOVE YOU                | 39            |
| ④7        | 60        | 65        | 3             | GENE RICE RCA 3159 (9.98)  | JUST FOR YOU                        | 47            |
| 48        | 46        | 45        | 15            | RIFF SBK 95828 (8.98)  | RIFF                                | 41            |
| 49        | 50        | 58        | 5             | SHABBA RANKS EPIC 47310 (9.98)   | AS RAW AS EVER                      | 49            |

|     |       |     |    |  |                                  |    |
|-----|-------|-----|----|--|----------------------------------|----|
| ⑤0  | 65    | 78  | 4  | JODECI MCA 10198 (9.98)                                    | FOREVER MY LADY                  | 50 |
| 51  | 52    | 52  | 9  | RODNEY O - JOE COOLEY NASTYMIX 70300 (9.98)                | GET READY TO ROLL                | 51 |
| 52  | 47    | 48  | 65 | EN VOGUE ▲ ATLANTIC 82084 (9.98)                           | BORN TO SING                     | 3  |
| ⑤3  | NEW ► |     | 1  | PHYLLIS HYMAN PHILADELPHIA INTERNATIONAL 11006*/ZOO (9.98) | PRIME OF MY LIFE                 | 53 |
| 54  | 61    | 61  | 9  | INNOCENCE CHRYSALIS 21797 (9.98)                           | BELIEF                           | 54 |
| 55  | 62    | 56  | 6  | THE DOGS FEATURING DISCO RICK JR 2006/JOEY BOY (8.98)      | BEWARE OF THE DOGS               | 55 |
| 56  | 57    | 49  | 24 | GANG STARR CHRYSALIS 21798 (9.98)                          | STEP IN THE ARENA                | 19 |
| 57  | 55    | 43  | 33 | RUDE BOYS ATLANTIC 82121* (9.98)                           | RUDE AWAKENING                   | 11 |
| 58  | 53    | 47  | 34 | SURFACE COLUMBIA 46772 (9.98 EQ)                           | 3 DEEP                           | 19 |
| 59  | 58    | 59  | 42 | TRACIE SPENCER CAPITOL 92153 (9.98)                        | MAKE THE DIFFERENCE              | 38 |
| 60  | 49    | 33  | 48 | OLETA ADAMS ● FONTANA 846 346/MERCURY (9.98 EQ)            | CIRCLE OF ONE                    | 11 |
| 61  | 51    | 35  | 61 | TONY! TONI! TONE! ▲ WING 841 902/MERCURY (8.98 EQ)         | THE REVIVAL                      | 4  |
| ⑥2  | 66    | —   | 2  | SHIRLEY MURDOCK ELEKTRA 60951* (9.98)                      | LET THERE BE LOVE                | 62 |
| 63  | 54    | 53  | 49 | BLACK BOX ● RCA 2221 (9.98)                                | DREAMLAND                        | 16 |
| ⑥4  | 70    | —   | 2  | MILES JAYE ISLAND 48422 (9.98)                             | STRONG                           | 64 |
| 65  | 59    | 51  | 56 | KEITH SWEAT ▲ 2 VINTERTAINMENT 60861/ELEKTRA (9.98)        | I'LL GIVE ALL MY LOVE TO YOU     | 1  |
| 66  | 56    | 54  | 25 | EPMD ● RAL 47067/COLUMBIA (9.98 EQ)                        | BUSINESS AS USUAL                | 1  |
| ⑥7  | 72    | 77  | 4  | CHERYL "PEPSII" RILEY COLUMBIA 45452 (9.98)                | CHAPTERS                         | 67 |
| 68  | 64    | 55  | 14 | LATIMORE MALACO 7456 (8.98)                                | ONLY WAY IS UP                   | 34 |
| 69  | 67    | 79  | 6  | SHIRLEY BROWN MALACO 7459 (9.98)                           | TIMELESS                         | 67 |
| ⑦0  | 83    | 91  | 3  | NEMESIS PROFILE 1411 (10.98)                               | MUNCHIES FOR YOUR BASS           | 70 |
| 71  | 69    | 67  | 17 | MARVA HICKS POLYDOR 847 209/PLG (9.98 EQ)                  | MARVA HICKS                      | 46 |
| ⑦2  | 77    | 80  | 35 | AL B. SURE! ● WARNER BROS. 26005 (9.98)                    | PRIVATE TIMES...AND THE WHOLE 9! | 4  |
| 73  | 63    | 64  | 12 | VICTORIA WILSON-JAMES EPIC 46853 (9.98 eq)                 | PERSEVERANCE                     | 55 |
| ⑦4  | 85    | —   | 2  | AARON NEVILLE A&M 5354* (9.98)                             | WARM YOUR HEART                  | 74 |
| ⑦5  | 84    | 93  | 3  | SHABBA RANKS POW WOW 7417* (8.98)                          | RAPPIN' WITH THE LADIES          | 75 |
| 76  | 79    | 82  | 4  | BLOW FLY PANDISC 3007* (9.98)                              | THE TWISTED WORLD OF BLOW FLY    | 76 |
| 77  | 68    | 66  | 35 | MONIE LOVE WARNER BROS. 26358 (9.98)                       | DOWN TO EARTH                    | 26 |
| 78  | 78    | 75  | 5  | TWIN HYPE PROFILE 3408 (6.98)                              | DOUBLE BARREL                    | 75 |
| 79  | 71    | 63  | 68 | BELL BIV DEVOE ▲ 4 MCA 6387 (9.98)                         | POISON                           | 1  |
| 80  | 73    | 71  | 22 | MAIN SOURCE WILD PITCH 2004 (8.98)                         | BREAKING ATOMS                   | 40 |
| 81  | 80    | 70  | 14 | SHEILA E WARNER BROS. 26255 (9.98)                         | SEX CYMBAL                       | 56 |
| ⑧2  | NEW ► |     | 1  | LAMONT DOZIER ATLANTIC 82228* (9.98)                       | INSIDE SEDUCTION                 | 82 |
| ⑧3  | NEW ► |     | 1  | CLARENCE CARTER CHIBAN 1116* (9.98)                        | THE DR'S GREATEST PRESCRIPTIONS  | 83 |
| 84  | 75    | 69  | 64 | JOHNNY GILL ▲ 2 MOTOWN 6283 (8.98)                         | JOHNNY GILL                      | 1  |
| 85  | 81    | 81  | 12 | SUCCESS-N-EFFECT WRAP 1108/CHIBAN (8.98)                   | BACK-N-EFFECT                    | 73 |
| 86  | 87    | —   | 2  | DADDY FREDDY CHRYSALIS 21844 (9.98)                        | STRESS                           | 86 |
| 87  | 76    | 76  | 42 | PEBBLES ● MCA 10025 (9.98)                                 | ALWAYS                           | 12 |
| ⑧8  | NEW ► |     | 1  | THE GETO BOYS RAP-A-LOT 57161*/PRIORITY (9.98)             | WE CAN'T BE STOPPED              | 88 |
| 89  | 74    | 72  | 7  | K.M.D. ELEKTRA 60977 (9.98)                                | MR. HOOD                         | 67 |
| ⑨0  | NEW ► |     | 1  | CRYSTAL WATERS MERCURY 48894* (9.98)                       | SURPRISE                         | 90 |
| ⑨1  | NEW ► |     | 1  | SMALL CHANGE MERCURY 48367* (9.98)                         | SMALL CHANGE                     | 91 |
| ⑨2  | NEW ► |     | 1  | READY FOR THE WORLD MCA 10224* (9.98)                      | STRAIGHT DOWN TO BUSINESS        | 92 |
| 93  | 89    | —   | 2  | JAMES BROWN POLYDOR 849 108*/PLG (44.98)                   | STAR TIME                        | 89 |
| 94  | 94    | 88  | 20 | BWP NO FACE 47068/COLUMBIA (9.98 EQ)                       | BYTCHES                          | 34 |
| 95  | 95    | 86  | 35 | SPECIAL GENERATION BUST IT 94846/CAPITOL (9.98)            | TAKE IT TO THE FLOOR             | 17 |
| 96  | 90    | 85  | 49 | WHISPERS ● CAPITOL 92957 (9.98)                            | MORE OF THE NIGHT                | 8  |
| 97  | 82    | 60  | 13 | REDHEAD KINGPIN & THE F.B.I. VIRGIN 91608* (9.98)          | THE ALBUM WITH NO NAME           | 51 |
| 98  | 99    | 89  | 8  | RONNIE LAWS ATA 75753*/SAX (9.98)                          | IDENTITY                         | 80 |
| 99  | 93    | 92  | 11 | O.G. STYLE RAP-A-LOT 57151/PRIORITY (9.98)                 | I KNOW HOW TO PLAY 'EM?          | 69 |
| 100 | 98    | 100 | 9  | KMC PRIORITY 57122 (6.98)                                  | THREE MEN WITH THE POWER OF TEN  | 83 |

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

BILLBOARD'S RHYTHM & BLUES CHART RESEARCH PACKAGES

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

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

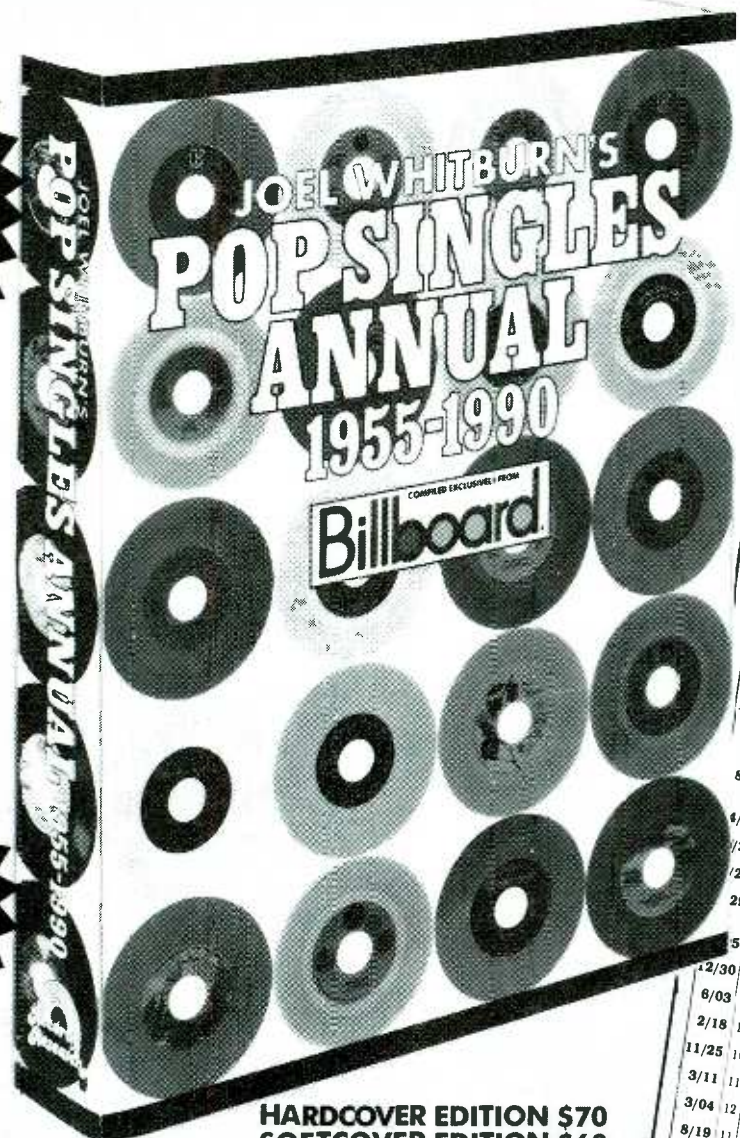
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# "HOT" POP

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Pop Music's Only Yearly Hit Parade... A Comprehensive, Year-By-Year Ranking Of Each & Every Title To Peak On The "Hot 100" From January, 1955 Through December, 1990.

**BRIMMING WITH ESSENTIAL DATA AND STATISTICS ON EACH CHARTED RECORD:**

- Peak chart position
- Exact date peak chart position was reached
- Total weeks at the peak chart position
- Total weeks on the charts
- Final ranking for the year

**ALSO SHOWS:**

- Each single's total weeks in the Top 10 and in the Top 40
- The precise playing time of each single
- RIAA Platinum/Gold Record certifications
- An artist's first or only appearance on the charts
- Recharted singles
- Special or unusual types of records

### WITH THESE NEW FEATURES:

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- **Original Label & Record Number** are now listed for every "Hot 100" single.
- **Yearly Artist Ranking** lists The Top 20 Artists of each year in rank order according to their chart performance.
- **Top Artist Picture Section** contains original picture sleeves of each year's Top 3 Artists, showing Pop's biggest stars at the peaks of their chart careers.
- **Yearly New Artist List** spotlights, in chronological order by debut date, those New Artists who made their chart debuts during the year and went on to be ranked among Pop's All-Time Top 500 Artists.
- **Expanded Christmas Hits Section** provides an in-depth listing of every holiday hit that appeared on Billboard's special "Christmas Singles" charts.
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| 1967      |    |    |    |    |       |      |     |   |               |
|-----------|----|----|----|----|-------|------|-----|---|---------------|
| PEAK DATE | CH | 40 | 10 | PK | WEEKS | RANK | OLD | RECORD TITLE  | PEAK POSITION |
| 10/21     | 17 | 15 | 9  | 5  |       | 1    |     | 1 • To Sir With Love                                      | 1             |
| 12/02     | 12 | 12 | 16 | 4  |       | 2    |     | 2 • Daydream Believer                                     |               |
| 7/01      | 14 | 13 | 9  | 4  |       | 3    |     | 3 • Windy   |               |
| 8/26      | 14 | 12 | 9  | 4  |       | 4    |     | 4 • Ode To Billie Joe                                     |               |
| 4/15      | 13 | 11 | 9  | 4  |       | 5    |     | 5 • Somethin' Stupid                                      |               |
| 7/20      | 13 | 11 | 9  | 4  |       | 6    |     | 6 • Groovin'  |               |
| 7/23      | 16 | 13 | 8  | 4  |       | 7    |     | 7 • The Letter  |               |
| 29        | 17 | 14 | 9  | 3  |       | 8    |     | 8 • Light My Fire   |               |
| 5         | 15 | 12 | 9  | 3  |       | 9    |     | 9 • Happy Together  |               |
| 12/30     | 11 | 10 | 8  | 3  |       | 10   |     | 10 • Hello Goodbye  |               |
| 6/03      | 12 | 11 | 7  | 2  |       | 11   |     | 11 • Respect  |               |
| 2/18      | 13 | 10 | 7  | 2  |       | 12   |     | 12 • Kind Of A Drag                                       |               |
| 11/25     | 16 | 14 | 9  | 1  |       | 13   |     | 13 • Incense And Peppermints                              |               |
| 3/11      | 11 | 10 | 7  | 1  |       | 14   |     | 14 • Love Is Here And Now You're Gone                     |               |
| 3/04      | 12 | 9  | 7  | 1  |       | 15   |     | 15 • Ruby Tuesday   |               |
| 8/19      | 11 | 9  | 7  | 1  |       | 16   |     | 16 • All You Need Is Love                                 |               |
| 5/13      | 11 | 10 | 6  | 1  |       | 17   |     | 17 • The Happening  |               |
| 3/18      | 10 | 9  | 5  | 1  |       | 18   |     | 18 • Penny Lane   |               |
| 12/18     | 17 | 14 | 9  | 3  |       | 19   |     | 19 • I Heard It Through The Grapevine                     |               |
| 11/04     | 15 | 11 | 8  | 3  |       | 20   |     | 20 • Soul Man   |               |
| 3/25      | 10 | 9  | 6  | 3  |       | 21   |     | 21 • Dedicated To The One I Love                          |               |
| 7/08      | 16 | 13 | 9  | 2  |       | 22   |     | 22 • Little Bit O'Soul                                    |               |
| 12/02     | 16 | 12 | 8  | 2  |       | 23   |     | 23 • The Rain, The Park & Other Things                    |               |
| 2/04      | 16 | 12 | 8  | 2  |       | 24   |     | 24 • Georgy Girl  |               |
| 10/07     | 14 | 11 | 8  | 2  |       | 25   |     | 25 • Never My Love  |               |
| 7/28      | 15 | 12 | 7  | 2  |       | 26   |     | 26 • I Was Made To Love Her                               |               |
| 9/09      | 11 | 10 | 7  | 2  |       | 27   |     | 27 • Reflections  |               |
| 7/22      | 16 | 14 | 9  | 1  |       | 28   |     | 28 • Can't Take My Eyes Off You                           |               |
| 1/28      | 14 | 11 | 8  | 1  |       | 29   |     | 29 • Tell It Like It Is                                   |               |
| 5/13      | 15 | 11 | 7  | 1  |       | 30   |     | 30 • Sweet Soul Music                                     |               |
| 4/29      | 10 | 10 | 6  | 1  |       | 31   |     | 31 • A Little Bit Me, A Little Bit You                    |               |
| 9/09      | 14 | 13 | 7  | 3  |       | 32   |     | 32 • Come Back When You Grow Up                           |               |
| 5/27      | 12 | 9  | 6  | 3  |       | 33   |     | 33 • I Got Rhythm   |               |
| 11/04     | 15 | 11 | 6  | 2  |       | 34   |     | 34 • It Must Be Him                                       |               |
| 9/19      | 10 | 9  | 5  | 2  |       | 35   |     | 35 • Pleasant Valley Sunday                               |               |
| 3/11      | 11 | 8  | 5  | 2  |       | 36   |     | 36 • Baby I Need Your Lovin'                              |               |
| 6/17      | 11 | 8  | 4  | 2  |       | 37   |     | 37 • She'd Rather Be With Me                              |               |
| 4/15      | 12 | 9  | 5  | 1  |       | 38   |     | 38 • This Is My Song                                      |               |
| 5/27      | 14 | 13 | 5  | 4  |       | 39   |     | 39 • Release Me (And Let Me Love Again)                   |               |
| 7/01      | 12 | 10 | 5  | 4  |       | 40   |     | 40 • San Francisco (Be Sure To Wear Flowers In Your Hair) |               |
| 12/18     | 15 | 12 | 7  | 3  |       | 41   |     | 41 • I Second That Emotion                                |               |
| 1/14      | 12 | 10 | 6  | 2  |       | 42   |     | 42 • Good Thing   |               |
| 4/08      | 10 | 8  | 5  | 2  |       | 43   |     | 43 • Bernadette   |               |

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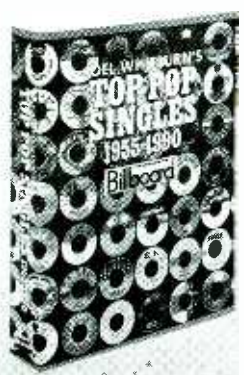
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## Joel Whitburn's TOP POP SINGLES 1955-1990

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**WEA, Time Warner Celebrate.** WEA Corp. and Time Warner Inc. celebrated Black Music Month by initiating two full scholarships to traditionally black colleges through the Thurgood Marshall Scholarship Fund. Here, at a reception held in Washington, D.C., and co-hosted by Rep. John Conyers, D-Mich., the two entertainment companies present a check for \$32,000 for the two scholarships. Shown, back row, from left, are East West artist Mic Murphy; Rep. Mike Espy, D-Miss.; Sharon Heyward, senior VP, black music promotion, Virgin; Richard Nash, senior VP, black music, Atlantic; Pendulum artist Meli'sa Morgan; Ruben Rodriguez, senior VP, black music, Elektra, and president of Pendulum; Tom Draper, VP, community relations, Time Warner; Ray Harris, senior VP, black music, Warner Bros.; Rep. Floyd Flake, D-N.Y.; and Rep. Don Payne, D-N.J. Front row, from left, are N. Joyce Payne, Thurgood Marshall Scholarship Fund; Atlantic artist MC Lyte; Warner Bros. artists Monie Love and Al B. Sure!; and Ornetta Barber Dickerson, VP, black music marketing, WEA.

Billboard. FOR WEEK ENDING JULY 20, 1991

| Hot Rap Singles™  |           |            |               |  |                                      |
|---|-----------|------------|---------------|--|--------------------------------------|
| THIS WEEK   | LAST WEEK | 2 WKS. AGO | WKS. ON CHART | TITLE<br>LABEL & NUMBER/DISTRIBUTING LABEL                                 | ARTIST                               |
| Compiled from a national sample of retail and one-stop sales reports. |           |            |               |  |                                      |
| ★ ★ NO. 1 ★ ★   |           |            |               |  |                                      |
| 1   | 1         | 6          | 8             | POP GOES THE WEASEL<br>DEF JAM 44-73702/COLUMBIA (C) (M) (T)               | ◆ 3RD BASS<br>2 weeks at No. 1       |
| 2   | 2         | 9          | 5             | SUMMERTIME<br>JIVE 1442/RCA (C) (CD) (T)                                   | ◆ D.J. JAZZY JEFF & THE FRESH PRINCE |
| 3   | 4         | 3          | 10            | SLOW DOWN<br>ELEKTRA 66568 (M) (T)   | ◆ BRAND NUBIAN                       |
| 4   | 6         | 11         | 5             | THE CHUBBSTER<br>SELECT 62379/ELEKTRA (M) (T)                              | ◆ CHUBB ROCK                         |
| 5   | 10        | 13         | 4             | I SHOULDN'T HAVE DONE IT<br>DEF JAM 44-73774/COLUMBIA (C) (M) (T)          | ◆ SLICK RICK                         |
| 6   | 5         | 8          | 9             | BITCH BETTA HAVE MY MONEY<br>SELECT 62377 (M) (T)                          | AMG                                  |
| 7   | 3         | 1          | 13            | HOMIE DON'T PLAY DAT<br>P.R.O. DIVISION 44-73737/COLUMBIA (C) (T)          | ◆ TERMINATOR X                       |
| 8   | 7         | 10         | 8             | O.G. ORIGINAL GANGSTER<br>SIRE 0-41004/WARNER BROS. (C) (M) (T)            | ◆ ICE-T                              |
| 9   | 8         | 7          | 9             | LARRY, THAT'S WHAT THEY CALL ME<br>RUFFHOUSE 44-73733/COLUMBIA (C) (M) (T) | ◆ LARRY LARR                         |
| 10  | 15        | 17         | 3             | NOW THAT WE FOUND LOVE<br>UPTOWN 54088/MCA (C) (M) (T)                     | ◆ HEAVY D. & THE BOYZ                |
| 11  | 9         | 4          | 14            | CASE OF THE P.T.A.<br>ELEKTRA 0-66576 (M) (T)                              | ◆ LEADERS OF THE NEW SCHOOL          |
| 12  | 13        | 15         | 5             | SUGAR FREE<br>COLD CHILLIN' 4-19334/REPRISE (C)                            | ◆ GRANDDADDY I.U.                    |
| 13  | 16        | 16         | 5             | JUST HANGIN' OUT<br>WILD PITCH 1022 (M) (T)                                | ◆ MAIN SOURCE                        |
| 14  | 18        | —          | 2             | TONITE<br>PROFILE 7338 (C) (T)   | ◆ DJ QUIK                            |
| 15  | 17        | 18         | 6             | AIN'T NO FUTURE IN YO' FRONTING<br>S.D.E.G. 0062/ICHIBAN (C) (T)           | ◆ M.C. BREED & D.F.C.                |
| 16  | 12        | 5          | 11            | RING RING RING (HA HA HEY)<br>TOMMY BOY 965 (CD) (M) (T)                   | ◆ DE LA SOUL                         |
| 17  | 19        | 23         | 3             | BANG (GET DOWN, GET DOWN)<br>SOUL 54095/MCA (C) (M) (T)                    | SON OF BAZERK                        |
| 18  | 11        | 2          | 11            | RISE 'N' SHINE<br>JIVE 1438/RCA (C) (T)                                    | ◆ KOOL MOE DEE/KRS-ONE & CHUCK D     |
| 19  | 24        | —          | 2             | HOW KOOL CAN ONE BLACK MAN BE<br>JIVE 1453/RCA (C) (T)                     | ◆ KOOL MOE DEE                       |
| 20  | 14        | 12         | 14            | YOU CAN'T PLAY WITH MY YO-YO<br>EAST WEST 0-96365 (C) (T)                  | ◆ YO-YO FEAT. ICE CUBE               |
| 21  | 23        | —          | 2             | 6 MINUTES OF PLEASURE<br>DEF JAM 44-73821/COLUMBIA (C) (CD) (M) (T)        | ◆ L.L. COOL J                        |
| 22  | 25        | —          | 2             | THE HOUSE THE DOG BUILT<br>EAR CANDY 38000 (C) (CD) (T)                    | ◆ JIBRI WISE ONE                     |
| 23  | 21        | 20         | 7             | DO THE NASTY DANCE<br>JR 6026/JOEY BOY (C) (T)                             | ◆ THE DOGS FEAT. DISCO RICK          |
| 24  | 20        | 19         | 6             | WHO ME?<br>ELEKTRA 0-66572 (C) (T)   | ◆ K.M.D.                             |
| 25  | 22        | 22         | 4             | GET READY TO ROLL<br>NASTYMIX 76110 (C) (T)                                | ◆ RODNEY O - JOE COOLEY              |
| 26  | 26        | —          | 2             | IT'S HARD BEING THE KANE<br>COLD CHILLIN' 0-21774/REPRISE (C) (M) (T)      | ◆ BIG DADDY KANE                     |
| 27  | 27        | —          | 2             | PARTY LINE<br>SBK 19731 (C) (T)  | ◆ FIFTH PLATOON                      |
| 28  | 28        | 30         | 3             | GIVE THE PEOPLE<br>RAL 73783/COLUMBIA (C) (CD) (M) (T)                     | ◆ EPMD                               |
| 29  | NEW ►     | 1          | 1             | GROWIN' UP IN THE HOOD<br>QWEST 4-19243/WARNER BROS. (C)                   | ◆ COMPTON'S MOST WANTED              |
| 30  | NEW ►     | 1          | 1             | DOWN 2 EARTH<br>WARNER BROS. 40049 (C) (CD) (M) (T)                        | ◆ MONIE LOVE                         |

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

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BILLBOARD JULY 20, 1991

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## TERRI ROSSI'S RHYTHM SECTION

**AT A GLANCE:** This week's chart is highly competitive, in spite of the unusually low number of bullets (46). Two-thirds of those bullets are in the top half of the chart. Also, there were only four debuts. At the top of the chart the same five records hold with only a slight change in order. All but two of the records in the top 20 are gaining points, even those that did not earn the required point increases for a bullet. "Exclusivity" by **Damian Dame** (La Face) holds "Main Course" by **Freddie Jackson** (Capitol) out of No. 1 by a very small margin. Next week, the top five should look dramatically different.

**CONTENDERS:** Looking ahead to next week, there is no way to predict which record will be No. 1. However there are a number that are clearly in the running. Even though "Baby, I'm Ready" by **Levert** (Atlantic) rests at No. 5 this week, its total points are close enough to the total points for this week's No. 1 that it could snatch the top honors. It has reports from 100 stations, with 60 that are showing upward playlist movement. No. 1 reports are logged by five stations, including WJLB Detroit; WHJX Jacksonville, Fla.; and WZHT Montgomery, Ala. "Gotta Have You" by **Stevie Wonder** (Motown) from the "Jungle Fever" soundtrack ranks No. 3 in radio points, but lags behind in retail at No. 9. It has reports from the entire panel and No. 1 reports from seven stations, including WQQK Nashville; WDAS Philadelphia; and WENN Birmingham, Ala.

"Summertime" by **Jazzy Jeff & the Fresh Prince** (Jive) has performed extraordinarily well, with reports from 96 stations. It ranks No. 2 in retail (it is reportedly gold), yet radio reports hold its rank down to No. 11. As a rule, rap records that are played on radio rarely get top playlist visibility, no matter how well they are performing for the station's listeners. Therefore, this record's performance is even more impressive. It is No. 1 at WOWI Norfolk, Va. It has five top five reports, including No. 3 at WAMO Pittsburgh and No. 4 at KKDA-FM Dallas. It also has 30 top 10 reports. Next week's No. 1 is anybody's guess.

**DETAILS, DETAILS:** Three records are listed in the radio action box as most added but do not appear on the chart. "Get Off" by **Prince** (Paisley Park) has sufficient points to debut, but will not be in stores until July 25. Two other records made strong radio gains, but fell shy of the total points required to enter the chart: "Show Me" by **Chris Pittman** (East West) and "That Kind Of Guy" by **Tony Terry** (Epic).

**LOOKS CAN BE DECEIVING:** Falling a notch, "The Morning After I Made Love To You" by **Jeffrey Osborne** (Arista) gained WBLX-FM Mobile, Ala. and has reports from 95 stations. It also showed an increase in retail points, but was forced back by a surge in retail points from two records, "For The Love Of Money" by **Troop and Levert** featuring **Queen Latifah** (Giant) from the "New Jack City" soundtrack and by "Now That We Found Love" by **Heavy D. & the Boyz** (Uptown). "Money" has reports from 95 stations and "Love" has reports from 82.

## HOT R&B SINGLES ACTION RADIO MOST ADDED

|   | PLATINUM/<br>GOLD<br>ADDS<br>21 REPORTERS | SILVER<br>ADDS<br>27 REPORTERS | BRONZE/<br>SECONDARY<br>ADDS<br>56 REPORTERS | TOTAL<br>ADDS<br>104 REPORTERS | TOTAL<br>ON<br>CHART |
|---|---|--------------------------------|--|--------------------------------|----------------------|
| <b>LONG HOT SUMMER NIGHT</b><br>J.T. TAYLOR MCA           | 8   | 13                             | 21   | 42                             | 50                   |
| <b>GETT OFF</b><br>PRINCE PAISLEY PARK                    | 8   | 9                              | 19   | 36                             | 39                   |
| <b>I GO CRAZY</b><br>WILL DOWNING ISLAND                  | 2   | 10                             | 17   | 29                             | 32                   |
| <b>DON'T WANT TO BE A FOOL</b><br>LUTHER VANDROSS EPIC    | 2   | 6                              | 15   | 23                             | 91                   |
| <b>SHOW ME</b><br>CHRIS PITTMAN ATLANTIC                  | 3   | 4                              | 16   | 23                             | 23                   |
| <b>JUST ASK ME TO</b><br>TEVIN CAMPBELL QWEST             | 4   | 6                              | 12   | 22                             | 63                   |
| <b>ALL ABOUT YOU</b><br>PRETTY IN PINK MOTOWN             | 1   | 6                              | 11   | 18                             | 42                   |
| <b>THAT KIND OF GUY</b><br>TONY TERRY EPIC                | 4   | 5                              | 7  | 16                             | 16                   |
| <b>ARE YOU STILL IN LOVE...</b><br>KEITH WASHINGTON QWEST | 2   | 4                              | 8  | 14                             | 94                   |
| <b>WHY CAN'T YOU COME HOME</b><br>EX-GIRLFRIEND REPRISE   | 5   | 2                              | 6  | 13                             | 77                   |

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.

Billboard.

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FOR WEEK ENDING JULY 20, 1991

# Hot R&B Singles Sales & Airplay™

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

| SALES     |           |                              |                                    |                  | AIRPLAY   |           |                                 |                                    |                  |
|-----------|-----------|------------------------------|------------------------------------|------------------|-----------|-----------|---------------------------------|------------------------------------|------------------|
| THIS WEEK | LAST WEEK | TITLE                        | ARTIST                             | HOT R&B POSITION | THIS WEEK | LAST WEEK | TITLE                           | ARTIST                             | HOT R&B POSITION |
| 1         | 1         | EXCLUSIVITY                  | DAMIAN DAME                        | 1                | 1         | 2         | MAIN COURSE                     | FREDDIE JACKSON                    | 2                |
| 2         | 4         | SUMMERTIME                   | D.J. JAZZY JEFF & THE FRESH PRINCE | 7                | 2         | 1         | DO WHAT I GOTTA DO              | RALPH TRESVANT                     | 3                |
| 3         | 5         | MAIN COURSE                  | FREDDIE JACKSON                    | 2                | 3         | 6         | GOTTA HAVE YOU                  | STEVIE WONDER                      | 6                |
| 4         | 3         | MOTOWNPHILLY                 | BOYZ II MEN                        | 4                | 4         | 3         | EXCLUSIVITY                     | DAMIAN DAME                        | 1                |
| 5         | 8         | BABY I'M READY               | LEVERT                             | 5                | 5         | 4         | MOTOWNPHILLY                    | BOYZ II MEN                        | 4                |
| 6         | 7         | DO WHAT I GOTTA DO           | RALPH TRESVANT                     | 3                | 6         | 5         | BABY I'M READY                  | LEVERT                             | 5                |
| 7         | 9         | I CAN'T WAIT ANOTHER MINUTE  | HI-FIVE                            | 8                | 7         | 8         | I CAN'T WAIT ANOTHER MINUTE     | HI-FIVE                            | 8                |
| 8         | 10        | OPTIMISTIC                   | SOUNDS OF BLACKNESS                | 9                | 8         | 7         | NIGHTS LIKE THIS                | AFTER 7                            | 10               |
| 9         | 12        | GOTTA HAVE YOU               | STEVIE WONDER                      | 6                | 9         | 10        | OPTIMISTIC                      | SOUNDS OF BLACKNESS                | 9                |
| 10        | 14        | CAN YOU STOP THE RAIN        | PEABO BRYSON                       | 11               | 10        | 14        | CAN YOU STOP THE RAIN           | PEABO BRYSON                       | 11               |
| 11        | 11        | YOU'RE GONNA GET SERVED      | GENE RICE                          | 12               | 11        | 15        | SUMMERTIME                      | D.J. JAZZY JEFF & THE FRESH PRINCE | 7                |
| 12        | 13        | NIGHTS LIKE THIS             | AFTER 7                            | 10               | 12        | 13        | YOU'RE GONNA GET SERVED         | GENE RICE                          | 12               |
| 13        | 2         | HOW CAN I EASE THE PAIN      | LISA FISCHER                       | 14               | 13        | 16        | MEN                             | GLADYS KNIGHT                      | 15               |
| 14        | 18        | IN YOUR EYES                 | SHIRLEY MURDOCK                    | 13               | 14        | 17        | IN YOUR EYES                    | SHIRLEY MURDOCK                    | 13               |
| 15        | 16        | STRAIGHT DOWN TO BUSINESS    | READY FOR THE WORLD                | 17               | 15        | 18        | ADDICTIVE LOVE                  | BEBE & CECE WINANS                 | 18               |
| 16        | 24        | LET THE BEAT HIT 'EM         | LISA LISA & CULT JAM               | 16               | 16        | 20        | SPECIAL                         | VESTA                              | 22               |
| 17        | 6         | DO ME RIGHT                  | GUY                                | 21               | 17        | 22        | LET THE BEAT HIT 'EM            | LISA LISA & CULT JAM               | 16               |
| 18        | 19        | P.A.S.S.I.O.N.               | RYTHM SYNDICATE                    | 20               | 18        | 21        | THE MORNING AFTER I MADE...     | JEFFREY OSBORNE                    | 25               |
| 19        | 23        | AMAZING LOVE                 | PHIL PERRY                         | 19               | 19        | 23        | FOR THE LOVE OF MONEY           | TROOP/LEVERT                       | 23               |
| 20        | 28        | POP GOES THE WEASEL          | 3RD BASS                           | 30               | 20        | 25        | EVERYDAY PEOPLE                 | ARETHA FRANKLIN                    | 27               |
| 21        | 17        | GYPSY WOMAN (SHE'S HOMELESS) | CRYSTAL WATERS                     | 29               | 21        | 9         | HOW CAN I EASE THE PAIN         | LISA FISCHER                       | 14               |
| 22        | 31        | NOW THAT WE FOUND LOVE       | HEAVY D. & THE BOYZ                | 24               | 22        | 26        | STRAIGHT DOWN TO BUSINESS       | READY FOR THE WORLD                | 17               |
| 23        | 35        | ADDICTIVE LOVE               | BEBE & CECE WINANS                 | 18               | 23        | 27        | IF YOU'RE SERIOUS               | RIFF                               | 26               |
| 24        | 37        | MEN                          | GLADYS KNIGHT                      | 15               | 24        | 30        | NOW THAT WE FOUND LOVE          | HEAVY D. & THE BOYZ                | 24               |
| 25        | 33        | IF YOU'RE SERIOUS            | RIFF                               | 26               | 25        | 28        | AMAZING LOVE                    | PHIL PERRY                         | 19               |
| 26        | 30        | WHY                          | SMALL CHANGE                       | 31               | 26        | 32        | ALWAYS                          | PEBBLES                            | 32               |
| 27        | —         | FOR THE LOVE OF MONEY        | TROOP/LEVERT                       | 23               | 27        | 29        | P.A.S.S.I.O.N.                  | RYTHM SYNDICATE                    | 20               |
| 28        | 15        | EMOTIONALLY YOURS            | O'JAYS                             | 49               | 28        | 11        | DO ME RIGHT                     | GUY                                | 21               |
| 29        | 40        | SPECIAL                      | VESTA                              | 22               | 29        | 33        | HAD ENUF?                       | AL B. SURE!                        | 28               |
| 30        | 32        | THE MORNING AFTER I MADE...  | JEFFREY OSBORNE                    | 25               | 30        | 31        | SHE NEEDS TO GET SOME           | RAY PARKER JR.                     | 34               |
| 31        | —         | TONITE                       | DJ QUIK                            | 37               | 31        | 40        | ARE YOU STILL IN LOVE WITH ME   | KEITH WASHINGTON                   | 42               |
| 32        | 29        | I WANNA SEX YOU UP           | COLOR ME BADD                      | 53               | 32        | —         | DON'T WANT TO BE A FOOL         | LUTHER VANDROSS                    | 44               |
| 33        | 20        | POWER OF LOVE/LOVE POWER     | LUTHER VANDROSS                    | 41               | 33        | 37        | I'M A GOOD WOMAN LOOKING FOR... | SWEET OBSESSION                    | 39               |
| 34        | —         | UNFORGETTABLE                | NATALIE COLE                       | 33               | 34        | 35        | HOW CAN YOU HURT...             | CHERYL "PEPSII" RILEY              | 35               |
| 35        | —         | THE CHUBBSTER                | CHUBB ROCK                         | 50               | 35        | —         | SO MUCH LOVE                    | B ANGIE B                          | 36               |
| 36        | —         | HAD ENUF?                    | AL B. SURE!                        | 28               | 36        | —         | NEVER STOP                      | THE BRAND NEW HEAVIES              | 47               |
| 37        | —         | EVERYDAY PEOPLE              | ARETHA FRANKLIN                    | 27               | 37        | —         | UNFORGETTABLE                   | NATALIE COLE                       | 33               |
| 38        | 21        | RUSH RUSH                    | PAULA ABDUL                        | 46               | 38        | —         | I FIND EVERYTHING IN YOU        | TEDDY PENDERGRASS                  | 38               |
| 39        | 22        | MIRACLE                      | WHITNEY HOUSTON                    | 40               | 39        | —         | SUMMER BREEZE                   | NICKI RICHARDS                     | 48               |
| 40        | 27        | DON'T GO                     | EN VOGUE                           | 43               | 40        | —         | DON'T WANNA CHANGE THE WORLD    | PHYLLIS HYMAN                      | 52               |

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

| TITLE (Publisher - Licensing Org.) Sheet Music Dist. |   |  | Songs, BMI/Gratitude Sky, ASCAP) CPP/HL |   |  | ASCAP/Mike Ten, BMI)   |  |  |
|--|---|--|---|---|--|--|--|--|
| 18   | ADDICTIVE LOVE (Sony Tunes, ASCAP/Yellow Elephant, ASCAP/Benny's Music, BMI/EMI Blackwood, BMI/Pokey's Music, BMI)                |  | 38                                      | I FIND EVERYTHING IN YOU (Irving, BMI/James Carr, BMI/Ted-On, BMI) CPP  |  | 85   | PLAYING YOUR GAME (Better Nights, ASCAP)   |  |
| 76   | ALL ABOUT YOU (Virgin Songs, BMI/G.R., BMI)   |  | 26                                      | IF YOU'RE SERIOUS (Pam & Steve, ASCAP/Lease-A-Tune, ASCAP/Primate, ASCAP)   |  | 30   | POP GOES THE WEASEL (Rhythym Is Fundamental, ASCAP/Clyde Pearl, ASCAP/Def Jam, ASCAP/Black Bull, ASCAP/Jobete, ASCAP/Peter Gabriel, BMI/Hidden Pun, BMI) CPP |  |
| 32   | ALWAYS (No Pain No Gain, ASCAP/Pebbitome, ASCAP/MCA, ASCAP)   |  | 89                                      | I GO CRAZY (Web IV, BMI/Paul & Jonathan, BMI)   |  | 41   | POWER OF LOVE/LOVE POWER (EMI April, ASCAP/Uncle Ronnie's, ASCAP/Thriller Miller, ASCAP/MCA, ASCAP/Unbelievable, BMI) HL                                     |  |
| 19   | AMAZING LOVE (WB, ASCAP/Heritage Hill, ASCAP/Zomba, ASCAP/Jo Skin, ASCAP)   |  | 79                                      | I GOT YOU WHERE I WANT (Pecott, ASCAP/Tocop, BMI/Jumpin' Off, BMI/Virgin Songs, BMI/Dreamdeals, ASCAP/BMG, ASCAP) |  | 87   | PUMP (LET'S GO) (Dickie, BMI)  |  |
| 70   | ARE YOU FREE (Flyte Tyme, ASCAP)  |  | 65                                      | I KNEW (Bender, ASCAP)  |  | 83   | RING RING RING (HA HA HEY) (Tee Girl, BMI/MCA, ASCAP/Curio, BMI/Chelsea, BMI/WB, ASCAP)  |  |
| 42   | ARE YOU STILL IN LOVE WITH ME (EMI April, ASCAP/K-Shreve, ASCAP/WB, ASCAP/Heritage Hill, ASCAP/Zomba, ASCAP/Jo Skin, ASCAP)       |  | 39                                      | I'M A GOOD WOMAN LOOKING FOR A GOOD MAN (La Love Lane, ASCAP/Tibovida, ASCAP)                                     |  | 46   | RUSH RUSH (EMI April, ASCAP/LeoSun, ASCAP) WBM   |  |
| 5  | BABY I'M READY (Trycep, BMI/Willesden, BMI)   |  | 56                                      | I'M COMING BACK (Virgin, ASCAP/Morning Crew, BMI)   |  | 84   | SENSUOUS (Virgin Songs, BMI/Abana, BMI)  |  |
| 92   | BRIGHT LIGHTS (Soul II Soul Mad, ASCAP/Virgin, ASCAP)   |  | 90                                      | I NEED A GOOD MAN (Pac Jam, BMI/Candy Grift, BMI)   |  | 34   | SHE NEEDS TO GET SOME (Raydiola, ASCAP)  |  |
| 11   | CAN YOU STOP THE RAIN (Warner Chappell, ASCAP/Walter Afanasieff, ASCAP)   |  | 13                                      | IN YOUR EYES (Degroat & Degroat, BMI)   |  | 82   | SILLY (BCC, BMI/Slap Me One!, ASCAP/Spectrum VII, ASCAP)   |  |
| 50   | THE CHUBBSTER (ADRA, BMI/Howie Tee, BMI/Getaloadoffatso, BMI/Irving, BMI)   |  | 61                                      | IT AIN'T OVER 'TIL IT'S OVER (Miss Bessie, ASCAP)   |  | 45   | SIX MINUTES OF PLEASURE (Marley Mari, ASCAP/L.L. Cool J., ASCAP/Def Jam, ASCAP)  |  |
| 58   | COME AND GET IT (Careers-BMG, BMI/R.L.J., ASCAP/John Barnes III, BMI/Andee Pandee, ASCAP)   |  | 86                                      | I TRY (Purple Bull, BMI)  |  | 93   | SLOW DOWN (Brand Nubian, ASCAP/Geffen, ASCAP)  |  |
| 21   | DO ME RIGHT (Donril, ASCAP/Zomba, ASCAP/Ten Ways To Sundown, ASCAP/EMI April, ASCAP/Across 110th Street, ASCAP/E-Z-Duz-It, ASCAP) |  | 53                                      | IT'S HARD BEING THE KANE (AZ, ASCAP/Cold Chillin', ASCAP/Prince Paul, BMI)  |  | 36   | SO MUCH LOVE (Bust-It, BMI)  |  |
| 43   | DON'T GO (2 Tuff-E-Nuff, BMI/Irving, BMI) CPP   |  | 67                                      | I WANNA SEX YOU UP (FROM NEW JACK CITY) (Hip Hop, BMI/Hi-Frost, BMI)  |  | 22   | SPECIAL (Vesta Seven, ASCAP/Almo, ASCAP/Captain Z, ASCAP) CPP  |  |
| 52   | DON'T WANNA CHANGE THE WORLD (Number 9, ASCAP/Bass Hit, ASCAP)  |  | 63                                      | JUDY (Zomba, ASCAP/King Ice, ASCAP/Gordy Groove, BMI)   |  | 17   | STRAIGHT DOWN TO BUSINESS (MCA, ASCAP/Ready Ready, ASCAP/Music Corp. Of America, BMI/Ready For The World, BMI)   |  |
| 44   | DON'T WANT TO BE A FOOL (EMI April, ASCAP/Uncle Ronnie's, ASCAP/Thriller Miller, ASCAP/MCA, ASCAP)                                |  | 71                                      | JUST ASK ME TO (EMI April, ASCAP/Across 110th Street, ASCAP/AI B. Sure!, ASCAP/Willarie, ASCAP)                   |  | 48   | SUMMER BREEZE (Dawn Breaker, BMI/Duchess, BMI)   |  |
| 3  | DO WHAT I GOTTA DO (Flyte Tyme, ASCAP)  |  | 68                                      | JUST WANT TO HOLD YOU (Ensign, BMI/Caltone, BMI) CPP  |  | 7  | SUMMERTIME (Warner-Tamerlane, BMI/Second Decade, BMI/Willesden, BMI/Da Posse's, BMI/Zomba, ASCAP) WBM  |  |
| 75   | DOWN 2 EARTH (Copyright Control)  |  | 78                                      | KISSING YOU (EMI April, ASCAP/K-Shreve, ASCAP/Markel, ASCAP/Full Keel, ASCAP/JRM, ASCAP) WBM                      |  | 72   | SWING IT (Gordy Groove, BMI/Da Funk, ASCAP)  |  |
| 100  | DROPPIN' LIKE FLIES (Rhapsodies ABD Melodies, ASCAP/P. Michael, ASCAP)  |  | 16                                      | KNOCK SOME BOOTS (Apple Bite, BMI)  |  | 59   | THINGS THAT MAKE YOU GO HMMMM... (Virgin, ASCAP/Cole-Clivilles, ASCAP/RBG Done, ASCAP)   |  |
| 49   | EMOTIONALLY YOURS (Special Rider, ASCAP)  |  | 60                                      | LET THE BEAT HIT 'EM (Virgin, ASCAP/Cole-Clivilles, ASCAP)  |  | 91   | THIS BEAT IS HOT (Edition Allstar/Rolf Elmer/Ufa/BMG, ASCAP)   |  |
| 27   | EVERYDAY PEOPLE (Mijack, BMI/Warner-Tamerlane, BMI)   |  | 66                                      | LILY WAS HERE (D'N'A, BMI/BMG, BMI/Careers, BMI)  |  | 96   | THIS MUST BE HEAVEN (Interior, BMI)  |  |
| 1  | EXCLUSIVITY (Kear, BMI/Sony Epic/Solar, BMI/Macadamian, ASCAP) HL   |  | 99                                      | LONG HOT SUMMER NIGHT (Sula, BMI/EMI, ASCAP/Anderson, ASCAP)  |  | 37   | TONITE (Protunes, BMI/Total Trak, ASCAP)   |  |
| 23   | FOR THE LOVE OF MONEY (Warner-Tamerlane, BMI/Jobete, ASCAP/Black Bull, ASCAP) CPP   |  | 80                                      | LOVE DESIRE (Funny Bear, ASCAP/Fanja, BMI)  |  | 57   | TURN IT UP (Bust-It, BMI)  |  |
| 97   | GIRLS (Coast To Coast, ASCAP)   |  | 77                                      | LOVE IN THE RAIN (Beau Di O Do, BMI/Warner-Tamerlane, BMI)  |  | 33   | UNFORGETTABLE (Bourne, ASCAP)  |  |
| 64   | GIVE ME ALL THE LOVE (Z.Boat, ASCAP/Careers, BMI/Works Of Davinchi, BMI)  |  | 2                                       | LOVE'S GOT ME (MCA, ASCAP/BMG, ASCAP)   |  | 54   | WHY CAN'T YOU COME HOME (Forceful, BMI/Willesden, BMI)   |  |
| 88   | GOT A LOVE FOR YOU (Hands On, ASCAP/CRK, ASCAP/B-Room, ASCAP/Warner Chappell, ASCAP)  |  | 15                                      | MAIN COURSE (MCA, ASCAP/Bush Burnin', ASCAP)  |  | 31   | WHY (Hiss N' Tel, ASCAP/Gale Warnings, BMI/Carpediem, ASCAP)   |  |
| 6  | GOTTA HAVE YOU (FROM JUNGLE FEVER) (Stevland Morris, ASCAP) CPP   |  | 20                                      | MEN (Shakeji, ASCAP/Captain Z, ASCAP/Welbeck, ASCAP/Cornelius Carlos, ASCAP/MCA, ASCAP)                           |  | 73   | WISH I COULD FIND ANOTHER (Mr. & Mrs. H, ASCAP/1615 Loomis St., ASCAP/Geffen Again, BMI/I.A.T.I.A., BMI/MCA, BMI)  |  |
| 29   | GYPSY WOMAN (SHE'S HOMELESS) (Basement Boys, ASCAP/Polygram Int'l, ASCAP)   |  | 25                                      | MIRACLE (Kear, BMI/Sony Epic/Solar, BMI) HL   |  | 51   | WITH YOU (Re-deer, ASCAP/Sun Face, ASCAP) CPP  |  |
| 28   | HAD ENUF? (AI B. Sure!, ASCAP/DeSwing Mob, ASCAP/EMI, ASCAP/Across 110th Street, ASCAP/Getaloadoffatso, BMI)                      |  | 40                                      | THE MORNING AFTER I MADE LOVE TO YDU (Zomba, ASCAP/Barry J. Eastmond, ASCAP/Almo, ASCAP/March 9, ASCAP) CPP       |  | 74   | YOU CAN'T PLAY WITH MY YO-YO (Gangsta Boogie, ASCAP/Street Knowledge, BMI/Dynatone, BMI/Unichappell, BMI)  |  |
| 55   | HEAVEN (Trycep, BMI/Rude News, BMI)   |  | 4                                       | MOTOWNPHILLY (Diva One, BMI/Biv Ten, BMI/Mike Ten, BMI)   |  | 12   | YOU'RE GONNA GET SERVED (Island, BMI/Stanton's Gold, BMI/Genic, BMI/Troyce One, BMI)   |  |
| 14   | HOW CAN I EASE THE PAIN (Gratitude Sky, ASCAP/Melanie, ASCAP/MCA, ASCAP) CPP/HL   |  | 69                                      | NEVER GONNA LET YOU DOWN (Keep Your Music, ASCAP)   |  | <b>SHEET MUSIC AGENTS</b><br>are listed for piano/vocal sheet music copies and may not represent mixed folio rights. |  |  |
| 35   | HOW CAN YOU HURT THE ONE YOU LOVE (Forceful, BMI/Willesden, BMI)  |  | 47                                      | NEVER STOP (Not Listed)   |  | CLM  | Cherry Lane  |  |
| 62   | HOW KOOL CAN ONE BLACK MAN BE (Willesden, BMI)  |  | 10                                      | NIGHTS LIKE THIS (FROM THE FIVE HEARTBEATS) (TCF, ASCAP/Jack The Mack, ASCAP)                                     |  | CPP  | Columbia Pictures  |  |
| 8  | I CAN'T WAIT ANOTHER MINUTE (Zomba, ASCAP/4MW, ASCAP)   |  | 24                                      | NOW THAT WE FOUND LOVE (Warner-Tamerlane, BMI) WBM  |  | HL   | Hal Leonard  |  |
| 98   | I DON'T WANNA CRY (Vision Of Love, BMI/Sony   |  | 9                                       | OPTIMISTIC (Flyte Tyme, ASCAP)  |  | WBM  | Warner Bros.   |  |
|  |   |  | 20                                      | P.A.S.S.I.O.N. (Warner-Tamerlane, BMI/Could Be Music, ASCAP/Bayjun Beat, BMI)                                     |  | MSC  | Music Sales Corp.  |  |
|  |   |  | 94                                      | PIECE OF MY HEART (Kallman, BMI/One Two, BMI)   |  |  |  |  |
|  |   |  | 81                                      | PLAYGROUND (Diva One, ASCAP/Biv Ten,  |  |  |  |  |



# HOT DANCE MUSIC™

## CLUB PLAY

COMPILED FROM A NATIONAL SAMPLE  
OF DANCE CLUB PLAYLISTS.

TITLE  
LABEL & NUMBER/DISTRIBUTING LABEL

ARTIST

★★ No. 1 ★★

| THIS WEEK            | LAST WEEK | 2 WKS AGO | WKS. ON CHART | TITLE<br>LABEL & NUMBER/DISTRIBUTING LABEL              | ARTIST                            |
|----------------------|-----------|-----------|---------------|---|-----------------------------------|
| ①                    | 1         | 2         | 7             | LET THE BEAT HIT 'EM COLUMBIA 44-73834 2 weeks at No. 1 | LISA LISA & CULT JAM              |
| ②                    | 3         | 4         | 7             | 3 A.M. ETERNAL ARISTA AD-2231                           | ◆ THE KLF                         |
| 3                    | 2         | 1         | 8             | GOT A LOVE FOR YOU BIG BEAT BB-0031                     | ◆ JOMANDA                         |
| ④                    | 9         | 12        | 7             | DEEP IN MY HEART ATLANTIC O-85999                       | CLUBHOUSE                         |
| 5                    | 5         | 8         | 7             | MALFUNCTION RCA 2006-1                                  | N-JOI                             |
| 6                    | 4         | 3         | 11            | (I WANNA GIVE YOU) DEVOTION CAPITOL V-15733             | ◆ NOMAD                           |
| ⑦                    | 13        | 23        | 3             | THIS BEAT IS HOT EPIC 49-73842                          | ◆ B.G. THE PRINCE OF RAP          |
| ⑧                    | 12        | 14        | 5             | THROW YOU DOWN REPRISE O-19378                          | THELMA HOUSTON                    |
| 9                    | 6         | 10        | 7             | CAN'T HELP MYSELF ZYX 6455-US                           | 2 BROTHERS ON THE 4TH FLOOR       |
| ⑩                    | 15        | 32        | 3             | NOW THAT WE FOUND LOVE UPTOWN 54088/MCA                 | ◆ HEAVY D. & THE BOYZ             |
| ⑪                    | 17        | 38        | 3             | SUCH A GOOD FEELING 4TH & B'WAY 162440 538-1/ISLAND     | ◆ BROTHERS IN RHYTHM              |
| 12                   | 8         | 9         | 9             | GET THE MESSAGE WARNER BROS. O-19465                    | ◆ ELECTRONIC                      |
| 13                   | 10        | 5         | 8             | MOVE YOUR BODY (ELEVATION) OPTIMISM (IMPORT/ARISTA      | ◆ XPANSIONS                       |
| ⑭                    | 18        | 27        | 11            | MOVE (DANCE ALL NIGHT) MCA 23998                        | ◆ SLAM SLAM                       |
| ⑮                    | 23        | 29        | 5             | HUMAN NATURE RCA 2855-1-RD                              | ◆ GARY CLAIL                      |
| ⑯                    | 28        | 36        | 3             | DIN DAA DAA '91 CARDIAC 3-4016-0                        | GEORGE KRANZ FEATURING DOUG LAZY  |
| ⑰                    | 22        | 31        | 4             | SEX ON WHEELZ WAX TRAX PROMO                            | MY LIFE WITH THE THRILL KILL KULT |
| 18                   | 24        | 25        | 5             | ONE STEP AHEAD ATLANTIC O-86025                         | DEBBIE GIBSON                     |
| ⑰                    | 29        | 35        | 3             | OPTIMISTIC PERSPECTIVE 0001/A&M                         | ◆ SOUNDS OF BLACKNESS             |
| 20                   | 7         | 6         | 10            | TASTE THE BASS MERCURY 868 305-1                        | SAFIRE                            |
| 21                   | 25        | 26        | 5             | LOVE DESIRE FEVER 38-73755/COLUMBIA                     | ◆ SANDEE                          |
| ⑳                    | 31        | 33        | 4             | NIGHT BY NIGHT COLUMBIA 44-73816                        | ALANDA DRAKE                      |
| 23                   | 26        | 24        | 5             | DROPPIN' LIKE FLIES WARNER BROS. O-40985                | SHEILA E                          |
| 24                   | 14        | 15        | 6             | CARAVAN MUTE O-66543/ELEKTRA                            | INSPIRAL CARPETS                  |
| ⑳                    | 33        | 49        | 3             | RED HILLS ROAD ATLANTIC O-11670                         | CANDY FLIP                        |
| ⑳                    | 35        | 47        | 3             | OOOPS TOMMY BOY 986                                     | 808 STATE                         |
| 27                   | 20        | 17        | 10            | WHAT IS THIS THING CALLED LOVE TABU 38-73810/EPIC       | ◆ ALEXANDER O'NEAL                |
| ★★★Power Pick★★★     |           |           |               |   |                                   |
| ⑳                    | 40        | —         | 2             | FREE LOVE MORGAN CREEK 26001-1                          | ◆ THE VOICE FARM                  |
| ⑳                    | 38        | 48        | 3             | ARE YOU GONNA BE THERE I.D. PROMO                       | SHAY JONES                        |
| ⑳                    | 42        | —         | 2             | KISS THEM FOR ME GEFEN 21653                            | SIOUXSIE AND THE BANSHEES         |
| 31                   | 30        | 16        | 8             | RING RING RING (HA HA HEY) TOMMY BOY 965                | ◆ DE LA SOUL                      |
| 32                   | 27        | 22        | 6             | TEMPTATION CUTTING CR-248                               | CORINA                            |
| 33                   | 19        | 11        | 14            | GYPSY WOMAN (SHE'S HOMELESS) MERCURY 868 209-1          | ◆ CRYSTAL WATERS                  |
| ⑳                    | 41        | —         | 2             | WALKING DOWN MADISON CHARISMA O-61660                   | KIRSTY MACCOLL                    |
| 35                   | 11        | 7         | 12            | GOOD BEAT ELEKTRA O-66550                               | ◆ DEEE-LITE                       |
| ⑳                    | 39        | 50        | 3             | BORROWED LOVE ATLANTIC O-86024                          | BINGO BOYS                        |
| 37                   | 21        | 19        | 7             | OH YEAH (THINK ABOUT...) RCA 2816-1-RO                  | D.J.H. FEATURING STEFY            |
| ⑳                    | 43        | —         | 2             | WHAT WOULD WE DO FFRR 869 465-1/LONDON                  | DSK                               |
| 39                   | 16        | 13        | 12            | FASCINATING RHYTHM VIRGIN O-91616                       | BASS-O-MATIC                      |
| ⑳                    | 44        | —         | 2             | NOTHING CHARISMA O-96335                                | FRAZIER CHORUS                    |
| 41                   | 34        | 21        | 11            | THIS TIME MAKE IT FUNKY CAPITOL V-15704                 | ◆ TRACIE SPENCER                  |
| 42                   | 32        | 18        | 10            | RHYTHM OF TIME EPIC 49-73767                            | ◆ FRONT 242                       |
| ★★★Hot Shot Debut★★★ |           |           |               |   |                                   |
| ⑳                    | NEW ►     | 1         |               | NO DEEPER MEANING EPIC 49-73881                         | CULTURE BEAT                      |
| ⑳                    | NEW ►     | 1         |               | P.A.S.S.I.O.N. IMPACT 54063/MCA                         | ◆ RYTHM SYNDICATE                 |
| ⑳                    | NEW ►     | 1         |               | THAT'S THE WAY IT IS MERCURY 868 357-1                  | THE ADVENTURES OF STEVIE V        |
| 46                   | 36        | 28        | 6             | BRUTAL EQUATION NETTWERK V-13822                        | CONSOLIDATED                      |
| ⑳                    | NEW ►     | 1         |               | MY WORLD STORM I.R.S. PROMO                             | GARY NUMAN                        |
| 48                   | 37        | 37        | 5             | ANOTHER MAN'S RHUBARB RCA 2834-1-RD                     | POP WILL EAT ITSELF               |
| 49                   | 47        | —         | 2             | DO ME RIGHT MCA 54097                                   | ◆ GUY                             |
| 50                   | 45        | —         | 2             | EXCLUSIVITY LAFACE 4000/ARISTA                          | ◆ DAMIAN DAME                     |

## 12-INCH SINGLES SALES

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

TITLE  
LABEL & NUMBER/DISTRIBUTING LABEL

ARTIST

★★ No. 1 ★★

| THIS WEEK            | LAST WEEK | 2 WKS AGO | WKS. ON CHART | TITLE<br>LABEL & NUMBER/DISTRIBUTING LABEL              | ARTIST                               |
|----------------------|-----------|-----------|---------------|---|--------------------------------------|
| ①                    | 2         | 3         | 6             | LET THE BEAT HIT 'EM COLUMBIA 44-73834 1 week at No. 1  | LISA LISA & CULT JAM                 |
| ②                    | 4         | 5         | 10            | TEMPTATION CUTTING CR-248                               | CORINA                               |
| 3                    | 1         | 1         | 11            | I WANNA SEX YOU UP (FROM "NEW JACK CITY") GIANT O-19382 | ◆ COLOR ME BADD                      |
| 4                    | 6         | 8         | 9             | TASTE THE BASS MERCURY 868 305-1                        | SAFIRE                               |
| 5                    | 3         | 2         | 12            | GYPSY WOMAN (SHE'S HOMELESS) MERCURY 868 209-1          | ◆ CRYSTAL WATERS                     |
| ⑥                    | 7         | 10        | 7             | CAN'T HELP MYSELF ZYX 6455-US                           | 2 BROTHERS ON THE 4TH FLOOR          |
| ⑦                    | 9         | 11        | 6             | LOVE DESIRE FEVER 38-73755/COLUMBIA                     | SANDEE                               |
| ⑧                    | 17        | 23        | 3             | NOW THAT WE FOUND LOVE UPTOWN 54088/MCA                 | ◆ HEAVY D. & THE BOYZ                |
| 9                    | 10        | 13        | 8             | MOTOWNPHILLY MOTOWN 2090                                | ◆ BOYZ II MEN                        |
| ⑩                    | 5         | 6         | 9             | WHAT IS THIS THING CALLED LOVE TABU 38-73810/EPIC       | ◆ ALEXANDER O'NEAL                   |
| ⑪                    | 13        | 15        | 7             | GOT A LOVE FOR YOU BIG BEAT BB-0031                     | ◆ JOMANDA                            |
| ⑫                    | 14        | 17        | 5             | SUMMERTIME JIVE 1465-1-JD/RCA                           | ◆ D.J. JAZZY JEFF & THE FRESH PRINCE |
| 13                   | 11        | 12        | 6             | POWER OF LOVE/LOVE POWER EPIC 34-73778                  | ◆ LUTHER VANDROSS                    |
| ⑭                    | 20        | 28        | 3             | THIS BEAT IS HOT EPIC 49-73842                          | ◆ B.G. THE PRINCE OF RAP             |
| 15                   | 15        | 16        | 10            | GET THE MESSAGE WARNER BROS. O-19465                    | ◆ ELECTRONIC                         |
| 16                   | 8         | 4         | 12            | WHERE THE STREETS HAVE NO NAME EM 56217                 | ◆ PET SHOP BOYS                      |
| ⑰                    | 31        | —         | 2             | THINGS THAT MAKE YOU GO HMMMM... COLUMBIA 38-73688      | ◆ C&C MUSIC FACTORY                  |
| ⑰                    | 22        | 26        | 5             | 3 A.M. ETERNAL ARISTA AD-2231                           | ◆ THE KLF                            |
| 19                   | 19        | 18        | 7             | DO ME RIGHT MCA 54097                                   | ◆ GUY                                |
| 20                   | 12        | 7         | 12            | ESP/GOOD BEAT ELEKTRA O-66550                           | ◆ DEEE-LITE                          |
| ⑳                    | 26        | 33        | 4             | P.A.S.S.I.O.N. IMPACT 54063/MCA                         | ◆ RYTHM SYNDICATE                    |
| 22                   | 21        | 21        | 7             | (I WANNA GIVE YOU) DEVOTION CAPITOL V-15733             | ◆ NOMAD                              |
| 23                   | 16        | 14        | 11            | RING RING RING (HA HA HEY) TOMMY BOY TB-965             | ◆ DE LA SOUL                         |
| ⑳                    | 25        | 32        | 4             | YOUR LOVE JUST AIN'T RIGHT VIRGIN O-96363               | ◆ ANGEL                              |
| ★★★Power Pick★★★     |           |           |               |   |                                      |
| ⑳                    | 37        | —         | 2             | THAT'S THE WAY IT IS MERCURY 868 357-1                  | THE ADVENTURES OF STEVIE V           |
| ⑳                    | 30        | 31        | 5             | DO WHAT I GOTTA DO MCA 54035                            | ◆ RALPH TRESVANT                     |
| 27                   | 24        | 34        | 4             | THE CHUBBSTER SELECT 62379/ELEKTRA                      | ◆ CHUBB ROCK                         |
| ⑳                    | 28        | 41        | 4             | OPTIMISTIC PERSPECTIVE 0001/A&M                         | ◆ SOUNDS OF BLACKNESS                |
| 29                   | 18        | 9         | 14            | TONITE MCA 54069  | THOSE GUYS                           |
| ⑳                    | 36        | 42        | 3             | KISS THEM FOR ME GEFEN 21653                            | ◆ SIOUXSIE AND THE BANSHEES          |
| 31                   | 33        | 38        | 3             | PIECE OF MY HEART GIANT O-19458/WARNER BROS.            | ◆ TARA KEMP                          |
| ⑳                    | 38        | 40        | 5             | POP GOES THE WEASEL DEF JAM 44-73702/COLUMBIA           | ◆ 3RD BASS                           |
| ⑳                    | 45        | —         | 2             | BORROWED LOVE ATLANTIC O-86024                          | BINGO BOYS                           |
| 34                   | 34        | 35        | 5             | EXCLUSIVITY LAFACE 4000/ARISTA                          | ◆ DAMIAN DAME                        |
| 35                   | 29        | 24        | 6             | SPILLIN' THE BEANS ATLANTIC O-86031                     | ◆ JELLYBEAN                          |
| ⑳                    | 46        | —         | 2             | I NEED MORE NU D.O.G. 80201                             | DEBORAH RATH                         |
| 37                   | 23        | 20        | 9             | MEA CULPA PART II CHARISMA O-96352                      | ◆ ENIGMA                             |
| ⑳                    | 43        | —         | 2             | ONE STEP AHEAD ATLANTIC O-86025                         | DEBBIE GIBSON                        |
| ★★★Hot Shot Debut★★★ |           |           |               |   |                                      |
| ⑳                    | NEW ►     | 1         |               | THROW YOU DOWN REPRISE O-19378                          | THELMA HOUSTON                       |
| ⑳                    | 47        | —         | 2             | OOOPS TOMMY BOY 986                                     | 808 STATE                            |
| ⑳                    | 48        | 47        | 3             | ELEVATE MY MIND 4TH & B'WAY 162 440 519/ISLAND          | STEREO MC'S                          |
| ⑳                    | NEW ►     | 1         |               | DROPPIN' LIKE FLIES WARNER BROS. O-40085                | SHEILA E                             |
| ⑳                    | NEW ►     | 1         |               | MY FALLEN ANGEL CHARISMA O-91595                        | CORO                                 |
| ⑳                    | NEW ►     | 1         |               | I SHOULD'N'T HAVE DONE IT DEF JAM 44-73740/COLUMBIA     | SLICK RICK                           |
| ⑳                    | NEW ►     | 1         |               | MALFUNCTION RCA 2006-1                                  | N-JOI                                |
| 46                   | 35        | 19        | 13            | PLAYGROUND MOTOWN 4765                                  | ◆ ANOTHER BAD CREATION               |
| 47                   | 40        | 46        | 3             | LOVE'S CONTAGIOUS COLUMBIA 44-73857                     | GEORGE LAMOND                        |
| ⑳                    | NEW ►     | 1         |               | CRAZY SIRE O-19298                                      | SEAL                                 |
| 49                   | 32        | 22        | 6             | CIRCLE OF ONE FONTANA 868 162-1/MERCURY                 | ◆ OLETA ADAMS                        |
| 50                   | 41        | 45        | 3             | MOVE (DANCE ALL NIGHT) MCA 23998                        | ◆ SLAM SLAM                          |

○ 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.

# RESERVED

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# Grammy Refuses To Wear Dance Shoes

**A** LITTLE RESPECT, PLEASE: Despite an extensive and vocal campaign, the club community's bid to be represented at the **Grammys** with a dance music award category has been rejected.

The board of governors for the **National Academy of Recording Arts and Sciences** says that there is not a clear enough stylistic difference between dance music and pop and R&B to justify a separate category.

Obviously, we beg to differ. Although it's true that the stylistic influence of dance music is strongly felt on top 40 and urban radio hits, so are genres like hard rock, gospel, and jazz. And each of those musical areas *are* recognized individually as well as within the pop context. Acts like **C&C Music Factory**, **Madonna**, and **Black Box** are now all considered pop entities, but none would be such without the initial support and nurturing provided by the club community.

It is time that the members of the

music industry mainstream realize that dance music is as creatively and financially healthy as other respected styles of music. People waiting for a repeat of the infamous disco crash of 1979 should give up. Dance music artists are consistently forging new and innovative concepts—many of which are eventually woven into pop and urban circles. (Does anyone else hear the dance influences in such funk'n'roll acts as **Jesus Jones** and **Urban Dance Squad**?) Respect from our community's counterparts is way overdue.

**Jellybean Benitez** is a member of the **NARAS** board of governors and is in favor of instituting dance categories. "We have to unite the [dance] community and come up with an effective way of convincing everyone else of the importance of this situation," he says.

Although the details have yet to be worked out, Benitez and **Frank Murray**, director of crossover promotion at **Capitol**, plan to launch a new campaign for next year's awards show. Watch this space for developments.

**REACHING 'BEYOND THE MIX':** The much-anticipated recording debut of acclaimed producer/DJ **Frankie Knuckles** is finally upon us. Club DJs have just received mixes of "The Whistle Song," a delicious deep-house instrumental that previews the forthcoming "Beyond The Mix" album. Early response to the track hints that a multiformat smash is in the offing.

In addition to the advance preview Knuckles has given "The Whistle Song" over the past two months at the **Sound Factory** in New York (where he is the head DJ), it has already received exposure on several key radio stations

here and in the U.K.

Although the single is what you may expect from Knuckles, "Beyond The Mix" isn't. The album is a brilliantly conceived melange of club rhythms, retro-R&B melodies, and pop-radio hooks. It reaches a jolting but-satisfying climax with



by Larry Flick

"Soon I Will Be Done," a faithful rendition of the gospel classic made famous by **Mahalia Jackson**.

"To me, this is the strongest song on the album," Knuckles says. "It proves that I am capable of being more than a house music remixer. It's a special song to me, and I am thrilled with how it came out."

"Soon I Will Be Done" is delivered with roof-raising passion by **Shelton Becton**, and is supported by a choir conducted by **Danny Madden**.

Other highlights include the smooth and subtle R&B/houser "Rainfall" and the radio-friendly "Right Thing." The most striking aspect of "Beyond The Mix" is its reverence for traditional song structure, which is initially unusual coming from someone whose career was started by dissecting and extending songs for the clubs.

"I've always felt that without a strong song, a good groove doesn't last very long," Knuckles says. "And I wanted this album to have what it takes to still sound good 20 years from now."

"Beyond The Mix" ships in early

August.

**LET THE MUSIC PLAY:** We don't get too many letters about individual artists. But when we do, they usually request information about potential **Donna Summer** projects. The singer's many fans will be pleased to learn that a new single, "When Love Cries (You Make My Heart Sing)," will soon be released.

Folks expecting disco fare à la her 1989 collaboration with **Stock Aitken Waterman** may be disappointed to discover this midtempo R&B/funk jam. However, a couple of spins reveal a slowly ingratiating tune that fits nicely alongside music by nouveau soulsters such as **Massive Attack**, **Young Disciples**, and **Eve Gallagher**. Remixes by the song's producer, **Keith Diamond**, will go to club DJs in two weeks. Summer's as-yet-untitled album is tentatively slated for late-August release.

Speaking of disco-era stars, we're thrilled to note the return of **Paul Parker**, who ruled during the '80s with gems like "Right On Target" and "Don't Play With Fire." He's teamed up with producer/songwriter **Man Parrish** for a techno-hip cover of **Giorgio Moroder's** evergreen "From Here To Eternity."

Parrish has created a spiraling, hypnotic groove that recalls **Donna** (Continued on next page)

## ADVERTISEMENT THE UNDERGROUND AND INDEPENDENT DANCE CHART

- |  |                        |
|--|------------------------|
| 1. A BITCH/JOHANNA "Freak It (Re-mix)"                 | PROJECT X              |
| 2. RARE ARTS "Boriqua Posse (Re-mix)"                  | S.R. RECORDS           |
| 3. GANCE ADVISORY COMMISSION "Free Your Mind" 12IN AVE |                        |
| 4. SK PROJECT "Your Love Is Taking Over"               | WAXI RECORDS           |
| 5. SAMPLE MINDED "Eternity"                            | BOTTOM LINE RECORDS    |
| 6. RAVE MASTERS Vol 1 "Street Life" etc.               | RAVE RECORDS           |
| 7. SOUND SOURCE "Waked Theme"                          | RIGHT AREA RECORDS     |
| 8. LIQUID OXYGEN "Revenge"                             | DANCEFLOOR RECORDS     |
| 9. GIETRICH "Baby...Please Be Mine"                    | ECHO USA RECORDS       |
| 11. HI TECH BOYS "Shattered Dreams"                    | F.B.B. RECORDS         |
| 12. SMOKE SIGNALS "Epilogue!! Want Your Love"          | ENDOTIVE               |
| 13. MAURICE "Melody Re-mix"                            | ID RECORDS             |
| 14. SERIOUS BEATS "Volume Two"                         | DANCEFLOOR             |
| 15. "HOUSE WITHOUT A HOME-Vol 5"                       | WAACHAN RECORDS        |
| 16. FREQUENCIES, BASS & BLEEP "Vol 2"                  | F.B.B.                 |
| 17. TRANSCENDENCE "Frenzy" etc.                        | STROBE RECORDS         |
| 18. IZORA ARMSTEAD "Don't Let Love Slip Away"          | IND                    |
| 19. EBONEE "Stand Strong, Stand Tall"                  | ECHO USA               |
| 20. FONDA RAE "Who Is She"                             | GREAT MUSIC VIBRATIONS |

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**A Moment Of Glory.** Eddie Muentes, president of the Hit Records record pool in New York and producer of cable TV program "The Rik Turner Show," celebrates winning an ACE award for best nationally syndicated variety show recently. The show regularly features dance music acts before they break in the mainstream. Previous performers have included George Lamond, Corina, and Lisette Melendez. Muentes is shown here with an ACE award presenter.

## Hot Dance Breakouts

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2. PERPETUAL DAWN ORB BIG LIFE
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4. FRIENDS FOREVER CANDI & THE BACKBEAT IRS
5. GET SERIOUS CUT-N-MOVE EPIC

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2. 6 MINUTES OF PLEASURE L.L. COOL J DEF JAM
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FEEL THE MOOD - E DANCER - INCOGNITO  
DJ JAZZY B - ADDICT TRAX - ACE BEAT  
THIS IS STRICTLY RHYTHM - VARIOUS - STRICTLY RHYTHM--LP  
MAURICE - MELODY RMX - ID RECORDS  
SHAY JONES - ARE YOU GONNA BE THERE - ID RECORDS  
CFM BAND - WELCOME BACK JAMES - REY D RECORDS  
RARE ARTS - BORIGUA RMX - STRICTLY RHYTHM  
BOP - COME ON LET'S MOVE - BIG BEAT  
MOBY - GO RMX - INSTINCT  
SHAMEN - MOVE ANY MOUNTAIN - FOKUS  
DRUM DROPS VOL.7 - VARIOUS - BIG BREAK RECORDS  
THE SOUND VANDALS - TONIGHT'S THE NIGHT - NUGROOVE  
SANTONIO - IMAGES - EXPRESS  
VISION - LAID BACK & GROOVY - NUGROOVE  
SUNGODS - ASCENSION - ATMOSPHERE  
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TIME CHAMBERS VOL.2 - PADDED CELLS - SLK  
HOMEBOY - CONTROL YOURSELF - INSTINCT  
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JOMANDA - GOTTA LOVE FOR YOU - BIG BEAT  
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# 23 West Guides Dance Music's Many Steps Caters To Needs Sometimes Ignored By Majors

■ BY PETE ARDEN

NEW YORK—Although dance music continues to enjoy mainstream success, major labels do not always give it the same kind of support routinely given to other genres. One company, 23 West Entertainment, is taking advantage of this situation by furnishing many services traditionally offered only by the largest record companies.

"We're working hard to legitimize the whole genre of dance music by making sure that really talented people and deserving artists get ahead," says Bob Gordon, one of 23 West's three principals.

Gordon, Steve Rosen, and Barbara Warren-Pace have done that by housing several different companies under the 23 West umbrella.

23 West itself is a management and production company, but it also encompasses Stardust Music Promotions & Marketing, an independent promotion company; Base Hit Recording Studio; and Sideways Records, an independent label.

"The concept of this company is to be involved on a lot of levels," says Rosen. "We should know how to do every aspect of what it takes to make these records fly."

The principals' varied backgrounds have helped them recognize and cater to their clients' diverse needs. With Rosen's experience in engineering

and road management, Gordon's in A&R, and Warren-Pace's in artist management, it seems natural that they have formed a company with so many faces.

23 West's management philosophy is also rooted in diversity, since it is based on what Rosen calls "entities." Rather than just managing a particular artist, it is likely the company will

*'The concept  
is to be involved  
on a lot of levels'*

manage the artist's producer as well. Or 23 West might handle an individual who is a combination of producer, remixer, artist, and songwriter—an increasingly common breed. "It's a different dynamic than the classic artist-management relationship," notes Rosen.

For instance, Winston Jones is a remixer and producer managed by 23 West. He often works on production and remixing projects with David Shaw, another 23 West client. Beyond that, he is the creator of SBK recording act Tribal House—which is also managed by 23 West. This sort of arrangement is typical of the company's approach to handling multifaceted talents.

"We hope to provide one-stop shop-

ping," says Gordon. "It's for someone like [client] Louie Vega, a producer and an artist who's also going to work with our record label and who needs his records promoted properly."

Rosen believes that major labels cannot compete with the kind of artist development 23 West provides its clients, especially when it comes to dance music. "We've always tried to develop this company so that we could be self-sufficient, with the idea that ultimately we would be in a position to run our own full-service company," he says.

One of 23 West's most interesting aspects—and potentially the most profitable—is its ability to exploit areas of business that the majors have chosen to abandon. "I think there's a need for companies like ours that are in the business of selling dance-oriented 12-inch singles," says Rosen. "It's something the majors are losing interest in, even though there's still a big market for it."

Given the increased influence of dance music on more mainstream projects, it makes sense to Rosen to cultivate tomorrow's dance artists today. "It's [like] a farm system for developing pop acts," he says. "The majors don't have the impetus to develop these acts from the street up, so they're looking to companies like ours."

## DANCE TRAX

(Continued from preceding page)

Summer's "I Feel Love," while Parker's still-potent pipes add warmth and depth. Both Parrish and Parker have kept a low profile for a while now; we hope this signals plans for both of them to begin actively recording again.

By the by, "From Here To Eternity" is available on import through the U.K.-based **Loading Bay Records**, and is up for grabs in the U.S.

"Let There Be Love," the first single from **Arthur Baker & the Backbeat Disciples'** upcoming **RCA** album, ships to club DJs this week. This inspirational house anthem features rousing vocals by **Imagina-**

tion's **Lee John** and **Tata Vega** and has been dressed in swirling strings in a series of remixes by **David Morales** and **Baker**.

**MOVIN' ON:** Dance music veteran **Stephanie Shepherd** has resigned from her post as the managing editor of **DMR**, which is the club community's oldest publication. She was with **DMR** for 10 years, and cites a desire to expand her horizons to include work in product management and public relations as her reason for leaving. A replacement for Shepherd has yet to be named.

Incidentally, dance promotion mo-

gul **Vince Pelligrino** has joined **DMR** as co-publisher, teaming up with current publisher and **Tommy Boy Records** president **Tom Silverman**.

**RAVE ON:** If you're visiting New York for the **New Music Seminar** this week, a cool way to cap off your trip would be to investigate "Blast," the city's first authentic rave, at Pier 44 on Wednesday (17).

Organized by **Matty Silver** of local indie label **Invasion Records**, the bash is fashioned after the popular U.K. club events, where acidic techno-house rules into the mid-to-late a.m. hours. "Besides trying to prove that raves can be successfully staged here, I want to prove that techno-house is one of the next steps for dance music," he says.

Silver has assembled what he refers to as "the Super Bowl of DJs": **Todd Terry**, **Charlie Casanova**, **Little Louie Vega**, **Kenny Dope**, **Joey Beltram**, **Keoki**, **Lenny Dee**, and **Moneypenny**. He also promises an elaborate light show and a lineup of performers that were still being confirmed at press time.

**TID-BEATS:** We're bummed to report that **Bernie Brenner** was one of the casualties of the recent string of layoffs at **MCA Records**. He was the manager of club promotion there, and is pursuing other options... Hearty congrats to **Joey Carvello**, who has been promoted to senior director of dance music and crossover projects at **Atlantic Records** in New York. He was previously director of dance music for the label... Aussie act **Boxcar** has ended its association with **Arista Records**. Word is that the split was amicable. The band will remain with Toronto-based **Nettwerk Records**.



by Jeff Levenson

**AMID ALL THE HOOPLA** surrounding the **JVC Jazz Festival** in New York, with its newly unveiled air of punch and vitality (read: Youngbloods, The Rise of), the fact is many of the programs resembled poorly organized museum exhibits—sparkling moments illumining some dim presentations.

These misses had less to do with conceptual integrity than with good old-fashioned show-biz planning (or lack thereof). You know, the pacing stuff that keeps audiences glued to their seats, primed for a boffo payoff that virtually ensures next year's ticket sales. The shows I saw mostly rambled or sagged. Still, a **JVC** fest without memorable moments is like a **Satchmo** solo sans *joie*—not even a remote possibility! Here, then, a few snapshots worth saving:

• During last year's splendid tribute to **Milt Hinton** we heard a tender duet between trumpeters **Wynton Marsalis** and **Doc Cheatham** on "I Got A Right To Sing The Blues." The exchange sang volumes about generational continuity. (Only 50-plus years separates those two!) This summer we saw a tribute to **Doc** himself; it not only featured **Wynton** (who was all over **JVC '91**) but a host of well-wishing brassmen, including **Jon Faddis**, **Byron Stripling**, **Dizzy Gillespie**, **Ruby Braff**, **Sweets Edison**, **Marcus Belgrave**, **Al Grey**, and **Britt Woodman**. One highlight among many? The bravura blasts on "West End Blues," provided by front-line gladiators **Faddis**, **Stripling**, and **Wynton**. **Faddis'** solo was brightest; **Stripling's**, the best constructed; and **Wynton's**, the most *singerly* (à la **Pops**).

• Man, what a mess, the tribute to **Sarah Vaughan**. But **Shirley Horn** was able to tame the show—if only for a minute—with a contemplative (yet no less powerful) reading of "Sarah," a tune dedicated to the **Divine One**. All that engineering hype about **Carnegie**

Hall's sonic improvements couldn't convince a deaf man; the venue's acoustics are not kind to performers of any persuasion. **Horn** managed to overcome the dreaded voids of bad sound and bewildering program direction (why was **Roberta Flack** singing those songs on this show, anyway?), thus contributing a real moment of meaning to an evening that resembled a **Marx Brothers** *shiva* call. **Sarah** deserved more.

• "Swing: 40 and Younger"

## Some riffs on the 1991 JVC Jazz Festival

showed off two kinds of musicians: those who fit the ambiguous rubric "youngblood" (**Wycliff Gordon**, **Joey DeFrancesca**, **Jesse Davis**, **Joey Cavaseno**) and those who just miss the mark (**Ken Peplowski**, **Scott Hamilton**, **Howard Alden**, **Randy Sandke**). Many of those too-old-to-be-young players operate outside the **Wynton** axis; as a result they don't attract the press they deserve. On this night **Peplowski** scored heavily with some slinky clarinet play on **Bud Freeman's** "The Eel." It reaffirmed that exceptional, young-ish musicians are out there who can tear up a tune but who won't make the cover of *Time*.

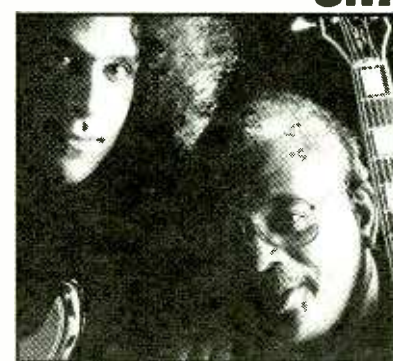
• **Ornette Coleman** never does the same thing twice. This year's edition of his band **Prime Time** featured a keyboard player (the leader's first in decades) and a tabla player (ditto, or perhaps his first ever, **Badal Roy**). Though not as driving as his previous bands, this group does manage to convey the **Ornette** dream state: swirls of divergent sound surrounding a lone alto. **Ornette** plays like a wide-eyed waif lost at a carnival. Life's a gas, ain't it?

(Further coverage, page 36.)



**A New Team.** Los Angeles-based remixer/club DJ **Alexx Antaeus** and **John Hiler** are currently writing and producing songs for TV actress **Olivia Brown's** recording debut, which is due out in early autumn. Shown, from left, are **Antaeus**, **Hiler**, and **Brown**.

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|                               |           |                | ARTIST<br>LABEL & NUMBER/DISTRIBUTING LABEL                                   | TITLE         |  |  |
| 1                             | 1         | 13             | ★★ NO. 1 ★★<br>DIANNE REEVES BLUE NOTE 90264*/CAPITOL                         |               | 3 weeks at No. 1<br>I REMEMBER         |  |
| 2                             | 4         | 3              | NATALIE COLE  | ELEKTRA 61049 | UNFORGETTABLE                          |  |
| 3                             | 2         | 13             | WYNTON MARSALIS<br>COLUMBIA 47346 STANDARD TIME VOL. 2 INTIMACY CALLING       |               |  |  |
| 4                             | 3         | 11             | THE HARPER BROTHERS VERVE 847 956*/POLYGRAM                                   |               | ARTISTRY                               |  |
| 5                             | 6         | 5              | STAN GETZ EMARCY 838 770*   |               | SERENITY                               |  |
| 6                             | 5         | 13             | CARMEN MCRAE NOVUS 3110*/RCA  |               | SARAH-DEDICATED TO YOU                 |  |
| 7                             | 7         | 23             | SHIRLEY HORN VERVE 847 482/POLYGRAM   |               | YOU WON'T FORGET ME                    |  |
| 8                             | 10        | 9              | MARLON JORDAN QUINTET COLUMBIA 46930*   |               | LEARSON'S RETURN                       |  |
| 9                             | 9         | 13             | ROY HARGROVE NOVUS 3113*/RCA  |               | PUBLIC EYE                             |  |
| 10                            | 8         | 13             | KEITH JARRETT ECM 847 135*/POLYGRAM   |               | TRIBUTE                                |  |
| 11                            | 16        | 7              | JAMES MOODY NOVUS 3111*/RCA   |               | HONEY                                  |  |
| 12                            | 11        | 51             | HARRY CONNICK, JR. ▲ COLUMBIA 46146   |               | WE ARE IN LOVE                         |  |
| 13                            | 19        | 5              | ELLIS MARSALIS TRIO BLUE NOTE 96107*  |               | ELLIS MARSALIS TRIO                    |  |
| 14                            | 24        | 3              | CHRISTOPHER HOLLYDAY NOVUS 3118*/RCA  |               | THE NATURAL MOMENT                     |  |
| 15                            | NEW▶      |                | JOHNNY GRIFFIN ANTILLES 8421*/ISLAND  |               | THE CAT                                |  |
| 16                            | NEW▶      |                | DAVID SANBORN ELEKTRA MUSICIAN 61088*/ELEKTRA                                 |               | ANOTHER HAND                           |  |
| 17                            | 15        | 11             | COURTNEY PINE<br>ANTILLES 848 244*/ISLAND WITHIN THE REALMS OF OUR DREAMS     |               |  |  |
| 18                            | 18        | 9              | EDDIE DANIELS GRP 9635*   |               | ... THIS IS NOW                        |  |
| 19                            | 13        | 25             | MARCUS ROBERTS NOVUS 3109/RCA   |               | ALONE WITH THREE GIANTS                |  |
| 20                            | 20        | 11             | GONZALO RUBALCABA<br>BLUE NOTE 95478*/CAPITOL DISCOVERY: LIVE AT MONTREUX     |               |  |  |
| 21                            | 12        | 15             | JOEY DEFRANCESCO COLUMBIA 47063*  |               | PART III                               |  |
| 22                            | 23        | 3              | JOE LOVANO BLUE NOTE 96108*/CAPITOL   |               | LANDMARKS                              |  |
| 23                            | 14        | 21             | FRANK MORGAN ANTILLES 848 213/ISLAND  |               | A LOVESOME THING                       |  |
| 24                            | NEW▶      |                | MCCOY TYNER CHESKY JD51*  |               | NEW YORK REUNION                       |  |
| 25                            | NEW▶      |                | TERENCE BLANCHARD COLUMBIA 47354*   |               | TERENCE BLANCHARD                      |  |
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| 2                             | 2         | 11             | JON LUCIEN MERCURY 848 532  |               | LISTEN LOVE                            |  |
| 3                             | 3         | 9              | TUCK & PATTI WINDHAM HILL JAZZ 0130*  |               | DREAM                                  |  |
| 4                             | 6         | 5              | SPYRO GYRA GRP 9642*  |               | COLLECTION                             |  |
| 5                             | 8         | 5              | JEAN LUC PONTY EPIC 47378*  |               | TCHOKOLA                               |  |
| 6                             | 5         | 15             | EARL KLUGH WARNER BROS. 26293   |               | MIDNIGHT IN SAN JUAN                   |  |
| 7                             | 4         | 19             | YELLOWJACKETS GRP 9630*   |               | GREENHOUSE                             |  |
| 8                             | 10        | 5              | LEE RITENOUR GRP 9645*  |               | COLLECTION                             |  |
| 9                             | 7         | 19             | GEORGE HOWARD GRP 9629  |               | LOVE AND UNDERSTANDING                 |  |
| 10                            | 13        | 5              | GARY BURTON GRP 9643*   |               | COOL NIGHTS                            |  |
| 11                            | 11        | 15             | KILAUUA BRAINCHILD 9105*  |               | ANTIGUA BLUE                           |  |
| 12                            | 9         | 23             | DIANE SCHUUR GRP 9628   |               | PURE SCHUUR                            |  |
| 13                            | NEW▶      |                | CANDY DULFER ARISTA 8674*   |               | SAXUALITY                              |  |
| 14                            | 14        | 9              | SPECIAL EFX GRP 9640*   |               | PEACE OF THE WORLD                     |  |
| 15                            | 23        | 3              | TOM SCOTT GRP 9646*   |               | KEEP THIS LOVE ALIVE                   |  |
| 16                            | 20        | 3              | DON GRUSIN GRP 9644*  |               | ZEPHYR                                 |  |
| 17                            | NEW▶      |                | BELA FLECK & THE FLECKTONES<br>WARNER BROS. 26562* FLIGHT OF THE COSMIC HIPPO |               |  |  |
| 18                            | 12        | 37             | JOE SAMPLE WARNER BROS. 26138   |               | ASHES TO ASHES                         |  |
| 19                            | 15        | 27             | DAVE KOZ CAPITOL 91643*   |               | DAVE KOZ                               |  |
| 20                            | 22        | 4              | SCOTT HENDERSON & GARY WILLIS RELATIVITY 88561*                               |               | TRIBAL TECH                            |  |
| 21                            | 16        | 15             | ARTURO SANDOVAL GRP 9634*   |               | FLIGHT TO FREEDOM                      |  |
| 22                            | 25        | 3              | JIM BEARD CTI 847926*/POLYGRAM  |               | SONG OF THE SUN                        |  |
| 23                            | 24        | 3              | VARIOUS ARTISTS GRP 9641*   |               | GARFIELD: "AM I COOL OR WHAT?"         |  |
| 24                            | 21        | 7              | PAT COIL SHEFFIELD LAB 031*   |               | STEPS                                  |  |
| 25                            | 19        | 7              | RONNIE LAWS ATA 75753*/SAX  |               | IDENTITY                               |  |

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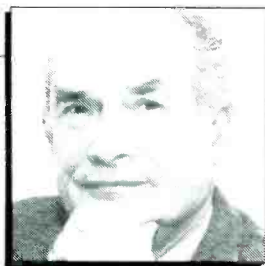
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# Classical KEEPING SCORE



by Is Horowitz

**NEW DIRECTIONS:** ProArte's recording program has tapered down as the label reviews options for the coming year. Like other labels, ProArte is finding it increasingly difficult to market standard works at full price. The pipelines are just too crowded.

For one thing, says A&R director **Michael Olson**, the label will cut back on orchestral recordings to dig deeper into solo and chamber music repertoire. Orchestral recordings will not be abandoned, but "we'll have to search harder for interesting material," says Olson.

Nevertheless, nine full-price orchestral releases are scheduled by ProArte for the remainder of the year. These were recorded under the supervision of **Steve Vining**, who left ProArte some months ago to assume a marketing post with BMG Classics. Included are CDs by **Eduardo Mata** and the Dallas Symphony, **Sergiu Commissiona** and the Helsinki Philharmonic, and **Philippe Entremont** and the Vienna Chamber Orchestra.

Crossover activity continues, says Olson, who cites a recording by **Peter Nero** and the Rochester Philharmonic produced this past May by **Tom Shepard**. It's due for release in August.

Another recording with the Rochester, this of Academy Award film music, will be recorded this month. **Lalo Schifrin** will conduct; **Anton Kwiatkowski** will produce.

**MAKING HEADWAY:** Koss Classics, the label set up two years ago by the old-line headphone manufacturer, now has 11 CDs out, with seven more due before year's end. Among the latter are the label's second with the Indianapolis Symphony under **Raymond Leppard**, a program of works by Elgar, including "The Wand of

Youth" and "The Starlight Express" suites.

Two more CDs are called for under the current Indianapolis agreement. They are expected to be devoted, respectively, to Schumann and Vaughan Williams, says **Michael Koss**, president.

Work is also continuing with the label's original signee, the Milwaukee Symphony, conducted by **Zdenek Macal**. Three more discs will be recorded with the orchestra next season, says Koss, with one or more to be devoted to continuation of a Dvorak cycle. The label is also working with the **Fine Arts Quartet**, the **Paganini Trio**, and organist **Gillian Weir**.

**BRIDGE RECORDS** has recently restructured its European distribution web. It's now represented in Holland and Belgium by IMS/Polydor, in France by Media 7, in

## ProArte to embrace solo and chamber music in coming year

Germany by Trubach Digital, and in the U.K. by Albany Ltd. All are exclusive deals.

Due for completion this summer is Bridge's twin recording of Schoenberg's "Pierrot Lunaire." Both the German original and an English version, in translation by critic **Andrew Porter**, will be released on a single CD. Soprano **Lucy Shelton** is featured with the Da Capo Chamber Players. Also due later this year, says the label's **Becky Starobin**, is a two-disc set of the complete piano music of Joaquin Rodrigo.

**COMMUNAL PROPERTY:** A New York State appellate court has ruled that a spouse can share in the income of a performer, even though they are no longer married.

Mezzo **Frederica von Stade** and **Peter Elkus** were married in 1973 at an early stage of the mezzo's career. Elkus, also a singer, coached and traveled with von Stade. That first year she earned \$2,250, state the court papers. In 1990, when they were divorced, von Stade cleared \$621,878. Elkus is entitled to an equitable share, said the court.

Billboard.

FOR WEEK ENDING JULY 20, 1991

# Top Classical Albums

|           |            |               | Compiled from a national sample of retail store sales reports.  |                   |
|-----------|------------|---------------|---|-------------------|
| THIS WEEK | 2 WKS. AGO | WKS. ON CHART | TITLE<br>LABEL & NUMBER, DISTRIBUTING LABEL   | ARTIST            |
| 1         | 1          | 43            | <b>IN CONCERT</b> ▲ LONDON 430 433-2*<br>CARRERAS, DOMINGO, PAVAROTTI (MEHTA)                             | 41 weeks at No. 1 |
| 2         | 3          | 23            | <b>PIAZZOLLA: FIVE TANGO SENSATIONS</b> NONESUCH 79254*<br>KRONOS QUARTET                                 |                   |
| 3         | 2          | 9             | <b>LIVE AT CARNEGIE HALL</b> SONY CLASSICAL SK 46742*<br>MIDORI   |                   |
| 4         | 4          | 63            | <b>HOROWITZ: THE LAST RECORDING</b> SONY CLASSICAL SK 45818*<br>VLADIMIR HOROWITZ                         |                   |
| 5         | 5          | 7             | <b>RUSSIAN ROMANCES</b> PHILIPS 432 119-2*<br>DMITRI HVOROSTOVSKY   |                   |
| 6         | 10         | 7             | <b>CORIGLIANO: SYMPHONY NO. 1</b> ERATO 45601-2-2K*<br>CHICAGO SYMPHONY (BARENBOIM)                       |                   |
| 7         | 6          | 13            | <b>BRAHMS: CONCERTO IN D</b> ANGEL CDC-54187*<br>KENNEDY, LONDON PHILHARMONIC (TENNSTEDT)                 |                   |
| 8         | 7          | 53            | <b>BLACK ANGELS</b> NONESUCH 79242-2*<br>KRONOS QUARTET   |                   |
| 9         | 8          | 9             | <b>PROKOFIEV: PETER AND THE WOLF</b> DG 429 396-2*<br>STING, CLAUDIO ABBADO                               |                   |
| 10        | 9          | 19            | <b>THE ALDEBURGH RECITAL</b> SONY CLASSICAL SK 46437*<br>MURRAY PERAHIA                                   |                   |
| 11        | 14         | 5             | <b>DIAMOND: SYMPHONY NO. 3/KADDISH</b> DELOS DE 3103*<br>STARKER, SEATTLE SYMPHONY (SCHWARZ)              |                   |
| 12        | 13         | 27            | <b>ITZHAK PERLMAN: LIVE IN RUSSIA</b> ANGEL CDC-54108*<br>ITZHAK PERLMAN                                  |                   |
| 13        | 11         | 5             | <b>BARBER: SYMPHONY NO. 1</b> RCA 60732-2-RC*<br>SAINT LOUIS SYMPHONY (SLATKIN)                           |                   |
| 14        | 12         | 7             | <b>BRAHMS: A GERMAN REQUIEM</b> PHILIPS 432 140-2*<br>MARGIONO, GILFRY (GARDINER)                         |                   |
| 15        | 16         | 5             | <b>GLENN GOULD CONDUCTS WAGNER</b> SONY CLASSICAL SK 46279*<br>GLENN GOULD                                |                   |
| 16        | 15         | 11            | <b>AMERICAN ELEGIES</b> NONESUCH 79249-2*<br>JOHN ADAMS, DAWN UPSHAW                                      |                   |
| 17        | 17         | 69            | <b>BEETHOVEN: SYMPHONY NO. 9</b> DG 429 861*<br>LEONARD BERNSTEIN   |                   |
| 18        | 19         | 7             | <b>GESUALDO: TENEBRAE</b> ECM 422 843 867-2*<br>HILLIARD ENSEMBLE   |                   |
| 19        | 20         | 57            | <b>RACHMANINOFF: VESPER</b> TELARC CD 80172*<br>ROBERT SHAW FESTIVAL SINGERS                              |                   |
| 20        | NEW        |               | <b>BARBER: 1ST SYMPHONY/BEACH: GAELIC SYMPH.</b> CHANDOS CHAN 8958*<br>DETROIT SYMPHONY (JARVI)           |                   |
| 21        | 18         | 39            | <b>BRAHMS: THE 3 VIOLIN SONATAS</b> SONY CLASSICAL SK 45819*<br>ITZHAK PERLMAN/DANIEL BARENBOIM           |                   |
| 22        | 21         | 7             | <b>DEBUSSY: PELLEAS ET MELISANDE</b> LONDON 430 502-2*<br>HENRY, ALLIOT-LUGAZ, MONTREAL SYMPHONY (DUTOIT) |                   |
| 23        | NEW        |               | <b>SIBELIUS: SYMPHONIES 4 &amp; 5</b> LONDON 425 858-2*<br>SAN FRANCISCO SYMPHONY (BLOMSTEDT)             |                   |
| 24        | 22         | 13            | <b>ROSSINI: OVERTURES</b> ANGEL CDC-54091*<br>LONDON CLASSICAL PLAYERS (NORRINGTON)                       |                   |
| 25        | NEW        |               | <b>HANDEL: SONATAS</b> RCA 60441-4-RC*<br>KEITH JARRETT, MICHALA PETRI                                    |                   |

## TOP CROSSOVER ALBUMS

|           |            |               | ★★ NO. 1 ★★  |                   |
|-----------|------------|---------------|--|-------------------|
| THIS WEEK | 2 WKS. AGO | WKS. ON CHART | TITLE<br>LABEL & NUMBER, DISTRIBUTING LABEL  | ARTIST            |
| 1         | 1          | 17            | <b>SPIRITUALS IN CONCERT</b> DG 429 790-2*<br>BATTLE, NORMAN (LEVINE)                            | 15 weeks at No. 1 |
| 2         | 2          | 5             | <b>I LOVE A PARADE</b> SONY CLASSICAL SK 46747*<br>BOSTON POPS (WILLIAMS)                        |                   |
| 3         | 3          | 11            | <b>POPS PLAY PUCCINI</b> TELARC CD-80260*<br>CINCINNATI POPS (KUNZEL)                            |                   |
| 4         | 4          | 17            | <b>THE AMERICAN ALBUM</b> RCA 60778-2-RC*<br>SAINT LOUIS SYMPHONY (SLATKIN)                      |                   |
| 5         | 8          | 3             | <b>NIGHT &amp; DAY</b> ANGEL CDC 54203*<br>THOMAS HAMPSON  |                   |
| 6         | 5          | 23            | <b>BE MY LOVE</b> ANGEL CDC 95468*<br>PLACIDO DOMINGO  |                   |
| 7         | 6          | 9             | <b>CINEMA ITALIANO</b> RCA 60706-2-RC*<br>MANCINI POPS (MANCINI)                                 |                   |
| 8         | NEW        |               | <b>HOLLYWOOD DREAMS</b> PHILIPS 432 409-2*<br>HOLLYWOOD BOWL ORCHESTRA (MAUCERI)                 |                   |
| 9         | 7          | 31            | <b>THE CIVIL WAR</b> ELEKTRA NONESUCH 79242-2*<br>SOUNDTRACK                                     |                   |
| 10        | 10         | 3             | <b>MOVIE LOVE THEMES</b> TELARC CD-80243*<br>CINCINNATI POPS (KUNZEL)                            |                   |
| 11        | NEW        |               | <b>HOLLYWOOD GOLDEN CLASSICS</b> ATLANTIC B2257-2*<br>JOSE CARRERAS                              |                   |
| 12        | 9          | 7             | <b>THE VERY BEST OF THE BOSTON POPS</b> PHILIPS 432 802-2*<br>BOSTON POPS (WILLIAMS)             |                   |
| 13        | 12         | 5             | <b>SONGS FROM AMERICA'S HEARTLAND</b> ARGO 430 834-2* LONDON<br>MORMON TABERNACLE CHOIR (OTTLEY) |                   |
| 14        | 11         | 11            | <b>A CAPPELLA AMADEUS</b> VIRGIN 91208*<br>SWINGLE SINGERS                                       |                   |
| 15        | 14         | 13            | <b>SCREAMERS</b> MERCURY 432 019-2*/PHILIPS<br>EASTMAN WIND ENSEMBLE (FENNELL)                   |                   |

● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units with each additional million indicated by a numeral following the symbol. All albums available on cassette and CD. \* Asterisk indicates vinyl unavailable. © 1991, Billboard/BPI Communications, Inc.

# Nipper News

deutsche harmonia mundi

"All the News That Fits His Prints" Vol. 3, No. 1

## AN OFRA YOU CAN'T REFUSE!

60757-2-RC

Ofra Harnoy has become one of the best-selling classical recording artists of the past few years. Her charismatic personality and eye-catching covers, combined with elegant playing and undeniable talent, have catapulted her recordings to the top of the Billboard charts.

Ofra Harnoy's discography has centered on lesser-known cello repertoire. Her newest recording contains a memorable performance of one of the most lush, romantic examples of cello literature—*Schelomo*, by Ernst Bloch. With major support from Sir Charles Mackerras and the London Philharmonic Orchestra, Harnoy also performs the complete works for cello and orchestra of Max Bruch, including the haunting *Kol Nidre*.

Ofra Harnoy plays *Schelomo*. An offer you can't refuse on RCA Victor Red Seal!

OPRA HARNOY  
Bloch  
SCHELOMO  
Bruch  
KOL NIDRE  
London Philharmonic Orchestra  
Sir CHARLES MACKERRAS  
60757-2-RC

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# Talent

## Getting Hooked On Jane's Addiction Lollapalooza Headliner Expands Following

BY THOM DUFFY

NEW YORK—Jane's Addiction, headlining the festival-style Lollapalooza tour that opens Thursday (18) in Phoenix, has emerged as one of the leaders in a compelling new generation of rock acts. Along with funk'n'-roll peers such as Faith No More, Fishbone, and the Red Hot Chili Peppers, this genre-busting California quartet has created a stir in the mu-

*"The music business has little time to nurture things"*

sic business that, without yet matching the multiplatinum sales of more conventional pop newcomers, has convinced many of the band's significant commercial and artistic potential.

With a Madison Square Garden date in New York this spring on the tour to support its second Warner Bros. album, "Ritual De Lo Habitual," Jane's Addiction staked its claim as one of the newest rock acts to command arena-size audiences.

Lollapalooza—which boasts a bill including Siouxsie & the Banshees,

Living Colour, Nine Inch Nails, Ice-T, the Butthole Surfers, and the Rollins Band—will further build a following for Jane's Addiction: guitarist David Navarro, bassist Eric Avery, drummer Stephen Perkins, and lead singer Perry Farrell.

It is Farrell who embodies the unconventional, frenetic, and often controversial style of Jane's Addiction. It is Farrell whose visual art for the covers of the band's Grammy-nominated debut, "Nothing's Shocking," and the follow-up album "Ritual De Lo Habitual" have sparked dismay among some retailers and debates about free expression and music-business marketing.

And it is Farrell who articulates the paradoxes and power of a rising rock act on the edge, an artist who challenges conventional career wisdom and, with his emotional frankness, confounds expectations. It was somehow fitting that, a day after his band's fearsome, hard-edged performance at Madison Square Garden, Farrell could be found strolling out of his Manhattan hotel for a band photo session in Central Park, softly whistling the theme to "Mr. Rogers' Neighborhood."

Even as Jane's Addiction reaches new levels of fame, Farrell concedes the need to reach back to the club-

scale of the band's early years. This explains the band's request on its spring tour, in venues including Madison Square Garden, for a small-capacity, general-admission area in front of the rows of reserved seats.

"That assures me that we can always go back to a small-club situation, in my head, when I get disoriented," says Farrell. "It's nice to do [the larger venues] then all of a sudden you feel lonely, like you're not making contact with anybody. Then I've

(Continued on page 37)



**Solo Sambora Signs.** Mercury Records execs celebrate the signing of Bon Jovi guitarist Richie Sambora to a solo album deal with the disc set for September release. Pictured, from left, are Mike Bone, co-president, Mercury Records; Sambora; Alain Levy, CEO, PolyGram Worldwide; Ed Eckstine, co-president, Mercury Records; and Doc McGhee, manager of Bon Jovi.

## Bluesman John Campbell Wins Believers; NMS' Unsigned; INXS Live; Suicidal Pizza

THIS LATEST BLUES REVIVAL has brought new attention to both deserving veterans of the blues scene and newcomers who proudly flaunt their influences. It has yet to bring forth, however, a new recording artist with both the freshness of a debut act and the emotional authority of a blues survivor—until now. With a debut album, "One Believer," due next month on Elektra Entertainment, **John Campbell** arrives as an important new voice in a powerful genre. Campbell was signed by Elektra A&R VP **Peter Lubin** and his debut was co-produced by Lubin and **Dennis Walker**, who previously produced **Robert Cray**. Campbell displays as much radio and retail potential as Cray, thanks to well-done arrangements. Yet his sound, evoking the likes of **Lightning Hopkins** or **John Lee Hooker** with its deep vocals and ferocious guitar playing, is distinct, true, *mean* blues, without apology.



by Thom Duffy

The tale of a bluesman flirting with the devil for his talent may well be just a myth. But Campbell, no youngster, looks and sounds like one who has kept the bad guy at bay—barely. The stalking tempo and ominous organ of "Devil In My Closet" opens the set and the personification of evil—often in the guise of an unfaithful lover—runs throughout the record. "Couldn't Do Nothin'" takes the burn of betrayal and exorcises it with a wild raze-up that earns Campbell comparison with acts from **Stevie Ray Vaughan** to **ZZ Top**.

The album's highlights, however, are two remarkable songs: On "Tiny Coffins," the New York-based singer growls with horror and rage at a city where dozens of children have been gunned down in the street, and on "World Of Trouble," he sings compassionately of urban violence and despair in a way that not only draws on the deepest social roots of the blues but draws a thematic link with raps from Compton to Strong Island. Against the rising horns of the title track, Campbell closes with a tune of hope and prayer. For good reason. With "One Believer," John Campbell has made the first great blues album of the '90s.

**UNSIGNED PREVIEW:** Nearly 400 acts vie for attention July 12-17 during New Music Nights, the showcase counterpart to the 12th annual New Music Seminar. But just 16 have made the cut for the NMS' annual compilation of unsigned acts: **Chris Harford's** "Take Me For All I'm Worth" opens as a simple, singer/songwriter ballad but gathers color from an accordion, fiddle, and more. "Do I Make You Happy" by **MMM&S** is a warm and radio-friendly bit of doo-wop, hip-hop. The winding, grinding guitars of **Baloonatic** from Austin, Texas, have won over fans

at the South By Southwest conference and "I'm Lucky" shows this band is ripe for label development. The **Sin City Disciples** thrash their way through "Bus," throwing a curve with harmonica and a dreamy guitar break. **Sage**, from Bensalem, Pa., brings a bit of country twang and melody to the tape with "Take My Heart And Run," and Nashville ought to take note of singer **Bill Schibel**. **Sugartime** squeals into "Girlerash" with delightful distortion and declarations. **Tonto Tonto** slides from acoustic idyll to metal rave on "Mirror For The Blame." The pulsing, lyrically inventive, and richly textured "Mud" is "little wiggly pig's story," told in sonorous fashion by none other than **Hilly Kristal**, the owner of that downtown rock mecca **CBGB**. Samples of horror-flick dialog intro "Evil" by **Figures On A Beach**, one of the best-arranged tracks here despite its tentative pacing.

Siren sounds and children's cries announce "Blows To The Temple" by **Common Sense**, whose smart raps drop reference to both nursery rhymes and street violence. The metal-edged tone of **Walt Milk's** "Chowdertown" benefits from twists in tempo and **Geddy Lee**-like lead vocals. The vocal grit and sparse acoustic rock of "Pauline" by the **Immortals** set this Boston quintet apart as another prime label prospect. **77 Lucious Babes** offer solid, if conventional, up-tempo hard-rock on "Gone," while **Crossfire Choir** uses a rock vamp and fluid guitar fills to portray a woman on the emotional edge in "She Cries," and **MC II** raps cleverly to the glories of "King Booty." But **Big Ugly Soul Teachers** put forth the most exciting track on this set with "What Happened," co-produced by **Brian Dozier**. Rude, rocking, soulful, and socially aware, it fulfills the promise of undiscovered, unsigned talent at NMS '91.

**ON THE BEAT:** **Richie Sambora** is signed directly to Mercury for his upcoming solo album, due in September (See photo, above.) His label status was reported incorrectly last week... More than 70,000 tickets were sold for **INXS'** first headlining date at Wembley Stadium July 13 on a bill including **Hothouse Flowers**, **Jesus Jones**, **Roachford**, **Deborah Harry**, and **Jellyfish**. The show closes **INXS'** European tour—and previews the band's live retrospective album due from Atlantic Oct. 15... **Suicidal Tendencies** prove that the way to a metal fan's heart is through his ears—and stomach. On the road opening for **Queensryche**, the Epic act has been staging pizza parties for ticketholders before shows. Their label has just begun promoting "Alone" as the new single from "Lights, Camera, Revolution..."

## Elektra Nonesuch Exploring Roots Music With New Label

BY CHRIS MORRIS

LOS ANGELES—Putting a home-grown spin on its earlier Explorer series examining exotic world music, Elektra Nonesuch is launching a new imprint that will probe the roots of various American styles.

On July 12, Elektra Nonesuch issued the first five titles in its American Explorer series. The initial albums focus on R&B pianist and longtime Chuck Berry sideman **Johnnie Johnson**, zydeco originator **Boozoo Chavis**, Texas country artist **Jimmie Dale Gilmore**, rockabilly pioneer **Charlie Feathers**, and gospel saxophonist **Vernard Johnson**.

The series is the brainchild of Nonesuch senior VP/GM **Bob Hur-**

witz and Elektra marketing VP **David Bither**, who came up with the idea after seeing a variety of roots-music acts on a trip to New Orleans.

Nancy Jeffries, Elektra senior VP of A&R and executive producer of the **Johnnie Johnson** and **Chavis** albums, says, "Bob Hurwitz called a number of us in A&R who are real serious 'musos' last spring and said he wanted to do a reprise of the Explorer series, but make it the American Explorer series."

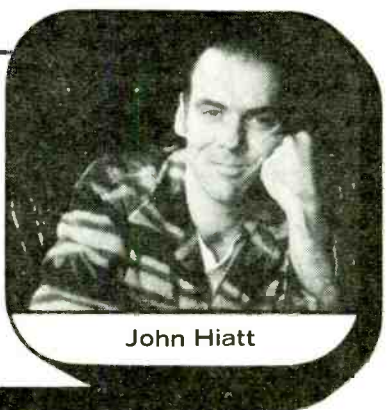
Bither ultimately served as executive producer of the Gilmore album, while Elektra senior director of product development **Danny Kahn** was executive producer of the Feathers and **Vernard Johnson** sets.

(Continued on next page)

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John Hiatt



## WYNTON MARSALIS AND JAZZ FUTURES

JVC Jazz Festival  
Avery Fisher Hall, New York

## ARTISTS IN CONCERT

"THE FUTURE," Mayor Richard Daley of Chicago observed many years ago, "lies ahead." Daley, it turns out, was right. But his insight into the perplexities of time does not apply to jazz, a music whose leading young practitioners look back to the future.

This year, the JVC Jazz Festival offered a slate of shows dominated by musicians not yet out of their 30s. But today's younger generation of jazz musicians is more interested in affirming jazz history than rebelling against it—at least jazz history prior to 1965.

No one better embodies or is more responsible for today's union of old and young than 29-year-old trumpeter Wynton Marsalis. In one of the more eagerly anticipated shows of the festival, Marsalis and

his septet performed on a "Jazz Futures" bill June 22 with a collection of eight top young players, many of whom are barely past the legal drinking age.

Marsalis spurred the acoustic jazz revival a decade ago by resuscitating mid-'60s hard bop. Nowadays he tries to mesh the modal insights of Coltrane with the harmonic convergences of Ellington and the tightly knit cacophony of a traditional New Orleans jazz band.

Marsalis and his septet ably performed his complex arrangements. Marsalis' vision rightly dominates the troupe. But while his playing has become more singing and less studied in recent years, the reverse is true of his sidemen, whose personalities are crowded out by their leader's aural and architectural ambitions.

The lack of a challenge from Marsalis' band made the absence of a jam session with the members of Jazz Futures—a session implied by the ads for the show—all the more regrettable. Trumpeters Roy Hargrove and Marlon Jordan, and saxophonists Antonio Hart and Tim Warfield are fiery improvisers with chops galore. An old-fashioned duel among jazz's young turks would have nicely underscored the continuity between jazz's future and its past.

STEVE LICHTMAN

## A TRIBUTE TO SARAH VAUGHAN JVC Jazz Festival Carnegie Hall, New York

SARAH VAUGHAN, WHO died a year ago April at age 66, was long a mainstay of George Wein's New York jazz festivals, one of the handful of performers Wein could count on to pack a big hall on her own. With Verve/PolyGram recording artist Bill Cosby presiding as host, friends and admirers such as Joe Williams, Dizzy Gillespie, Roberta Flack, the Shirley Horn Trio, and Billy Eckstine remembered Vaughan and helped fill Carnegie Hall June 27 for "Friends of Sassy: A Tribute to the Divine Sarah Vaughan" as part of this year's JVC Jazz Festival.

Vaughan's voice was a remarkable lush and rangy instrument, almost operatic in its depth and command, though she could often undermine her gifts by showing them off. Ironically, the highlights of the evening were performances by Williams, Eckstine, and Horn, who sang with a restraint often lacking in Vaughan's own work.

Williams and Eckstine are in their 70s and for them vocal pyrotechnics are no longer an option. But when Williams sang "Misty" and Eckstine sang "Lush Life," such facts of life and the singers' efforts to compensate for them made their performances only more poignant.

Age is not yet a factor for the magnificent Horn, whose career is catching a second wind as she en-

(Continued on next page)

stairwell, using a Sony Walkman as a room mike. And one track has a ride cymbal that sounds like a '63 Beatles record. Musicians seem to have forgotten the reason they started playing music, forgotten what was great about the records they like and brought them into music. The sound of emotion that was so wonderful, they got away from it."

The busy Thompson, who has recently graced albums by Willie Nile, Beausoleil, and Bonnie Raitt, not to mention a second French Frith Kaiser Thompson release, will follow his own tour with an opening slot for label mate Crowded House.

"I'm just a rock'n'roll casualty basically, like most people who play music more than 20 years, a victim of time on the road. All I do is try to enjoy touring, and enjoy myself at the same time."

JIM BESSMAN

## ELEKTRA NONESUCH IS EXPLORING ROOTS MUSIC

(Continued from preceding page)

Jeffries, a self-professed blues fan, notes the popularity of last year's Robert Johnson boxed set and a resurgence of interest in other native musical forms in discussing the impetus for the series.

"The younger music lover is going back to the roots of this music," she says. "What makes this series great is it's not a reissue—it's new music."

While some superstar talent appears on at least one American Explorer release—Keith Richards and Eric Clapton both sit in on the John-

nie Johnson album—Jeffries says the objective is to present "a sonic photograph of what the music sounds like by itself."

According to Jeffries, the American Explorer sessions, most of which consumed two weeks of recording and two weeks of mixing, were very cost-effective: "The budgets were much smaller. The recording sessions were not nearly as long as a full-blown rock production... That allows someone with a sane business policy to do this."

Contrary to a previously published report that the Explorer artists were signed to one-album deals, Jeffries says that the label has options on further releases. A second wave of releases is targeted for the spring of 1992.

While there is no package tour of American Explorer artists set, Johnnie Johnson and Chavis will appear together at a concert in New York's Central Park Aug. 3.

## FOR THE RECORD

Bob Guccione, the publisher of Spin magazine, will speak on "The Responsibility of Journalism" at the New Music Seminar Sunday (14). The topic of Guccione's lecture was reported incorrectly in the July 13 Billboard.



AMUSEMENT BUSINESS®

BOXSCORE TOP CONCERT GROSSES

| ARTIST(S)  | Venue   | Date(s)    | Gross Ticket Price(s)                      | Attendance Capacity         | Promoter  |
|--|---|------------|--|-----------------------------|---|
| GRATEFUL DEAD  | Sandstone Amphitheatre, Bonner Springs, Kan.                                | June 24-25 | \$682,306<br>\$23.50/\$21.50               | 34,988<br>sellout           | Metropolitan Entertainment Presentations in-house |
| BUDWEISER ROCK 'N' COUNTRY FEST<br>HANK WILLIAMS JR. & THE BAMA BAND<br>REBA MCENTIRE<br>THE JUDDS<br>THE KENTUCKY HEADHUNTERS<br>SANDY BROWN<br>RAY KENNEDY | Busch Stadium<br>St. Louis  | July 3     | \$590,320<br>\$50/\$25/<br>\$22.50/\$17.50 | 23,056<br>42,462            | Fiesta Entertainment                              |
| JIMMY BUFFETT & THE CORAL REEFER BAND<br>FINGERS TAYLOR & THE LADYFINGER REVIEW  | Deer Creek Amphitheatre<br>Fishers, Ind.                                    | June 29-30 | \$460,803<br>\$23/\$19                     | 24,587<br>32,000<br>sellout | Sunshine Promotions                               |
| AC/DC<br>L.A. GUNS   | World Music Theatre<br>Tinley Park, Ill.                                    | June 29    | \$390,270<br>\$27.50/\$25/\$15             | 19,089<br>20,000            | Tinley Park Jam Corp.                             |
| GUNS N' ROSES<br>SKID ROW  | Rupp Arena, Lexington Center<br>Lexington, Ky.                              | June 29    | \$383,175<br>\$22.75                       | 17,030<br>sellout           | Cellar Door Prods. Sunshine Promotions            |
| JIMMY BUFFETT & THE CORAL REEFER BAND<br>FINGERS TAYLOR & THE LADYFINGER REVIEW  | Riverport Amphitheatre<br>St. Louis   | June 28    | \$340,251<br>\$23/\$19                     | 17,140<br>19,788            | Contemporary Prods.                               |
| GEORGE STRAIT<br>PAM TILLIS  | The Summit<br>Houston   | July 6     | \$296,684<br>\$19.75                       | 15,022<br>sellout           | Varnell Enterprises                               |
| YES  | Miami Arena<br>Miami  | July 6     | \$289,720<br>\$35/\$22.50                  | 11,902<br>14,000            | Cellar Door Prods. Concerts                       |
| AC/DC<br>L.A. GUNS   | Met Center Arena<br>Bloomington, Minn.                                      | June 27    | \$247,008<br>\$19.50/\$17.50               | 12,693<br>sellout           | Jam Prods. Company 7                              |
| GUNS N' ROSES<br>SKID ROW  | Greensboro Coliseum<br>Greensboro, N.C.                                     | June 25    | \$233,895<br>\$23.50                       | 9,953<br>sellout            | Cellar Door Prods.                                |
| DAVID LEE ROTH/CINDERELLA<br>EXTREME   | Jones Beach Theatre<br>Wantagh, N.Y.  | July 3     | \$227,250<br>\$22.50                       | 10,100<br>sellout           | Ron Delsener Enterprises                          |
| WHITNEY HOUSTON<br>AFTER 7   | World Music Theatre<br>Tinley Park, Ill.                                    | June 30    | \$221,965<br>\$35/\$25/\$15                | 8,525<br>20,000             | Tinley Park Jam Corp.                             |
| HANK WILLIAMS JR. & THE BAMA BAND<br>THE KENTUCKY HEADHUNTERS  | The Omni<br>Atlanta   | June 21    | \$215,280<br>\$21.50                       | 10,013<br>15,521            | Concert Promotions/Southern Promotions            |
| 1ST ANNUAL SUMMER JAM:<br>ICE-T<br>TOO SHORT<br>D.J. QUIK<br>MAGIC MIKE<br>KILLO<br>CHUBB ROCK   | The Omni<br>Atlanta   | July 6     | \$206,833<br>\$17.50                       | 11,819<br>17,154            | Arvis Entertainment/Records Inc.                  |
| STEVE WINWOOD<br>WARREN ZEVON  | The Spectrum<br>Philadelphia  | June 21    | \$203,951<br>\$35/\$20/\$18.50             | 9,597<br>14,000             | Electric Factory Concerts                         |
| MORRISSEY<br>PHRANC  | World Music Theatre<br>Tinley Park, Ill.                                    | June 25    | \$198,705<br>\$27.50/\$22.50/<br>\$15      | 8,945<br>20,000             | Tinley Park Jam Corp.                             |
| CLINT BLACK<br>MERLE HAGGARD<br>KELLY WILLIS   | Mississippi Coast Coliseum<br>Biloxi, Miss.                                 | July 6     | \$194,766<br>\$19.50                       | 9,988<br>sellout            | Beaver Prods.                                     |
| DOOBIE BROTHERS<br>JOE WALSH   | Jones Beach Theatre<br>Wantagh, N.Y.  | July 5     | \$189,100<br>\$25                          | 7,564<br>10,100             | Ron Delsener Enterprises                          |
| BUDWEISER SUPERFEST<br>KEITH SWEAT<br>RALPH TRESVANT<br>DIGITAL UNDERGROUND<br>PEBBLES   | ARCO Arena<br>Sacramento, Calif.  | July 1     | \$180,920<br>\$24.50                       | 8,312<br>16,386             | A.H. Enterprises                                  |
| THE MUSIC OF ANDREW LLOYD WEBBER<br>FEATURING MICHAEL CRAWFORD   | Hardee's Walnut Creek<br>Amphitheatre<br>Raleigh, N.C.                      | July 6     | \$161,761<br>\$37.50/\$12.50               | 10,101<br>20,000            | Sony Music PACE Concerts Cellar Door Prods.       |
| CLINT BLACK<br>MERLE HAGGARD<br>KELLY WILLIS   | Hirsch Memorial Coliseum,<br>Louisiana State Fairgrounds<br>Shreveport, La. | July 5     | \$155,123<br>\$19.50                       | 7,955<br>sellout            | Beaver Prods.                                     |
| THE MUSIC OF ANDREW LLOYD WEBBER<br>FEATURING MICHAEL CRAWFORD   | Frank Erwin Center<br>Univ. of Texas at Austin<br>Austin, Texas             | July 2     | \$153,713<br>\$32.50/\$18.50               | 6,800<br>sellout            | PACE Concerts in-house                            |
| CHICAGO<br>THE TRIPLETS  | Riverport Amphitheatre<br>St. Louis   | June 20    | \$143,554<br>\$22.50/\$18.50/<br>\$11.50   | 8,777<br>19,788             | Contemporary Prods.                               |
| CHICAGO<br>THE TRIPLETS  | Garden State Arts Center<br>Holmdel, N.J.                                   | July 2     | \$143,433<br>\$25/\$17.50                  | 6,703<br>10,802             | in-house  |
| DOOBIE BROTHERS<br>JOE WALSH   | Garden State Arts Center<br>Holmdel, N.J.                                   | July 6     | \$140,787<br>\$25/\$15                     | 6,867<br>10,802             | in-house  |

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# Karaoke Kapers: Putting The Royalty Deal Together

**DOING THE KARAOKE DEAL:** You don't have to sell karaoke to the Japanese, who invented this modern-technology approach to singing along with recorded instrumental tracks. As an example, 75% of laserdisc sales in Japan stem from karaoke discs. The boom, however, has yet to echo in other countries, including the U.S., where, for almost a decade, hardware/software companies like **Pioneer** have tried mightily to market the sing-along concept as a video-music staple in and out of the home.

Karaoke and words-and-music, of course, go hand in hand. Industry attorney **Michael Sukin**, whose practice includes

representation of karaoke companies, says success for the format centers on record company interest, which, in his view, would lead to proper distribution of karaoke to homes and establishments where folks congregate to have fun.

Words & Music asked Sukin to give its readers an overview of what goes into making publishing deals for karaoke material.

Sukin says the "elements of the publishing deal for karaoke are pretty much the same..."

"It is worthwhile to note that **JASRAC** [the Japanese rights society] initially took the position that it could license sale of karaoke products outside Japan if they were manufactured inside of Japan," Sukin says.

"After some substantial discussion with publishers, myself, and others, JASRAC has retreated from its position, and now only licenses Japanese usage unless otherwise requested by its members. As a result, the karaoke companies have redoubled their efforts to obtain licenses from music publishers for these products on a worldwide basis, exclusive of Japan."

Sukin says a karaoke deal for songs takes into account retail sales, synchronization of music, karaoke booth sales, and print.

"An advance can typically be negotiated based on an estimated minimum amount of sales—usually in the multiple thousands of units," he says. "This may sometimes be wrapped in a catalog advance. All are often done on a most-favored-nations basis, which can often be the trickiest part of the deal."

The royalties, according to Sukin, tend to be as follows: retail sales range from 8-10 cents for nonbooth use and 25-50 cents for a karaoke booth; fixing fees can average \$150-\$200 and up to \$300-plus for booth sales and are nonrecoupable.

**RELATIONSHIPS:** **Ronny Vance**, president of **Geffen Music**, apparently engenders songwriter loyalty. Writer **Larry John McNally** was signed by Vance in 1984

when Vance was associated with **Unicity Music**. McNally's "Motown Song," co-published by **Geffen Music**, is a current hit via **Rod Stewart**. Among Vance's writer roster are **Brenda Russell** and **Marc Jordan**, who followed Vance to **Geffen Music** shortly after he joined the company four years ago. They've since had the biggest hits of their careers—Russell with **Oleta Adams** "Get Here" and Jordan with another Stewart outing, "Rhythm Of My Heart"—both songs having been penned while the writers were

signed by Vance at **Warner Bros. Music**.

**DEALS:** **Steve Dorff**, whose songs have been recorded by

**Whitney Houston**, **Dionne Warwick**, **Eddie Rabbitt**, **B.J. Thomas**, **Anne Murray**, and **Kenny Rogers**, has signed a co-publishing deal with **NEM Entertainment Corp.**, according to firm president **Ira Jaffe**. Formerly associated with **Warner/Chappell**, Dorff has also scored a number of films and TV shows... **Virgin Music** has several new writer signings: **Jim Peterik**, a member of **Survivor** and writer of the group's hit "Eye Of The Tiger," as well as songs covered by the **Doo-bie Brothers**, **Sammy Hagar**, and **38 Special**'s hit "The Sound Of Your Voice"; **Jorge "G-Man" Corante** and **Colin England**, **Motown** act and writer of a **Paula Abdul**-recorded song, "To You"; and **Soul-shock** and **Cutfather**, the Danish writing/production team associated with **Queen Latifah**'s new single, "Fly Girl," whose production credits include the new **Cut-n-Move** (**Epic**), **Yasmin** (**Geffen**), and **Lucas** (**Uptown/MCA**).

**TOGETHER BUT APART:** The "torch song" fits nicely into a cabaret format, especially when the bill is filled with pensive singers who like to hang their teardrops out to dry. The point comes to mind in two new folios from **Hal Leonard Publications**. One is "Cabaret Songbook" (\$15.95), a collection of 54 standards that are "torchy" ("Blame It On My Youth") or sunny ("Ac-cent-tchu-Ate The Positive") in nature. "Torch Songs" (\$14.95) is another matter. The subject in this 60-song compendium is lost love ("Ill Wind") or I'm-or-would-be-lost-without-you ("Here's That Rainy Day"). What is common to both mixed songbooks is the very high quality of song, misty-eyed or not.

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

1. **The Black Crowes**, Shake Your Money Maker
2. **Roxette**, Joyride
3. **Slayer**, Seasons In The Abyss
4. **Bonnie Raitt**, Nick Of Time
5. **Slaughter**, Stick It To Ya

## GETTING HOOKED ON JANE'S ADDICTION

(Continued from page 35)

got my crowd [in the pit] and it's like I catch my balance."

Balance between art and commerce is crucial to Farrell's view of Jane's Addiction. It is a balance he argues few in the music industry maintain.

"Everybody has their share of greed. But your motivating factor can't be money or you're fucked. I've seen how fast this industry changes over. They need to have something that's thriving and making them bucks—constantly. They have very little time to nurture things. Most people are not in it, unfortunately, for the art and culture and because they love art. They're in it because they want to make money. Beverly Hills does not make me feel comfortable. It makes me feel like somebody's going to stop me and ask me what I'm doing there."

"I know what people want from the band because I know what I want," he adds. "Quality, basic functioning, things that get to the essence. That's what I think of my band. It's all a very functional approach."

That approach has brought Jane's Addiction success this year on the Top Pop Albums chart with "Ritual De Lo Habitual," fueled by the modern-rock radio and MTV play of "Been Caught Stealing." Strong sales for early Lollapalooza tour dates testify to the market strength of Jane's Addiction and other acts on the bill, regardless of airplay.

Which bodes well for the future career of Jane's Addiction—unless the band members walk away from it all, as Farrell has often said he could (**Billboard**, May 25).

"I'm trying to stay true to life," says Farrell. "So what I write about and record is my life." Those involved in the life and career of Jane's Addiction "are a little wary because they know they can't control me," says Farrell. "What are they going to do? Take away my car? Take away my house? I don't have a car. I don't have a house. I could start over. Just from all the fame I've had, I could get my old job back cooking hamburgers."

As demonstrated by the extended video "Scenes From Gift," which Far-

rell filmed with his wife, Casey Niccoli, and offered to MTV, he and his band mates have other creative avenues to pursue, within and outside Jane's Addiction.

"Look, it's very easy for everybody

to tell me to stay because I make life comfortable for a lot of people," he says. "But it's very hard to say, as my friend, 'If that's what you want to do, then do it. If you have a dream, go after it.'"

## NEW ON THE CHARTS

**Boyz II Men**, a teen quartet from Philadelphia, becomes the third act in just two years to benefit from the Midas touch of former New Edition member **Michael Bivins**. The Biv of Bell Biv DeVoe helped discover and develop Boyz as well as Motown label mates **Another Bad Creation**. Both groups are signed to **Biv Entertainment**, the young entrepreneur's management company.

In less than four months, the group, which consists of **Wanya** and **Nathan Morris**, **Michael McCary**, and **Shawn Stockman**, has soared up both the Hot R&B Sin-

gles and Hot 100 Singles charts with its first single, "Motownphilly," from the act's debut set, "Coo-leyhighharmony," which is scoring on the pop and R&B albums charts.

In the late '80s, the Boyz, who are all in their late teens, attended Philadelphia's Creative And Performing High School and, in addition to singing together in choir, they practiced anywhere they could—including the roof of their school and subway train stations. Their fairy-tale discovery took place two years ago when they snuck backstage at a radio show hosted by the members of New Edition.

"We hung around the backstage door," recalls Nathan Morris. "This lady we saw had a lot of passes around her neck but could only give us one, so we passed it back and forth until everyone got backstage. As soon as we got back there Michael Bivins was coming off the stage and we asked him if we could sing for him."

After listening to them sing a cappella, Bivins gave the group his number, and took them on as his first management clients two months later. Shortly after, he convinced Motown Records to sign the act.

Boyz II Men has just completed the video for its next single, a ballad titled "Uhh Ahh."

JIM RICHLIANO



**BOYZ II MEN:** Pictured, clockwise from top left, are Nathan Morris, Michael McCary, Wanya Morris, and Shawn Stockman.

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# Pro Audio

## Major African Studio Nears Completion '92 Debut For \$25 Mil Bophuthatswana Site

■ BY SUSAN NUNZIATA

NEW YORK—Work is continuing on schedule at the \$25 million Bop Recording complex in southern Africa, one of the most extensive studio undertakings in recent years.

Headed by managing director Andre Perrault, the three-studio complex is being designed by Tom Hidley. Situated approximately 10 minutes outside the town of Mmbatho in the Republic of Bophuthatswana, which is in South Africa, the studio is "a music business, not a political statement," says Perrault.

Bophuthatswana has its own, black-run, independent government and is not a part of South Africa, Perrault says. While international flights will have to enter and depart from Johannesburg, Perrault is hopeful that sanctions will be lifted by the time the complex opens in January 1992.

Described by Perrault as "a huge complex right in the middle of nowhere and all brand-new," the idyllic facility will be surrounded by tropical vegetation and will feature a swimming pool, cascades, and a lily pond. Three villas, a welcome house, and a gatehouse are also included on the complex.

Thus far, one of three control rooms is nearing completion, and work has begun on the second. A staff of approximately 135 men is working on the site, and Perrault expects construction to be completed by October, when three custom-made consoles are slated for delivery.

All of the studios will feature floating concrete floors situated on springs and pillars approximately three feet above the main foundation. The concrete walls are more than 14 inches deep.

Studio 1, the largest, will accommodate 120 musicians and include two isolation booths, a drum area, and the main studio area under a 32-foot ceiling. Its acoustic design will be suitable for classical as well as rock projects.

Studio 2 will be designed for as many as 45 musicians, featuring the same geometry as Studio 1, but, with its live and bright characteristics, will be oriented more toward rock and pop projects.

Studio 3, a smaller room with no isolation booths, is being designed with live, bright acoustics that are controlled at the low end to accommodate the recording of separate instruments.

Each studio will have identically designed control rooms, although each will feature its own custom-designed console. Control Room 1 will house the most elaborate Focusrite console ever built, according to Perrault, with 72 mono inputs, 16 stereo inputs, and six stereo reverb returns.

Also the most elaborate to date is the Solid State Logic console in Control Room 2. Of the same size as the Focusrite board, the console will incorporate all SSL specs and features along with a few "secret" options, as well as the new Ultimotion computer system.

Control Room 3 will feature an equally ambitious Neve VRP 96 desk with 72 mono inputs in the front and 16 new stereo modules split in the two side wings.

Named after their consoles, each studio will also feature Studer 48-track and two-track digital recorders, Mitsubishi 880 32-track and new 20-bit two-track recorders, as well as a Studer 820 analog multitrack and a variety of analog two-tracks, all

equipped with Dolby SR/A noise reduction.

The complex will serve as a high-ticket sister to the two-studio SSL-equipped Bop Recording Studios, which have been operating in Mmbatho since November 1990. Johnny Clegg's recent album was among the projects recorded there.

Both facilities will be run under the same management, and booking offices in London and Los Angeles will also be set up.

None of the engineering or management staff has been selected thus far, but Perrault expects to have most of the complex's 28 employees in place by autumn.

(Continued on page 40)



**Easing The Pain.** Lisa Fischer, whose single "How Can I Ease The Pain" recently topped the Billboard R&B chart, stopped in Tarpan Studios to visit producer Narada Michael Walden, far right. Also at Walden's San Rafael, Calif., studio were KMEL San Francisco's Keith Naftaly, left, and Hosh Gureli, third from left.

## Neil Dorfsman Gives Artists High Rating Prod/Engineer Counts His Blessing & Other Acts

■ BY SUSAN NUNZIATA

NEW YORK—"The engineering thing is a bit overrated. The producing thing is a bit overrated," says producer/engineer Neil Dorfsman. "If the artist has a concept and a vision and, most importantly, has the songs, the producer is really just the guy who's there to guide the ship."

**PRO  
FILE**

Dorfsman's humility is surprising in light of his extensive production and engineering credits. He's been a long-time engineer and producer for Dire Straits and was

awarded a Grammy for his engineering work on "Brothers In Arms." He also won a Grammy for his work as producer on Sting's "Nothing Like The Sun" and Bruce Hornsby's "Scenes From The Southside."

In addition, Dorfsman worked on Paul McCartney's "Flowers In The Dirt"—which earned him a Grammy nomination—and Tina Turner's "Break Every Rule."

As an engineer and mixer, Dorfsman's credits include work for Bruce Springsteen, Billy Idol, Bob Dylan, Jude Cole, "Til Tuesday, David Sanborn, Laurie Anderson, Randy Newman, and Crowded House, among many others.

"Very often the producer gets too much credit for how records come out," says Dorfsman. "I think that's why it's almost harder to find great artists coming out. The artist finds himself so dependent on so many people to make a record that the actual heart of making the record goes out of it."

Dorfsman began his engineering career at Electric Lady in 1980, moving over to The Power Station a year later. After four years with that stu-



Producer Neil Dorfsman, above, likes to bring a relaxed intensity with him to the studio. Recent projects include mixing Dire Straits' new album, due in August, and producing, mixing, and engineering the MCA debut of the Blessing.

dio, he embarked on an independent career that began inauspiciously with a Steve Forbert album that never was released.

Just finished mixing the next Dire Straits album, due out in August, Dorfsman says he is "proudest" of one of his latest projects, the recent album by the Blessing. Dorfsman produced the album, "Prince Of The Deep Water," and, with the exception of two tracks, also recorded and mixed it. The MCA project was recorded at Air Studios in London and mixed at Mayfair, London, and Skyline Recording, New York.

"It's tough to find strong artists these days who are really strong, and are not just pissed off," says Dorfsman. "That's what really attracted me to the Blessing. [Lead singer] William Topley is one of the strongest personalities and one of the best songwriters I've heard in five years."

The Blessing project earned Dorfsman's pride because he feels everyone involved grew. "I'm proud because it's always difficult working with new artists, doing really great things," he says.

For Dorfsman, producing is more

about psychology than technology. "There's always a period right at the beginning where mutual trust has to be established," he says. "I like sessions to have a relaxed intensity, everybody in tune to what we're doing at the moment and really into working, without getting too wired, argumentative, or stubborn about things. It's not that complicated, really, but it can get complicated. You've got to keep a monitor on the overall vibe, and how the artist really is feeling."

A firm believer in hard work, Dorfsman expects the most out of everybody involved. "Your input really equals your output," he says. "You can't cheat it. If you want to get out 100%, you have to put in at least 100%. I find when I've not done that, I've always regretted it; I've found that I've let myself and the artist down."

After nearly six months in the recording studio with Dorfsman, Topley says that he learned some valuable lessons from the producer.

"He's a very hard judge of performance on everybody; that brings a sort of democracy to the process," says Topley. "You can be pretty much convinced that anything that was allowed to go down on tape was good. He also taught us something about discipline. He put faith in us at a time when we didn't know what we were doing and gave us direction. Coming from an amateur band, it's realizing that a little bit of not-fun makes the music better."

Helping the band to find its own voice was probably the most important thing Dorfsman brought to the Blessing. He says that the band's demos leaned more toward dance-oriented, techno music but he found its best performances were more roots-rock oriented.

"Coming from London at that time we were afraid to go for all-out rock," says Topley. "What Neil did

(Continued on page 40)

## Ampex's Gene Nyland Retiring From Post As Opelika Plant VP

NEW YORK—Gene Nyland, VP of operations at Ampex Recording Media Corp.'s Opelika, Ala., manufacturing facility, is retiring next month after 27 years of service.

For the past 12 years, Nyland has been in charge of all aspects of the Opelika operation, with the exception of finance and research and development.

He oversaw a \$70 million capital improvement program at the plant and, more recently, supervised a \$17.5 million expansion program. That expansion culminated this spring in the completion of coating Line 8, an installation dedicated to the manufacture of metal particle tape (Billboard, May 11).

Under Nyland the plant also received a Workplace Literacy Demon-

stration Grant from the Department of Education. Since 1990, the program has educated approximately 300 of the plant's 1,600 employees. By its conclusion this fall, more than 400 employees will have participated in the program.

According to an Ampex representative, the company is exploring candidates to replace Nyland.

Prior to his assignment in Alabama, Nyland worked for 15 years in what was then the company's consumer operations division in his hometown of Chicago.

After retiring Aug. 30, Nyland and his wife, Joan, plan to remain in Opelika, where he sits on the board of directors for First National Bank of Opelika and serves as a director for Junior Achievement. He also serves on the boards of the Achievement Center and the United Way of Lee County, and on the board of directors for the Opelika Chamber of Commerce.



NYLAND



Billboard.

# STUDIO ACTION

PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING JULY 13, 1991)

| CATEGORY   | HOT 100   | R&B   | COUNTRY   | ALBUM ROCK  | ADULT CONT.  |
|--|---|---|---|---|--|
| <b>TITLE</b><br>Artist/<br>Producer<br>(Label)                     | RUSH RUSH<br>Paula Abdul/<br>V.Jeffrey Smith<br>P.Lord<br>(Virgin)                                | EXCLUSIVITY<br>Damian Dame/<br>LA Reid,Babyface<br>(Laface) | DON'T ROCK THE<br>JUKEBOX<br>Alan Jackson/<br>S.Hendricks<br>(Arista) | LEARNING TO<br>FLY<br>Tom Petty/<br>J.Lynne with<br>T.Petty,<br>M.Campbell<br>(MCA) | RUSH RUSH<br>Paula Abdul/<br>V.Jeffrey Smith<br>P.Lord<br>(Virgin)                               |
| <b>RECORDING</b><br>STUDIO(S)<br>Engineer(s)                       | GREENE STREET/<br>STUDIO<br>MASTERS/<br>Z RECORDING<br>(NY/LA/NY)<br>R.Hui/G.Laney/<br>D.Feinberg | STUDIO LACOCO<br>(Atlanta,GA)<br>Barry Perkins              | SOUND<br>EMPORIUM<br>(Nashville)<br>Gary Laney<br>Scott Hendricks     | RUMBO<br>(Los Angeles)<br>Richard Dodd  | GREENE STREET/<br>STUDIO<br>MASTERS/<br>Z RECORDING<br>(NY/LA/NY)<br>R.Hui/G.Laney<br>D.Feinberg |
| <b>RECORDING</b><br>CONSOLE(S)                                     | Amek APC 1000/<br>Neve 8248/<br>MCI 428B  | SSL 6066 E Series<br>G Computer                             | Neve  | Trident 80  | Amek APC 1000/<br>Neve 8248/<br>MCI 428B   |
| <b>MULTITRACK</b><br>RECORDER(S)<br>(Noise Reduction)              | Studer A-820  | Studer A-820,<br>StuderA-827                                | Otari MTR 90  | Otari MTR 90  | Studer A-820   |
| <b>STUDIO</b><br>MONITOR(S)  | Quested/<br>Augsberger<br>Custom/<br>Yamaha NS10<br>UREI 809                                      | Yamaha NS10<br>Custom                                       | Westlake  | Yamaha NS10M<br>Custom TAD  | Quested/<br>Augsberger<br>Custom/<br>Yamaha NS10<br>UREI 809                                     |
| <b>MASTER TAPE</b>   | Ampex 456   | Ampex 456   | Ampex 456   | Ampex 456   | Ampex 456  |
| <b>MIXDOWN</b><br>STUDIO(S)<br>Engineer(s)                         | LARRABEE<br>SOUND<br>(Los Angeles)<br>Keith K.C.Cohen   | CAN-AM<br>(Los Angeles)<br>Paul McKenna                     | THE CASTLE<br>(Nashville)<br>Scott Hendricks                          | RUMBO<br>(Los Angeles)<br>Richard Dodd  | LARRABEE<br>SOUND<br>(Los Angeles)<br>Keith K.C.Cohen  |
| <b>CONSOLE(S)</b>  | SSL 4000 G Series   | SSL 4064 E Series<br>G Computer                             | SSL 4000 G Series   | Trident 80  | SSL 4000 G Series  |
| <b>MULTITRACK/<br/>2-TRACK</b><br>RECORDER(S)<br>(Noise Reduction) | Studer A-800  | Studer A-820  | Mitsubishi 24   | Otari MTR 90  | Studer A-820   |
| <b>STUDIO</b><br>MONITOR(S)  | Custom<br>Augsbergers<br>Yamaha NS10  | Yamaha NS10<br>JBL  | B&W   | Yamaha NS10<br>Custom TAD   | Custom<br>Augsbergers<br>Yamaha NS10   |
| <b>MASTER TAPE</b>   | Ampex 456   | Ampex 456   | Ampex 456   | Ampex 456   | Ampex 456  |
| <b>MASTERING</b><br>(ALBUM)<br>Engineer                            | DIGIPREP<br>Dan Hersch  | HIT FACTORY<br>DMS<br>Herb Powers Jr.                       | MASTERMIX<br>Hank Williams  | FUTURE DISC<br>Steve Hall   | DIGIPREP<br>Dan Hersch   |
| <b>PRIMARY CD</b><br>REPLICATOR<br>(ALBUM)                         | WEA<br>Manufacturing  | PMI   | Disctronics   | MCA<br>Manufacturing  | WEA<br>MAnufacturing   |
| <b>PRIMARY TAPE</b><br>DUPLICATOR<br>(ALBUM)                       | WEA<br>Manufacturing  | Sonopress   | Sonopress   | MCA<br>Manufacturing  | WEA<br>Manufacturing   |

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LUTHER VANDROSS THE TRIPLETS GEORGE HOWARD THE FIXX LISA FISCHER CHRISTOPHER WILLIAMS JASMINE GUY  
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## NEW PRODUCTS & SERVICES

**DIGITAL REMOTE:** New York jazz station WQCD (CD 101.9) unveiled a mobile production truck incorporating a new digital audio remote pickup (RPU) system. A joint project between LNR Communications, a terrestrial and satellite communications company, and WQCD, the RPU system uses the apt-X 100 digital data compression technology developed by Audio Processing Technology, a subsidiary of Solid State Logic. It offers real-time compression and retrieval of audio data and allows satellite and terrestrial transmission of CD-quality digital audio, unattainable within an economical data bandwidth without compression. The truck features a Soundcraft Delta 32-channel mixing board, Sony and Panasonic DAT machines, and Electro-Voice speakers.

**FULL SPECTRUM:** Allen and Heath U.S., Orange, Conn., delivered new Spectrum Series consoles to producers Phil Ramone and Bill Szymczyk. Ramone, known for his work with Billy Joel, Paul Simon, and Paul McCartney, is also using A&H's Scepter mixers for multitrack work with guitarist Les Paul. Szymczyk has worked with the Eagles, Joe Walsh, and the Who.

**THE FAST TRAX:** Fast Trax Digital Technologies Inc., Irvine, Calif., released the FTX-300E multimedia encoder and FTX-300D decoder designed to compress audio and other

digital data into the space of individual video frames. According to the company, the patented system is designed to store any of the following on a 60-minute CAV laserdisc: 92 hours of hi-fi audio or 300 hours of lo-fi; 2,600 megabytes of graphic data; and 1,768 megabytes of digital data. Coupled with a cassette duplicator and printer, the system can also randomly access, track royalties, produce a label, and record a 45-minute cassette in three minutes, according to the company.

**WINTER'S DAY:** UCLA Extension is sponsoring a one-day course, Aug. 3, with Robert Winter on "Exploring Music With the New Technologies." Winter, a musicologist, pianist, and music professor, will explore how multimedia are used in the presentation of classical music. "The Musician's Guide to Home Recording," a 10-session course headed by producer/engineer Peter McLan, was slated to begin July 11. McLan's book of the same name is published by Simon & Schuster.

**HAMMER AND RUDES:** Jordan Rudes, product specialist with Korg, USA Inc., is now on tour with jazz/rock musicians Jan Hammer and Tony Williams. The group also includes Fernando Saunders, a Motown session player who recently toured with Hammer and Jeff Beck.

**SKUNK CONSULTATION:** Jeff "Skunk" Baxter, lead guitarist for Steely Dan, has signed on as chief audio consultant to The Selluloid Group, Culver City, Calif. Baxter will work with the on-line video house to design a digital audio sweetening bay. He will also oversee remixes and recording at the facility.

**MRs FROM JBL:** JBL Professional, Northridge, Calif., introduced the MR Series loudspeakers designed to meet audio and price requirements for performing musicians and DJs. The line incorporates 10 models, from the MR838 18-inch three-way system to the MR802 12-inch two-way stage monitor. The company also debuted

(Continued on page 65)

### MAJOR AFRICAN STUDIO

(Continued from page 38)

Financed by the government of Bophuthatswana, the studio complex will cater to both local and international acts, and its rates will be on par with those of the top facilities in London, New York, and Los Angeles, says Perrault.

In addition, a record label will also be launched in January 1992 that will cater to both local and international talent. Perrault is uncertain whether the label will be attached to the studio or will operate at a separate location.

### PRO-FILE

(Continued from page 38)

was say, 'You are a rock band, you're not a computer band.' We never had been a computer band in intention, but when you have no money and have to record quickly, it makes sense to do it like that. He said, 'You have to throw the machines out the window.'"

Noting that he used to be more particular about equipment, Dorfsman now says, "I work on certain

consoles only because I know them. I'm a big fan of the old Neve consoles, and I like SSLs very much for mixing and I've gotten into them for recording. As far as outboard equipment, I'm not an equipment junkie, and I don't spend my money or time investigating what gear to get. Equipment is so good these days that you can make really good-sounding records pretty much with stuff that's available everywhere these days."

Working with good artists, whether new or experienced, is Dorfsman's primary goal, and he is now seeking to break out of the sound mold he has created. "I've kind of come to be known for this 'nice' sound, and I've gotten to the point where the sound part of making a record is really overrated," he says. "I'd like to do a record where the sound was the least important part of it, and the vibe or feel was more important."

### FOR THE RECORD

Lisa Fischer's album "So Intense" was mastered at Future Disc by Steve Hall. The album yielded the No. 1 R&B single "How Can I Ease The Pain," listed on the Studio Action chart July 6. The single was mastered at Master Disc by Bob Ludwig.



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# Music Video

## 'Night Tracks' On Alternative Path Producer Barnum Also Exits Vid Show

BY MELINDA NEWMAN

NEW YORK—In apparently unrelated moves, producer H.B. Barnum III has left "Night Tracks," concurrent with the announcement that the weekend video show is changing its format from top 40 to alternative music.

"Night Tracks," which is carried on Turner Broadcast System, began flirting with alternative music when it added an hour of alternative clips to its three-hour mix in February (Billboard, Feb. 16).

By the end of summer, "we're going to a totally alternative/college format," says Tommy Lynch, president of Lynch/Biller Entertainment, producer of "Night Tracks."

Though he does not give ratings figures, Lynch says, "We really liked the results of the experiment with alternative music." He adds, "Looking at the video-show landscape, so many of the shows were playing the same hit-oriented format as us. In order to survive, you have to create a distinctive look and tone. I also think there's going to be a huge growth in the alternative area."

He declined to comment on how the music would be selected, saying, "We're still combining the mix." However, among the artists airing on the show since it began adding alternative clips are Jesus Jones, Pop Will Eat Itself, Drivin' N' Cryin, Daniel Ash, Fishbone, and Stress. In addition to the new

format, a new look is being designed for the show.

The three-hour program, which repeats on Saturday nights in a different order, will, "for the time being," still be broken up by a

*'There's going to be huge growth in the alternative area'*

movie, as it has since December 1989, says Lynch. "Night Tracks" has seen the time devoted to music video on TBS whittle down from 14 hours per weekend in 1989 to the current six hours.

According to Lynch, a new producer will be brought in to replace Barnum, who left July 2. In the interim, Barnum's assistant, Heath Adams, is filling his role. Lynch says Barnum left to pursue his music career; he has been producing and writing songs for years. Barnum could not be reached for comment.

Coincidentally, the last time "Night Tracks" made a major format switch, its producer also left. In January 1990, the show dropped "Power Hits," its metal programming, to become totally chart-driven. Around the same time, producer Giles Ashford left the program; he was replaced by then production manager Barnum.



**Check It Out.** Whitney Houston, center, hands over a \$20,000 check to Carlos L. Rainwater, right, representative of the Red Cross. The money was collected during a fund-raiser by The Jukebox Network. Every time someone requested Houston's rendition of "The Star-Spangled Banner" on the interactive music channel, the proceeds were donated to the American Red Cross Gulf Crisis Fund to benefit military families. At left is Les Garland, the channel's programming head.



by Melinda Newman

**THE H.A.R.D. WAY:** Though Minneapolis is best known for Prince and other funksters, it's quite a metal haven. Just ask Leni DiMancari, producer of "The Edge Video Magazine." The metal show airs on local cable Channel 33 from 10 p.m.-midnight every Sunday to a potential audience of 200,000.

Starting Friday (19), "The Edge" and Common World Productions, a local video pool, are teaming up to produce "The H.A.R.D. Channel," a one-hour weekly metal show that will air on local broadcast Channel 23 on Friday nights in 1.5 million homes.

The original idea with "The H.A.R.D. Channel," according to DiMancari, was to start a 24-hour music video channel. However, after initially OK'ing such a project, the cable systems backed off. "They were a little bit skeptical and didn't want to touch it yet," says DiMancari. So he decided to infiltrate the system slowly. "Instead, we decided we'd go to a local channel that's on all the cable systems and put a show on. We're just teasing them with 'The H.A.R.D. Channel.' We're not trying to saturate the market. For now, we want to just get more recognition. The idea is to get more and more hours. The second quarter we'll go to two hours. I want the station to compete with MTV in the next five years."

Right now, "The Edge" and "The H.A.R.D. Channel" serve as bookends to MTV's "Headbangers' Ball." "We're extending the weekend for people. People laughed when they heard we were on Sunday nights," DiMancari says, "but why go head to head with something that's already there?"

As part of the deal with Common World Productions, which is doing all the editing and graphics for "The H.A.R.D. Channel," the show will air in clubs to which Common World provides tapes before bands take the stage. To promote the show's debut, DiMancari is distributing audiocassettes to clubs wrapped in a flier advertising "The H.A.R.D. Channel."

Though "The H.A.R.D. Channel" will feature different graphics and VJ than "The Edge," it will air basically the same kinds of clips. Among

the artists featured recently on "The Edge" are Winger, Tribe After Tribe, Pantera, Bulletboys, Queensryche, Southgang, Slaughter, Tyketto, Kik Tracee, White Lion, Cinderella, Great White, Damn Yankees, Thunder, Warrant, Noisy Mama, and Aldo Nova. The show also aired the latest clip from Hericane Alice, the metal band DiMancari used to be a member of before it signed with Atlantic Records.

Like "The Edge," "The H.A.R.D. Channel" will also have its share of wacky promotions. Among the first will be "Win Your Height In CDs," in which one lucky winner who correctly answers a trivia question will collect his/her height in discs.

DiMancari is also in negotiations with a syndication company out of Florida to produce a rap/soul show called "T.H.C. Digital Soul" that would air weekly in 250 cities.

**PHASE THREE:** On July 4, VH-1 launched the third round of World Alerts, the environmental campaign that includes public service announcements about issues concerning all of us. This time the topic is energy. Fifteen new spots have been prepared, bringing the total number of PSAs to 65. Unlike some of the earlier ads, which featured celebrities, these segments are voice-overs over graphics that provide tips on energy conservation and alternative energy sources. They were produced in conjunction with Greenpeace, The Environmental Defense Fund, and The Union of Concerned Scientists. The spots are tagged with a toll-free number viewers can call for further information. Since the campaign started in 1989, the spots have generated more than 400,000 phone calls to Greenpeace.

**WHILE WE'RE IN AN ENVIRONMENTAL** Frame Of Mind: As we originally announced here in the May 25 column, The Audubon Society, Nitrate Films, and Motown have joined together to produce a new clip using Marvin Gaye's "Mercy Mercy Me (The Ecology)." The clip, which will be released in late August, intersperses environmental footage with shots of celebrities who support the cause. Enlisted so far are Herb Alpert, Bell Biv DeVoe, Big Daddy Kane, David Bowie, the Boys, Bobby Brown, Tyler Collins, Teri Garr, Johnny Gill, Rosie Perez, Holly Robinson, Smokey Robinson, Diana Ross, Wesley Snipes, Ralph Tresvant, Vanessa Williams, and Stevie Wonder. The video, directed by Gore Verbinski, is being shot in Los Angeles.

**START ME UP:** As we noted last week, Lucas-

film Commercial Productions and Paramount Images have both started music video divisions. Also leaping into the fray is Ian McDonald Productions, a Santa Monica, Calif.-based commercial production company. Its music video arm is called 1314 Productions (taken from its address). There's nothing terribly new about music video companies and commercial companies sharing space and resources, but there does seem to be a sudden proliferation of commercial companies trying to jump onto the shaky music video wagon train as a way to keep frustrated commercial directors happy or bring a few more dollars into an industry that is suffering its own recession woes. Our hunch is that music video companies will initially suffer from the johnny-come-latelys, but that soon commercial-division directors will find it's a lot easier directing a box of Tide than some petulant new rock star.

**SPEAKING OF NEW** kids on the block, Wicked Films, a London-based music video and production company responsible for several clips as well as the 1990 flick "Hardware," has opened a Los Angeles office. The first productions by the West Coast arm are the new Divinyls clip, "Make Out All Right," and Angel's "Your Love Just Ain't Right," both directed by Paul Boyd and produced by Barney Jeffrey. The company is also representing director/producer Bill Butt, who directed the KLF's "3 A.M. Eternal" for KLF Communications.

**THE FIRST TIME:** Concord Jazz is releasing its first music video this month. Released through Concord's Latin jazz label, Concord Picante, the 60-minute longform highlights conga player Poncho Sanchez and his band performing live in Emeryville, Calif. Suggested list price is \$19.95.

**CH—CH—CHANGES:** Foster Corder has been named Capitol Records' director of video production.

**SIMILAR TO THE PROMOTION** Atco Records ran with Rowe Video Jukebox on J.J. Fad, the label has now linked with The Jukebox Network to promote Enuff Z'Nuff. Starting July 24, any time the band's clip "Baby Loves You" airs, it will be preceded by an offer taped by the band for viewers to write in and receive a free cassette single of the song. The promotion will air for two to four weeks, depending on the response. The J.J. Fad promotion, which had viewers calling instead of writing to receive a free single, has garnered more than 800 responses.

## VH-1, Nickelodeon On The Table In MTV, TCA Fray

BY MELINDA NEWMAN

NEW YORK—The saga between TCA Cable TV and MTV continues. After TCA dropped MTV from 52 systems in six states June 30, the two entities are now negotiating to figure out what to do with the other MTV Networks channels still on TCA.

Citing viewer complaints about MTV's allegedly sexual and violent content, TCA did not renew its contract with MTV when it expired two weeks ago, leaving 420,000 households without the channel (Billboard, July 6).

After the plug was pulled, protests from angry viewers began cropping up, according to both MTV and TCA officials. According to MTV spokeswoman Carole Robinson, the channel has been receiving "tons" of calls from viewers who are circulating petitions and organizing rallies to let TCA know they want their MTV.

However, aside from that issue, (Continued on next page)



# 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  
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**EXCLUSIVE**  
Guns N' Roses, You Could Be Mine  
Heavy D./Boyz, Now That...  
Tom Petty, Learning To Fly  
Queensryche, Jet City Woman  
R.E.M., Shiny Happy People  
Young M.C., That's The Way Love Goes

**BUZZ BIN**  
3rd Bass, Pop Goes The Weasel  
The KLF, 3 A.M. Eternal  
The La's, There She Goes  
Seal, Crazy  
Siouxsie/Banshees, Kiss Them...

**STRESS**  
Alice In Chains, Man In The Box  
Alice Cooper, Hey Stupid  
\*Extreme, Hole Hearted  
Firehouse, Love Of A Lifetime  
Lenny Kravitz, It Ain't Over Till It's Over  
Madonna, Holiday  
Ric Ocasek, Rockaway  
Rythm Syndicate, P.A.S.S.I.O.N.  
Poison, Life Goes On  
Slaughter, Shout It Out  
UB40, Here I Am (Come And Take Me)  
Yo-Yo, You Can't Play With My Yo-Yo

**HEAVY**  
Paula Abdul, Rush Rush  
Bryan Adams, (Everything I Do) ...  
Boys II Men, Motownphilly  
C&C Music Factory, Things That...  
DJ Jazzy Jeff, Summertime  
EMF, Unbelievable  
Jesus Jones, Right Here, Right Now  
Salt-N-Pepa, Do You Want Me  
Scorpions, Wind Of Change  
Skid Row, Monkey Business  
Steelheart, I'll Never Let You Go  
Van Halen, Poundcake

**ACTIVE**  
\*Anthrax, Bring The Noise  
Cher, Love And Understanding  
\*Corina, Temptation  
Crowded House, Chocolate Cake  
Divinyls, Make Out Alright  
Drivin' N' Cryin', Build A Fire  
Fishbone, Everyday Sunshine  
\*Amy Grant, Every Heartbeat  
Ice T, O.G. Original Gangster  
Jesse James, Shake It  
Tara Kemp, Piece Of My Heart  
Kix, Girl Money  
\*L.A. Guns, Kiss My Love Goodbye  
Michael McDermott, A Wall I...  
Nelson, Only Time Will Tell  
Sinead O'Connor, My Special Child  
Stereomc's, Elevate My Mind  
Rod Stewart, The Motown Song

**IMPACT CLIPS**  
Extreme, Hole Hearted  
L.A. Guns, Kiss My Love Goodbye  
Anthrax, Bring The Noise  
Siouxsie/Banshees, Kiss Them...  
Young M.C., That's The Way Love Goes  
\*DENOTES ADDS

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Bryan Adams, (Everything I Do) ...  
Nikki D, Hang On Kid  
Firehouse, Love Of A Lifetime  
Gang Of Four, Cadillac  
The Don, In There  
Baton Rouge, The Price Of Love  
Ned's Atomic Dustbin, Happy  
Crowded House, Chocolate Cake  
Foreigner, Low Down And Dirty  
Cinderella, More Things Change  
Dangerous Toys, Gimme No Lip  
Lynyrd Skynyrd, Smokestack Lightning  
Junkyard, All The Time In The World  
The Candyskins, Submarine Song  
Stevie Wonder, Gotta Have You  
Ric Ocasek, Rockaway  
Kenny G, Dying Young  
Electronic, Get The Message  
Ed O.G. & DA Bulldogs, Bug A-Boo  
Divinyls, Make Out Alright  
Robbie Nevile, Just Like You



Continuous programming  
1515 Broadway, New York, NY 10036

**ADDS**  
Tara Kemp, Piece Of My Heart  
**VH-1 TO WATCH**  
Lenny Kravitz, It Ain't Over Till It's Over  
**ARTIST OF THE MONTH**  
Bonnie Raitt, Something To Talk About

**DEVELOPMENT**  
Bryan Adams, (Everything I Do) ...  
Cher, Love And Understanding  
Kenny G, Theme From Dying Young  
Aaron Neville, Everybody Plays...  
Roxette, Fading Like A Flower  
David A. Stewart, Lily Was Here  
Wilson Phillips, The Dream Is Still Alive  
Stevie Wonder, Gotta Have You

**HEAVY**  
Paula Abdul, Rush Rush  
Natalie Cole, Unforgettable  
Gloria Estefan, Can't Forget You  
Amy Grant, Every Heartbeat  
Michael W. Smith, Place In This World  
Rod Stewart, The Motown Song  
UB40, Here I Am (Come And Take Me)  
Luther Vandross, Power Of Love

**LIGHT**  
Richard Thompson, I Feel So Good

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33181


**ADDS**  
Xymox, Phoenix Of My Heart  
Yes, Lift Me Up  
Liquid Jesus, W.H.Y.B.  
Birdland, Shoot You Down  
Chubb Rock, The Chubbster  
Crowded House, Chocolate Cake  
Cutty Ranks, The Stopper  
Dave Koz, Nothing But The Radio On  
Don, In There  
Doors, Unknown Soldier  
Exile, Even Now  
Ice T, O.G. Original Gangster  
Jesse James, Shake It  
Keisha Jackson, Mature Love  
Kool Moe Dee, How Kool Can...  
Lady Levi, Looking For A Dope Beat  
Leteasha, It Just Ain't Easy  
Lynyrd Skynyrd, Smokestack Lightning  
Mary-Chapin Carpenter, Down At...  
Morrissey, Sing Your Life  
Nelson, Only Time Will Tell  
Nemesis, I Want Your Sex  
The Seers, Psych Out  
Sheila E, Droppin' Like Flies  
Son Of Bazerk, The Band Gets...  
Tommy Page, Whenever You...  
Trixter, Surrender  
Troy Newman, Love Gets Rough  
Valentino, Hold On To Your Dreams

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Color Me Badd, I Wanna Sex You Up

**PEOPLE-POWERED HEAVIES**  
Another Bad Creation, Playground  
B Angie B, So Much Love  
Boys II Men, Motownphilly  
DJ Jazzy Jeff, Summertime  
DJ Quik, Tonight  
Hi 5, Can't Wait Another Minute  
Marky Mark, Good Vibrations  
Mitsou, Dis-Moi Dis-Moi  
Naughty By Nature, O.P.P.  
Paula Abdul, Rush Rush  
Primus, Jerry Was A Race Car Driver  
Ralph Tresvant, Do What I Gotta Do  
Shabba Ranks, Trailor Load A Girls

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**CURRENT**  
Divinyls, Make Out Alright  
The Black Crowes, Hard To Handle  
Jesus Jones, Right Here, Right Now  
Wilson Phillips, The Dream Is Still Alive  
Lenny Kravitz, It Ain't Over Till It's Over  
Rythm Syndicate, P.A.S.S.I.O.N.  
DJ Jazzy Jeff, Summertime  
Lisa Fischer, How Can I Ease The Pain



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**ADDS**  
Aaron Neville, Everybody Plays...  
Tuck & Patti, Dream  
Chris Rock, Your Mother's Got A...

**EXCLUSIVE**  
Will Downing, I Go Crazy  
Tracie Spencer, Tender Kisses

**HEAVY**  
Lisa Fischer, How Can I Ease The Pain  
Damian Dame, Exclusivity  
Freddie Jackson, Main Course  
LeVert, Baby I'm Ready  
Whitney Houston, Miracle  
Hi-Five, Can't Wait Another Minute  
The O'Jays, Emotionally Yours  
Rude Boys, Heaven  
En Vogue, Don't Go  
Luther Vandross, Power Of Love  
Gene Rice, You're Gonna Get Served  
Sounds Of Blackness, Optimistic  
DJ Jazzy Jeff, Summertime  
Peabo Bryson, Can You Stop The Rain  
Shirley Murdock, In Your Eyes  
Crystal Waters, Gypsy Woman  
Jasmine Guy, Just Want To Hold You  
Small Change, Why  
Phil Perry, Amazing Love  
Color Me Badd, I Wanna Sex You Up  
Ex-Girlfriend, Why Don't You...  
LaRue, I Wish I Could Find Another  
Special Generation, One Night Lover


**MEDIUM**  
Natalie Cole, Unforgettable  
Miles Jaye, Sensuous  
Brand New Heavies, Never Stop  
Al B. Sure!, Had Enuf?  
JT, Swing It  
Cheryl Peps Riley, How Can You...  
Riff, Are You Serious  
3rd Bass, Pop Goes The Weasel  
BeBe & CeCe Winans, Addictive Love  
Jon Lucien, Nothing Lasts Forever



Continuous programming  
704 18th Ave South, Nashville, TN  
37203

**ADDS**  
Donna Ullisse, Trouble At The Door  
Lucy J. Dalton, Lightnin' Strikes A...  
Mark O'Connor, Now It Belongs To You  
Mel Tillis, Tall Drink Of Water

**HEAVY**  
Aaron Tippin, She Made A Memory...  
Alan Jackson, Don't Rock The Jukebox  
Alison Krauss, Steel Rails  
Billy Dean, Somewhere In My...  
Brooks & Dunn, Brand New Man  
Collin Raye, All I Can Be  
Davis Daniel, Picture Me  
Dolly Parton, Silver And Gold  
Dwight Yoakam, You're The One  
Earl Thomas Conley, Shadow...  
Exile, Even Now  
Glen Campbell, Livin' In A House...  
Hal Ketchum, Smalltown...  
Hank Williams, Jr., If It Will, It Will  
Holly Dunn, Maybe I Mean Yes  
JJ White, The Crush  
Joe Diffie, If The Devil Danced  
Charlie Daniels, Hopelessly Yours  
Lionel Cartwright, Leap Of Faith  
Lorrie Morgan, A Picture Of Me  
Mark Chesnutt, Your Love Is A Miracle  
Martin Delray, Lillie's White Lies  
Marty Brown, Every Now And Then  
Mary-Chapin Carpenter, Down At...  
McBride & The Ride, Can I...  
McBride And The Ride, Same Old Star  
Mel McDaniel, My Ex Life  
Mid South, Tabernacle  
Nitty Gritty Dirt Band, Mr. Bojangles  
Randy Travis, Point Of Light  
Ricky Van Shelton, I Am A Simple Man  
Robin Lee, Nothin' But You  
Rob Crosby, She's A Natural  
Ronnie Milsap, Since I Don't Have You  
Sawyer Brown, The Walk  
T. Graham Brown, You Can't...  
Tanya Tucker, Down To My...  
The Marcy Brothers, She Can  
Stallar Brothers, You've Been...  
Travis Tritt, Here's A Quarter  
Trisha Yearwood, She's In Love...  
Vince Gill, Liza Jane  
Jennings/Nelson, If I Can Find...  
Wild Jimbos, Let's Talk...



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**ADDS**  
Sawyer Brown, The Walk  
O'Connor/Warner, Now It Belongs...  
T. Graham Brown, You Can't...  
Lacy J. Dalton, Lightnin' Strikes A...  
Stallar Brothers, You've Been...  
Mel Tillis, Tall Drink Of Water  
Bill Young, Beyond Thought

**HEAVY**  
Rob Crosby, She's A Natural  
Randy Travis, Point Of Light  
Alan Jackson, Don't Rock The Jukebox  
Billy Dean, Somewhere In My...  
Ricky Van Shelton, I Am A Simple Man  
Hal Ketchum, Smalltown...  
Trisha Yearwood, She's In Love...  
Davis Daniel, Picture Me  
Charlie Daniels, Hopelessly Yours  
Travis Tritt, Here's A Quarter  
Dolly Parton, Silver And Gold  
Vince Gill, Liza Jane  
Exile, Even Now  
Mary-Chapin Carpenter, Down At...

**MEDIUM**  
JJ White, The Crush  
Tanya Tucker, Down To My...  
Marty Brown, Every Now And Then  
Brooks & Dunn, Brand New Man  
Collin Raye, All I Can Be  
Holly Dunn, Maybe I Mean Yes  
Jennings/Nelson, If I Can Find...  
Earl Thomas Conley, Shadow...  
Mark Chesnutt, Your Love Is A Miracle  
Robin Lee, Nothin' But You  
Lionel Cartwright, Leap Of Faith  
Alison Krauss, Steel Rails  
The Marcy Brothers, She Can  
Eddie London, If We Can't Do It Right  
Aaron Tippin, She Made A Memory...  
Nitty Gritty Dirt Band, Mr. Bojangles  
McBride And The Ride, Same Old Star  
Ronnie Milsap, Since I Don't Have You  
Lorrie Morgan, A Picture Of Me



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**CURRENT**  
Jesus Jones, Right Here, Right Now  
Elvis Costello, Other Side...  
EMF, Unbelievable  
Scorpions, Wind Of Change  
Amy Grant, Every Heartbeat  
Marc Cohn, Walking In Memphis  
Michael W. Smith, Place In This World  
Roxette, Fading Like A Flower  
Extreme, More Than Words  
Boys II Men, Motownphilly  
The O'Jays, Emotionally Yours  
Queensryche, Silent Lucidity

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**ADDS**  
Pretty In Pink, All About You, All...  
Bingoboy, Borrowed Love  
Divinyls, Make Out Alright  
Robbie Nevile, Just Like You  
Chubb Rock, The Chubbster

**HEAVY**  
Rythm Syndicate, P.A.S.S.I.O.N.  
DJ Jazzy Jeff, Summertime  
Paula Abdul, Rush Rush  
Bryan Adams, (Everything I Do) ...  
Wilson Phillips, The Dream Is Still Alive

**MEDIUM**  
The Escape Club, I'll Be There  
Lenny Kravitz, It Ain't Over Till It's Over  
Seal, Crazy  
Stress, Flowers In The Rain  
Crowded House, Chocolate Cake  
Oesmond Child, Love On A Rooftop  
The KLF, 3 A.M. Eternal  
Primus, Jerry Was A Race Car Driver  
Ziggy Marley, Kozmik  
Siouxsie/Banshees, Kiss Them...  
The Black Crowes, Hard To Handle  
Stereomc's, Elevate My Mind  
Kik Tracee, Don't Need Rules  
Boys II Men, Motownphilly  
Crystal Waters, Gypsy Woman

## MUSIC VIDEO

### VH-1, NICKELODEON ON THE TABLE IN MTV, TCA FRAY (Continued from preceding page)

the fates of VH-1 and Nickelodeon, both owned by MTV Networks and still carried on TCA, are up in the air.

According to TCA spokesman Pete Oppel, after the cable system's contract with MTV ran out, TCA indicated that it would like to keep carrying VH-1 and Nickelodeon. According to Oppel, MTV said no. TCA received a restraining order against MTV last week to keep MTV Networks' parent company, Viacom, from pulling VH-1 and Nickelodeon off the air. The restraining order was initially issued by a state judge, with a hearing slated for July 8. Subsequently, MTV petitioned that the hearing be moved from the state to the federal level, since six states are affected. Its request was granted and no new hearing date has been set.

MTV's Robinson says that MTV Networks never threatened to pull VH-1 and Nickelodeon. When asked if it planned to, she says, "We're negotiating."

A main negotiating point between the two parties is price. According to sources, TCA is upset that MTV Networks has raised the price on Nickelodeon and VH-1, but according to Robinson, that's just proper cable procedure. "Like any programmer or distributor, we benefit from having the widest distribution possible," she says. "We offer a discount when you carry all

three channels, but when you don't carry all three, the discount goes away."

MTV maintains that the whole issue could have been avoided if TCA had merely blocked the channel for households requesting they not receive MTV. However, Oppel says that TCA had good reasons for wholly dropping the channel instead of taking that route, including the belief that "people don't call to stop a service."

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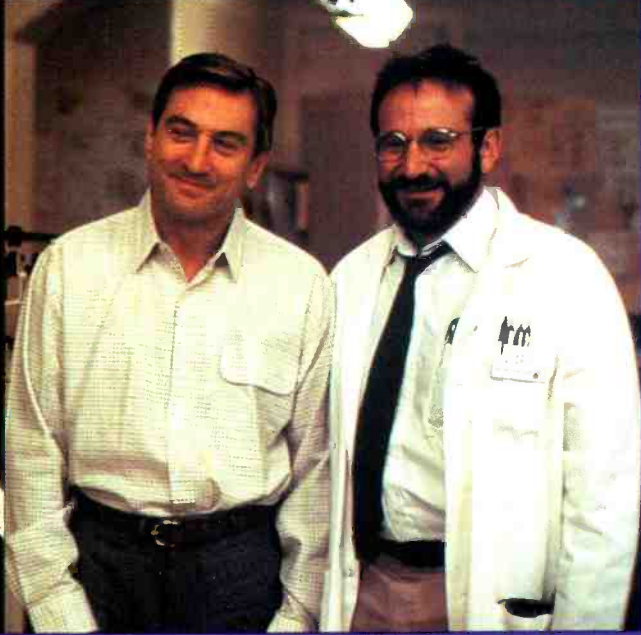
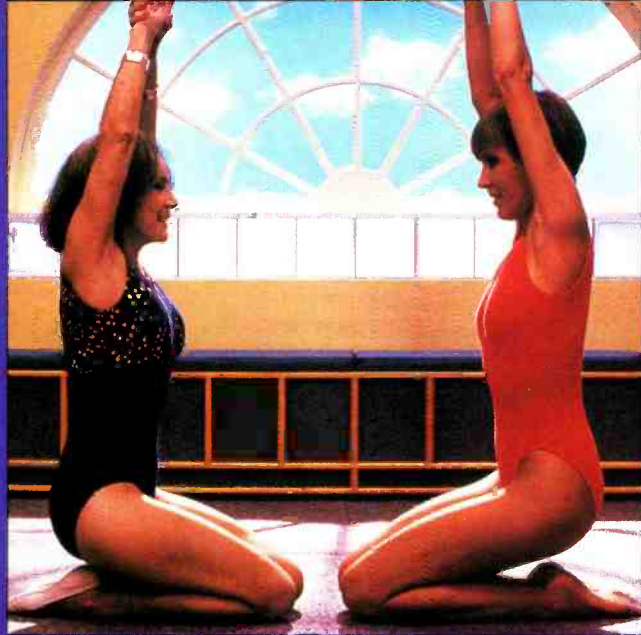
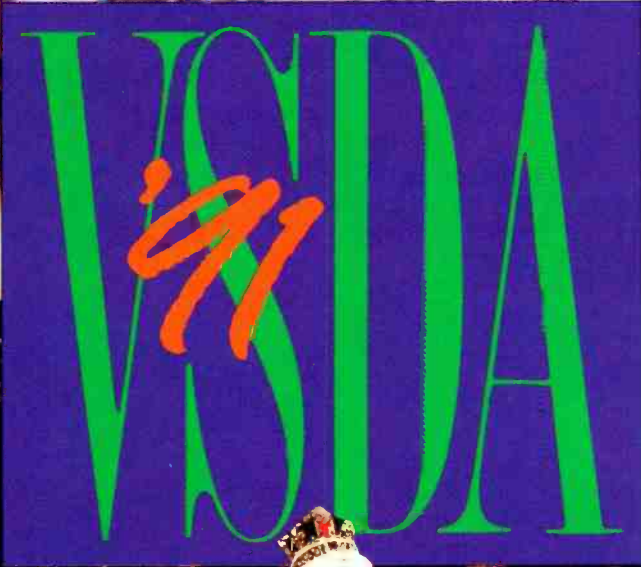
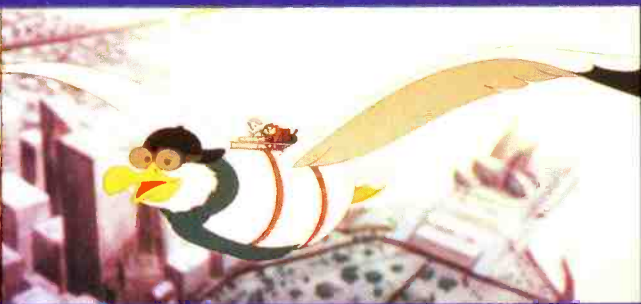
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Left to right, top to bottom: "Thelma & Louise" (MGM/UA); "Rescuers Down Under" (Walt Disney); "Silence of the Lambs" (Orion); "The Godfather - Part III" (Paramount); "King Ralph" (MCA/Universal); "Dances with Wolves" (Orion); "The Doors" (LIVE); "Home Alone" (FoxVideo); "Teenage Mutant Ninja Turtles II—The Secret of the Ooze" (New Line); "New Jack City" (Warner); "Quick Callanetics" (MCA/Universal); "Hamlet" (Warner); "Awake and Smiling" (RCA/Columbia Pictures)





HOLY  
COW!





Kurt Russell rescues a child during fire sequence in "Backdraft" (MCA/Universal).



Leslie Nielsen again is Lt. Frank Drebin in the wacky sequel "The Naked Gun 2 1/2: The Smell of Fear" (Paramount).



Annabella Sciorra and Wesley Snipes explore the trials of interracial relationships in Spike Lee's "Jungle Fever" (MCA/Universal).

He's back. Arnold Schwarzenegger shows another side to his icy character in special-effects laden "Terminator 2" (LIVE).



Sally Field and Kevin Kline romp on and off camera as daytime TV series stars in the comedy "Soapdish" (Paramount).



Kevin Costner hits the box-office bulls-eye in "Robin Hood: Prince Of Thieves" (Warner).

OTLIGHT



## Video Retailers, Distributors and Manufacturers Face a Confluence of Interests, the Challenge of Recession, and a Rare Opportunity to Work Together for Mutual Benefit at This Year's Decathon.

By PAUL SWEETING

**T**he Video Software Dealers Assn. annual convention is 10 years old this year, only a couple of years younger than the video industry itself.

While many veterans of VSDA shows may feel as if they've been coming to them forever, the show, like the industry it serves, is a comparative neophyte, and is still capable of producing "firsts."

This year's show, for example, will be the first since the industry came of age to be held in the middle of an economic recession. (O.K., the first show, in Dallas, was held during the Reagan Recession, but the industry was in its infancy then and barely noticed the general economic gloom.)

Past shows have often been marked by controversies that seemed serious and threatening at the time, pitting one segment of the business against another (defectives, pricing, etc.), but the industry chugged right along and each year's VSDA show was bigger than the one before.

This year, however, the industry is facing its first real crisis of confidence. Any question as to whether

(Continued on page V-4)

10th Anniversary



# VSDA '91

## SECOND HALF PACKS A YEAR'S WORTH OF HOT HITS IN GREAT RACE FOR RECOVERY

By RONNIE GUNNERSON

**W**ith "Home Alone" out front in sell-through and "Dances With Wolves" leading the rental pack, 1991 could shape up as a very good year for home video, even though the number of hot titles won't be overwhelming. "Home Alone," coming off \$270 million at the box office, should sell nearly 10 million units, and Disney's fourth-quarter animated classic "The Rescuers Down Under" will probably fall somewhere around 5 million units. "Dances," with \$175 million in box-office receipts, will easily surpass half a million rental units.

How the 1991 home video landscape finally shapes up depends in great part on what happens at the box office now. Will Warner Bros. slate "Robin Hood" for fourth-quarter home video release, for instance?

LIVE Entertainment's "Terminator 2" undoubtedly will flex its Arnold Schwarzenegger muscle before the year's end, but whether it will be priced for rental or sell-through is anyone's guess. The money's on rental, but all bets are off when it comes to Madonna's "Truth Or Dare." The movie pulled in over \$12 million at the box office by mid June, but the video could top that no matter which way it goes—rental or sell-through—when all the teens who couldn't get in to the theater because they were under age dare to get it from their video stores.

Following is a quick synopsis of the majors' sell-through and rental releases:

FoxVideo will tickle your funny bone with the "British Comedy Invasion II" collection for sell-through. Eighteen titles will hit the street on Sept. 26 priced at \$14.98 for 12 re-releases in the line and \$19.98 for six new-to-home-video releases: "Yes, Prime Minister, The Grand Design," "Yes, Prime Minister, The Key," "Black Adder I (Part I)," "Black Adder I (Part II)," "The Best Of What's Left ... Not Only ... But Also," and "The Best Of Lenny Henry."

FoxVideo will hit a homer with the Aug. 22 sell-through release of "Home Alone," the No. 1 box-office comedy of all time with receipts of \$270 million. Tie-ins with American Airlines and Pepsi that include a \$5 rebate on the \$24.98 retail price are sure to catapult "Home Alone" into the one of the year's top best-selling video slots.

Also for sell-through is FoxVideo's "The Great American Musical Collection" of 20 titles starring Rodgers & Hammerstein's "Cinderella" as the headliner. Included in the lineup are four titles new to video: "Daddy Long Legs," "Stars And Stripes Forever," "Orchestra Wives," and "Sun Valley Serenade." Scheduled for release on Sept. 26, each title will cost \$19.98; double cassettes will be \$29.98. But wait ... there's a bonus. A \$5 rebate is available on each title.

That's not all. On July 25, FoxVideo will release "Sleeping With The Enemy," starring box-office draw Julia Roberts, which topped \$95 mil-  
(Continued on page V-8)



James Caan is a best-selling author held captive by his No. 1 fan Kathy Bates in "Misery" (New Line).

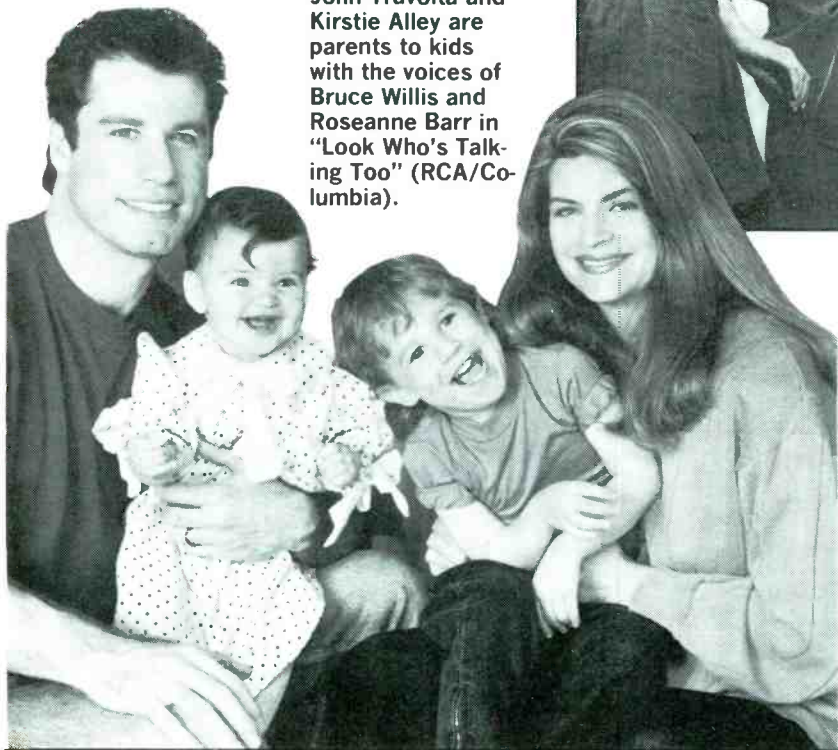


Meryl Streep and Albert Brooks find love after death in "Defending Your Life" (Warner).

John Cusack and Anjelica Huston play a son and mother playing a deadly con game in "The Grifters" (HBO).



John Travolta and Kirstie Alley are parents to kids with the voices of Bruce Willis and Roseanne Barr in "Look Who's Talking Too" (RCA/Columbia).



Jimmy Smits and Tony Roberts grapple with Ellen Barkin, a man who returns to Earth as a woman, in Blake Edwards' "Switch" (HBO).



Steve Martin gives a wacky weather report California-style in the comedy "L.A. Story" (LIVE).





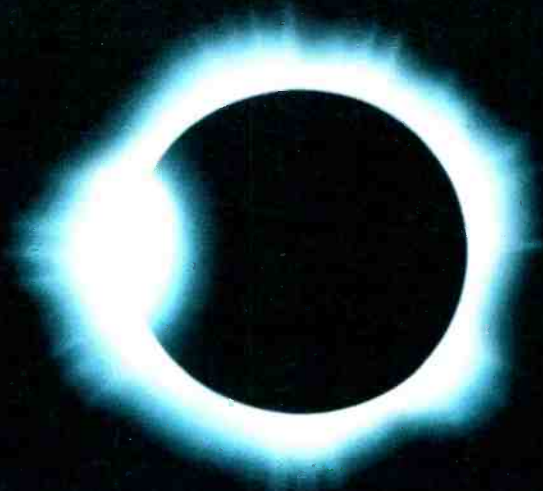
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## HOT HITS

(Continued from page V-6)

lion theatrically. The video, priced for rental at \$94.98, will be accompanied by a behind-the-scenes free rental featurette that's also free to retailers. The studio will tug at your heartstrings when it releases "The Five Heartbeats," Robert Townsend's musical saga of the infamous '60s, on Sept. 12. One of the few rental titles this year to carry a suggested list price, it will be tagged at \$92.98.

HBO Video's focus this year is on rental, where "One Man's War" starring "Silence Of The Lambs" topper Anthony Hopkins is sure to devour some healthy bucks when it comes out in September. Expected to do extremely well in home video is "Josephine Baker" starring Lynn Whitfield and Lou Gossett Jr. Possibly the most extravagant movie HBO has ever made with a \$9 million production budget and a \$3 million national television marketing blitz, it too bows in September. Both titles will be available for \$59.99 in two-packs. Singly, they will carry a suggested retail price of \$89.99.

Also coming from HBO Video are two Hemdale films, "Don't Tell Her It's Me" with Shelley Long and Steve Guttenberg and "Hidden Agenda" with Frances MacDormand and Brad Douris. Scheduled for a July 31 release, they will retail at \$92.99. Although "Don't Tell Her It's Me" was not a box-office smash, HBO is banking on a video hit and has sent 20,000 screeners to retailers across the country as advance publicity.

But the title HBO Video is staking its biggest claim on for the second half is Blake Edwards' "Switch" starring Ellen Barkin, Jimmy Smits and Lorraine Bracco. Released theatrically on over 1,000 screens, it did \$15 million at the box office, and HBO Video plans on spending a cool million to advertise and promote the Oct. 2 video release.

In November, expect "Fever" with Armand Assante and Sam Neal which also will be available in a two-pack for \$59.99 each retail or singly for \$89.99; "A Rage In Harlem" starring Robin Givens, Danny Glover, Gregory Hines, and Forrest Whitaker at \$92.99 retail; and "KickBoxer 2" with Sasha Mitchell, currently in theatrical release, which will also be \$92.99 retail. HBO Video has sold more than 200,000 units of "KickBoxer 1."

LIVE Home Video's summer/fall rental lineup starts this month with the Steve Martin comedy "L.A. Story" at \$92.95 suggested retail and "The Tragedy Of Flight 103," the action/adventure documenting the terrorist bombing of the plane as it flew over Lockerbie, Scotland, in 1988, at \$89.95. In August, LIVE will street "Queen's Logic" at \$92.95 and "Blood Moon" at \$89.95. And in September comes "The Doors" starring Val Kilmer as Jim Morrison for \$92.95.

Meanwhile, LIVE will reprise its Family Home Entertainment smash hit, "Teenage Mutant Ninja Turtles: The Movie," at \$14.95 from \$24.99 for release on Sept. 5. Its

(Continued on page V-10)

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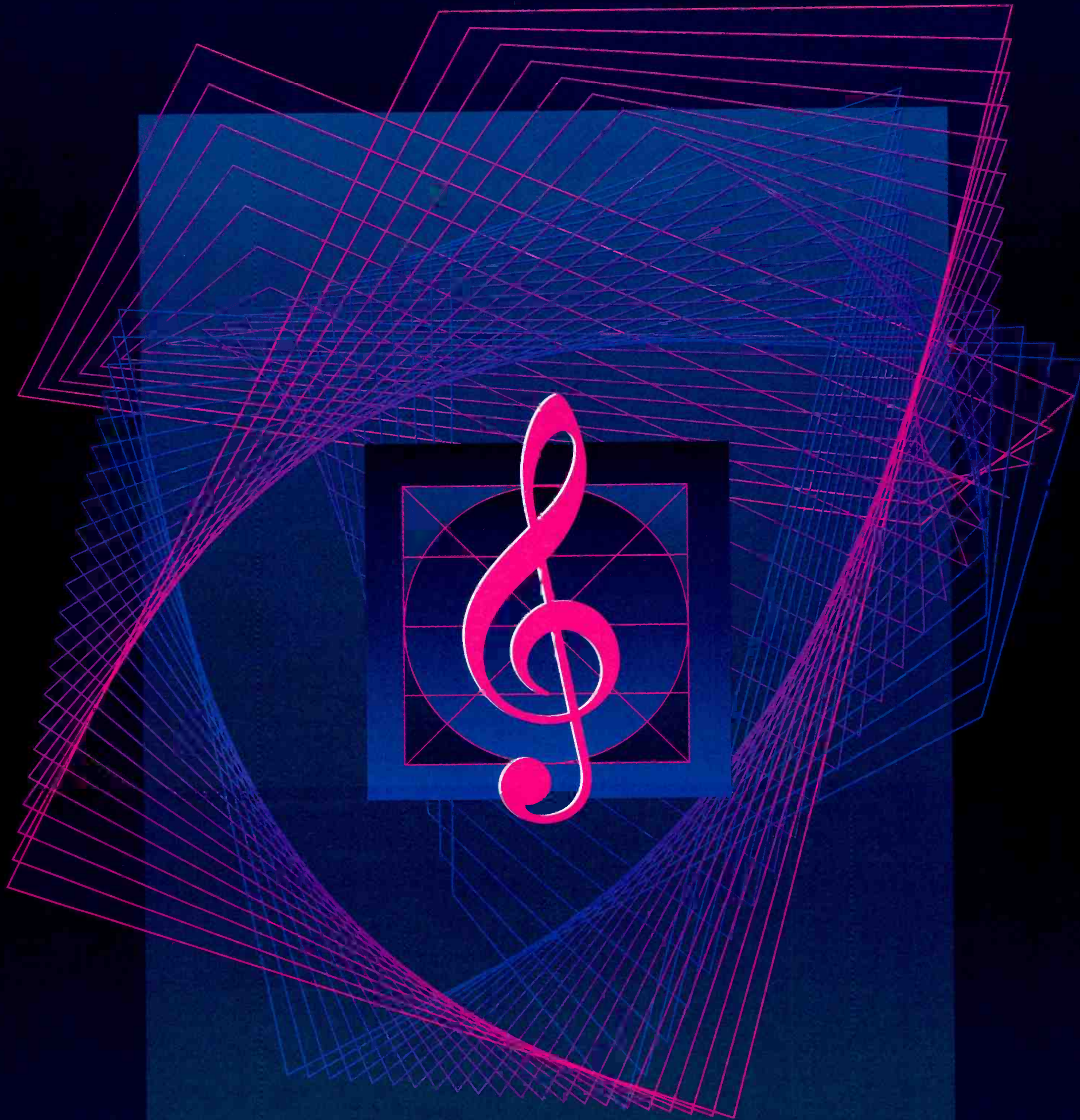
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## Panasonic

## HOT HITS

(Continued from page V-8)

1991 children's Christmas Classics Promotion will also bow in September with six titles at \$14.95 apiece, headed by two new video releases: "The Year Without Santa" and "Pinocchio's Christmas." For the adults in the family, LIVE has reduced 11 theatrical titles for a Christmas promotion and seven for a Halloween campaign. Among the 11 films are "Total Recall," "Music Box," "The Fabulous Baker Boys," and "Drugstore Cowboy," which will all bow at \$19.95.

MCA/Universal Home Video, one of the studios that now releases its major rental titles without suggested retail prices, will bring out "Lionheart," "King Ralph" and "The Hard Way" between now and Sept. 12 for the rental market. Also scheduled for September are the following titles that do carry a suggested list price, which is \$79.95: "Psycho IV: The Beginning," "Amazing Stories—Book III," "Yanks," and "Running Against Time."

In October, MCA/Universal will release "A Kiss Before Dying" and "Career Opportunities" at no suggested retail price. "FM," "The Execution of Private Slovik" and "Silhouette" will be \$79.95.

On the sell-through side in August comes a lineup of classic horror films such as "Frankenstein" and "The Creature From The Black Lagoon" for \$14.95 as well as the re-release of "American Tail" and "Land Before Time" for \$19.95 each. In September, an Abbott and Costello re-release lineup will bow for \$14.95. Also at that price will be two new-to-video Abbott and Costello titles, "In The Navy" and "Keep 'Em Flying."

On Sept. 12, the studio will release "Back To The Future III," "Cry Baby" and "Opportunity Knocks" for \$19.95. It's also offering a special gift pack of the three "Back To The Future" titles for \$59.95 that includes a free copy of "Secrets Of The Back To The Future Trilogy" about the making of the series. The single "Secrets" tape is \$12.95. Also coming Sept. 12 at \$19.95 is a third video by the Doors, "The Doors—The Soft Parade, A Retrospective." A special Doors collector set including "The Doors: Dance on Fire" and "The Doors: Live at The Hollywood Bowl" will be available for \$59.95 on Sept. 12.

In October MCA/Universal will release three tapes in a new Callanetics series called "Quick Callanetics" for \$14.95 each. October's \$19.95 titles will be "Born On The Fourth Of July," "Bird On A Wire," "Ghost Dad" and "Cape Fear."

Media Home Entertainment's rental lineup includes "My Heroes Have Always Been Cowboys" which streets on July 25 at \$92.98 suggested retail and "Paris Trout" which debuts on Aug. 8 for \$89.98. "Closet Land," the Imagine Films Entertainment dramatization of political and personal abuse written and directed by Indian-born newcomer Radha Bharadwaj, will street on Sept. 12 for \$92.98. The

(Continued on page V-12)



# Buena Vista Home Video

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## HOT HITS

(Continued from page V-10)

studio has arranged a tie-in with Amnesty International whereby MHE will donate \$2 for every rental receipt returned by video customers to either MHE or Amnesty. Also in September, MHE will release "Ambition" for \$92.98.

"Kathy Smith's Instant Workout" will bow on Sept. 5 at \$19.98 for the sell-through market, and between August and February MHE will release a series of NFL football tapes at prices ranging from \$9.98 to \$19.98. Kickoff title will be "The NFL Silver Celebration" on Sept. 12.

MGM/UA has unveiled two massive sell-through campaigns that street next month: "Family Classics" is highlighted by the \$19.98 re-release of "The Wizard Of Oz" after an 18-month moratorium. The total promotion includes eight new releases and six repackaged, repriced titles, but "Wizard" is the one that's getting the glory: Consumers who buy an MGM/UA video can enter a sweepstakes to win one of 2,000 limited edition, specially created "The Wizard Of Oz" posters.

The second campaign, MGM/UA's annual Christmas promotion, includes its old standbys like "How The Grinch Stole Christmas" and "A Christmas Story." This year, however, the studio will also offer gift sets under the banner heading "More Stars Than There Are In The Heavens," the old MGM slogan. Each set will be a compilation of three of a particular MGM star's best films with a biographical insert for \$49.98 retail, which represents a \$10 savings over the price of all three singles. Ten artists will be gift wrapped this year: Humphrey Bogart, Greta Garbo, Fred Astaire, Clint Eastwood, John Wayne, Elvis Presley, Elizabeth Taylor, Bette Davis, Gene Kelly, and Judy Garland.

All told, three to four sell-through promotions a month are coming down MGM/UA's pike this fall, beginning in September when the studio will begin releasing "The Man From U.N.C.L.E." television series episodes on video.

Nelson Entertainment releases Castle Rock's Academy Award-winning film "Misery," for rental this month. "Misery" will spread much joy among dealers. Based on the Stephen King novel by the same name, it had grossed over \$60 million at the box office by mid June and is still going strong.

Orion Home Video will release "Dances With Wolves" on Aug. 28 for rental with no suggested list price, but wholesale "is a couple dollars more," according to a company spokesman. The blockbuster grossed more than \$175 million at the box office by summer, and will easily sell over half a million home-video units. In July, Orion will street "Alice" for rental, but the jury's still out on the release date of its other blockbuster, "Silence Of The Lambs." Orion will announce "Silence" at VSDA for rental release probably in the fourth quarter. Last year, however, "Navy Seals" was announced at VSDA and didn't

(Continued on opposite page)

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## HOT HITS

(Continued from opposite page)

street until the following January.

Paramount Pictures' "Soapdish" might reach home video rental before the year is out, but that's sheer speculation at this point. What will hit the rental market from Paramount Home Video in the third quarter, however, is no surprise—"Godfather III"—and a "Godfather" re-promotion is planned to accompany its release.

In August Paramount will begin releasing the next three titles in its ongoing "3-To-See" rental campaign. First will be "He Said, She Said," which streets Aug. 8.—The second "3-To-See" title, "True Colors" starring John Cusack and James Spader, will be out on Aug. 22, and the third, "The Perfect Weapon," a martial arts thriller with real-life black belt Jeff Speakman, will hit the street Sept. 12.

Paramount Home Video will also release three independently produced feature films on video in August: Sci-fi sequel "Trancers II" from Full Moon Entertainment; erotic suspense tale "The Comfort Of Strangers" from Skouras Pictures; and "Web Of Deceit," a courtroom thriller from Wilshire Court Productions.

For sell-through, Paramount will unleash "Tales That Witness Madness" starring Joan Collins, Kim Novak, and Donald Pleasence for \$14.95 in August along with a sell-through comedy promotion featuring four new-to-video titles: "Neil Simon's 'Come Blow Your Horn'" and "Star-Spangled Girl" (\$14.95 each); "Spike Jones: A Musical Wreck-We-Um!" (\$19.95); and "Gallagher-Overboard" (\$19.95). "Another 48 Hours" will be re-priced from rental to \$19.95 for a sell-through street date in September. The 1956 movie "The Search For Bridey Murphy" will also debut on home video, at \$14.95, in September.

RCA/Columbia Pictures Home Video's biggest release will be New Line Cinema's "Teenage Mutant Ninja Turtles II: The Secret Of The Ooze," which opened on 3,010 screens and then grossed approximately \$80 million at the box office. RCA/Columbia Pictures Home Video's first direct-to-sell-through release, "Turtles II" will street on July 31 for \$22.95 with a \$20 million advertising and promotional blitz that includes tie-ins with Nabisco's Royal Gelatin, Burger King, and the ecological group "Kids For Saving Earth."

For rental, the studio will street "Stone Cold" on Oct. 9 and "Toy Soldiers" on Nov. 13 for rental with no suggested retail price. "Hudson Hawk" will also be out this year, but RCA/Columbia's rental hit for the second half is sure to be "Awakenings," which earned over \$51 million at the box office. It bows on Aug. 7 along with the comedy "Too Much Sun" and action thriller, "Hangfire."

Walt Disney Home Video's will roll out "The Rescuers Down Under" with its standard bells and whistles this fall with a sell-through price of \$24.99. The animated title

(Continued on page V-36)



## DECATHLON

(Continued from page V-5)

home video can be affected by a general economic recession has been answered, and the answer is: indeed it can.

Moreover, the recession hit just as home video's early growth spurt had about peaked, so that, even in the best of economic times, the industry would be facing problems of creeping maturity, consumer *ennui* and technological competition.

Rentals have remained sluggish, even after the end of the Persian Gulf war; sell-through oriented retailers and rackjobbers are preparing to report substantially lower numbers for the first half of 1991 compared to the same period last year; distributors' business is off and suppliers—even the major studios—are feeling the pinch of cautious dealer ordering and lower unit shipments.

Wall Street has soured on the video retail business and cassette-based home video in general, as investors and analysts are razzled and dazzled by tales of satellite, or fiber-optic-based, pay-per-view technologies.

So as the industry gathers for the tenth time at VSDA it faces a rare confluence of interests among its various sectors. Retailers, distributors and manufacturers are all threatened by the general softness in the business; but they also enjoy a rare opportunity to work together, without rancor, for their mutual benefit.

Whether they can do that comprises the unique challenge faced by the industry heading into the latter half of 1991.

The first efforts have been halting ones. The Home Video Awareness Campaign being promoted by VSDA, for example, after the initial flush of excitement generated at last year's show wore off, quickly got bogged down in questions of how to fund the effort, who should foot the bill and other divisive issues.

All this before any consensus had been reached on just what the campaign should seek to do, what problems it should address or even how big those problems really are.

Commendably, the VSDA has now taken a bold step back, and is hiring an independent consultant to help address some of these more fundamental questions before attempting to proceed further.

In the spirit, then, of industry-wide cooperation (a spirit in which the press, perhaps, too seldom indulges) here are offered, with all due humility, a few modest suggestions for what to do next:

### • Define the problem.

Are the doldrums in which retail now finds itself due to formerly active renters becoming dormant or to a relatively stable pool of renters reducing the size of their transactions?

While the difference may seem academic it is critical to targeting the campaign. Is the industry trying to reach consumers who are not going into stores, or consumers who are, but are simply buying and

(Continued on opposite page)

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—Kevin Thomas, LOS ANGELES TIMES

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—Paul Sherman, THE BOSTON HERALD

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## DECATHLON

(Continued from opposite page)

renting less when they get there?

What impact are competing technologies, such as pay-per-view, actually having on consumer rental behavior? What are the relative advantages, from the consumer's perspective, of PPV and home video?

#### •Hitting the target.

Once the problem is defined, and the target audience for the effort identified, it will be easier to decide among various options for designing the campaign.

For example, if the goal is to increase the activity of consumers who are already frequenting video stores, then the campaign might be most effective if based around in-store promotion. If, however, the goal is to reach dormant renters, an in-store campaign is of little use. A more advertising-driven campaign, or at least one based on publicity designed to reach a general audience, will be required. Let the need dictate the means.

#### •Don't worry so much about the money.

Fund the work in stages. Rather than worrying about how to raise \$18 or \$20 million right off the bat, think in terms of funding each stage of the process as needed.

Defining the problem, for example, may require some professional market research, conducted by an experienced market research company. This will cost money, but not \$20 million worth. Perhaps the tens of thousands of dollars required for a thorough research effort can be raised through donations or some other, low-key mechanism.

Once the problem is defined, solicit competitive campaign designs from promotion or advertising agencies. Again, this need not cost millions of dollars.

Once a campaign is settled on—whether it is primarily an in-store, on-cassette or advertising-driven affair—a reasonable estimate can be made of the amount of revenues needed to pull it off. Then the argument over how to raise the funds can at least have a meaningful frame of reference.

Such a step-by-step approach may seem frustratingly slow at times, and the temptation to just *do something* will be strong. But ultimately, all components of the industry—retailers, distributors and suppliers—will benefit more from a well planned effort designed to address specific problems.

So that's it. A few modest suggestions, offered free of charge, intended not to provide specific answers but so that the appropriate questions are asked.

The VSDA is the logical organization to spearhead such an effort, but all segments of the industry must be involved, because all will be affected, and because all want to be around next year for the beginning of VSDA's second decade.

Paul Sweeting is Billboard's Home Video Editor in New York.

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# VSDA '91

## LASERDISC LIGHTNING STRIKES HOME

By CHRIS MCGOWAN

**A**s a home video format, laserdisc is more visible and available to the American consumer than ever before.

On the hardware side:  
 • An anticipated 6,000 stores will be vending laser players by year's end, a significant jump over the 3,500 retailers selling the hardware in 1990.

• There are now 18 companies offering 32 different combi-players (units that play both 12-inch laserdiscs and CD audio). In 1989, there were only five manufacturers in the game.

• About 300,000 players were imported into the U.S. in 1990, with 180,000 of those sold to consumers and 120,000 to karaoke, educational or industrial clients, according to David Wallace, Pioneer LDCA marketing manager. He estimates that 250,000 players will be sold to consumers in 1991.

• There are several combiplayers for sale in the \$500 list range.

• Pioneer will launch the CLD-M90 combiplayer (\$700 list) in September; the unit can hold up to five CDs in its carousel, as well as a 12-inch laserdisc.

On the software front:

• Even though only about 650,000 households currently have players, laser software sales are booming. At least 12 million discs will be sold this year, generating more than \$300 million in retail revenue, according to estimates of the Laser Disc Assn. trade group. That contrasts with an estimated 6 million units vended in 1990, according to LDA figures.

• Laser software is now on sale in close to 2,500 outlets, with that number expected to hit 4,000 by the end of 1991.

• The Spring-Summer '91 Laser Video File catalog lists more than 5,300 titles currently available to consumers on disc (with that figure already adjusted for discs that have gone out of print).

• There are now some 140 new laserdisc releases each month and there should be 6,500 total titles on disc by year's end.

• In addition, there are roughly another 2,000 titles available to the educational market, according to Pioneer's Wallace.

• In 1991, pressing capacity will hit 1.6 million discs per month by September. Other firms are expected to begin pressing this year or next.

Labels such as Voyager, Pioneer, MGM/UA, Image, Republic, LumiVision, and MCA have enticed collectors with dozens of discs replete with restored footage, supplementary sections, CAV sides, and other special features.

Some video titles are being released only on laserdisc, for a pe-

(Continued on opposite page)

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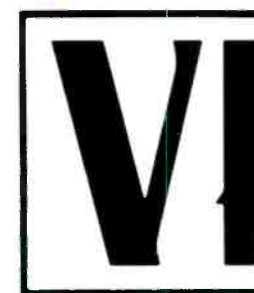
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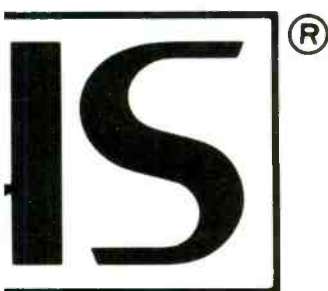
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## LASERDISC

(Continued from opposite page)

riod of one year or more (the most notable example being Pioneer Artists' "Madonna: Blond Ambition," out exclusively on disc until the end of 1991).

- And, there is a growing trend for labels to release hit movies on disc day-and-date with the VHS edition, and at a very low tag (such as FoxVideo's "Home Alone," due Aug. 22 at \$29.98 on disc).

- In many cases, sell-through disc releases are as much as \$60 lower than tapes that have been positioned for the rental market. Warner has long been the leader in this area, but most other labels are following suit, at least with certain high-visibility titles.

Still, there are critics who feel that laserdisc hasn't happened, isn't happening and won't happen. They argue that disc is still a tiny speck in the home video universe and shows no sign of evolving into a star.

But such impatience "is related directly to rhetoric that disc would rival VHS tape," responds Image Entertainment marketing manager David DelGrosso. "We've never been on that kind of a course, volume-wise. Disc represents to the industry what projection TV and surround sound represent. It's an upgrade segment of the market."

"It has grown into a healthy niche market and beyond that," adds George Feltenstein, MGM/UA VP of sales & marketing. "We've seen the tide turning."

MGM/UA has done much to turn that tide, by releasing restored classics from its impressive library at low prices. Its new widescreen "2001" and "West Side Story" discs cost a mere \$29.98 each, and pre-orders have been "huge" according to Feltenstein. He thinks it quite possible that each could sell 50,000 units.

MGM/UA has also upped the profile of laserdisc by launching lines such as its new "MGM Double Feature Discs." Each release in the series offers two films on two discs in one gatefold jacket for \$39.98, such as Woody Allen's "Stardust Memories" and "Everything You Always Wanted To Know About Sex," due in August.

"We've increased from 6-8 releases a month last year to 10-14 releases per month this year, and that's significant," says Feltenstein. "Retailers and consumers can't seem to get enough of our titles, and sales are beyond our expectations. I see the market for laserdisc software in general continuing to explode."

He adds, "The first \$19.98 laserdisc—that's certainly what I'm looking for. If we can get our manufacturer to help us reduce the costs, I think that would be the next notch. This is a sell-through business."

For laser distributor Pioneer LDCA, business is up 130% over last year's pace, according to Pioneer. (Continued on page V-34)



## VSDA BOARD LOOKS TO R.W.A. (RETAILERS WITH ATTITUDE) TO SUPPLY OPTIMISM THAT PROPELS RENTALS AND SELL-THROUGH

By EARL PAIGE

**T**he board of Video Software Dealers Assn. is more balanced in terms of types of retail firms than at any time in its 10-year history.

Although it is necessary to appoint rather than elect directors from large chains, as it is with distributors, VSDA has nevertheless added large players. Lou Fogelman, president of 80-store combo chain Music Plus; Steve Berns, head of RKO Warner Video with 31 stores; and Richard Abt, executive VP at 500-store West Coast Video. In the medium-size

chain category there are Gary Messenger, 11 stores (North America Video); Dave Ballstadt, also with 11 but an interest in a half dozen more (Adventures In Video/Video Magic); and Dawn Weiner, co-owner of Home Video Plus Music (12 stores).

Representing VSDA's more typical constituency are nine board members with four or fewer stores: Jack Messer, Gemstone Entertainment; Jim Salzer, Salzer's Video; Jan DeMass, Video Place; Bill Acheson, Bill's Video; Brad Burnside, Video Adventure; Lou Berg, Audio/Video Plus; Ken Dorrance, Video Station; and Allan Caplan and Tom Keenan are in the process of announcing new endeavors.

Adopting a positive outlook when all about them the rental business is flat and pessimism rules the day is the main challenge a cross-section of VSDA's present and future leaders identify as they convene in Las Vegas once more. There are many problems. But none among them equals the need for a new optimism; not, therefore, continuing and suffocating competition from the superstores like Blockbuster Video; not the onrush of alternative delivery systems like cable TV and its promise of 150 channels on demand; not the avalanche of defectives; not the onslaught of censorship; and not the zero growth the past five years of VCR households where consumers are enticed by any number of leisure pur-

(Continued on page V-30)



Holly Hunter and Richard Dreyfuss experience life's joys, sorrows and passion in "Once Around" (MCA/Universal).

Steven Seagal is a Brooklyn cop stalking a cop killer in action-drama "Out For Justice" (Warner).

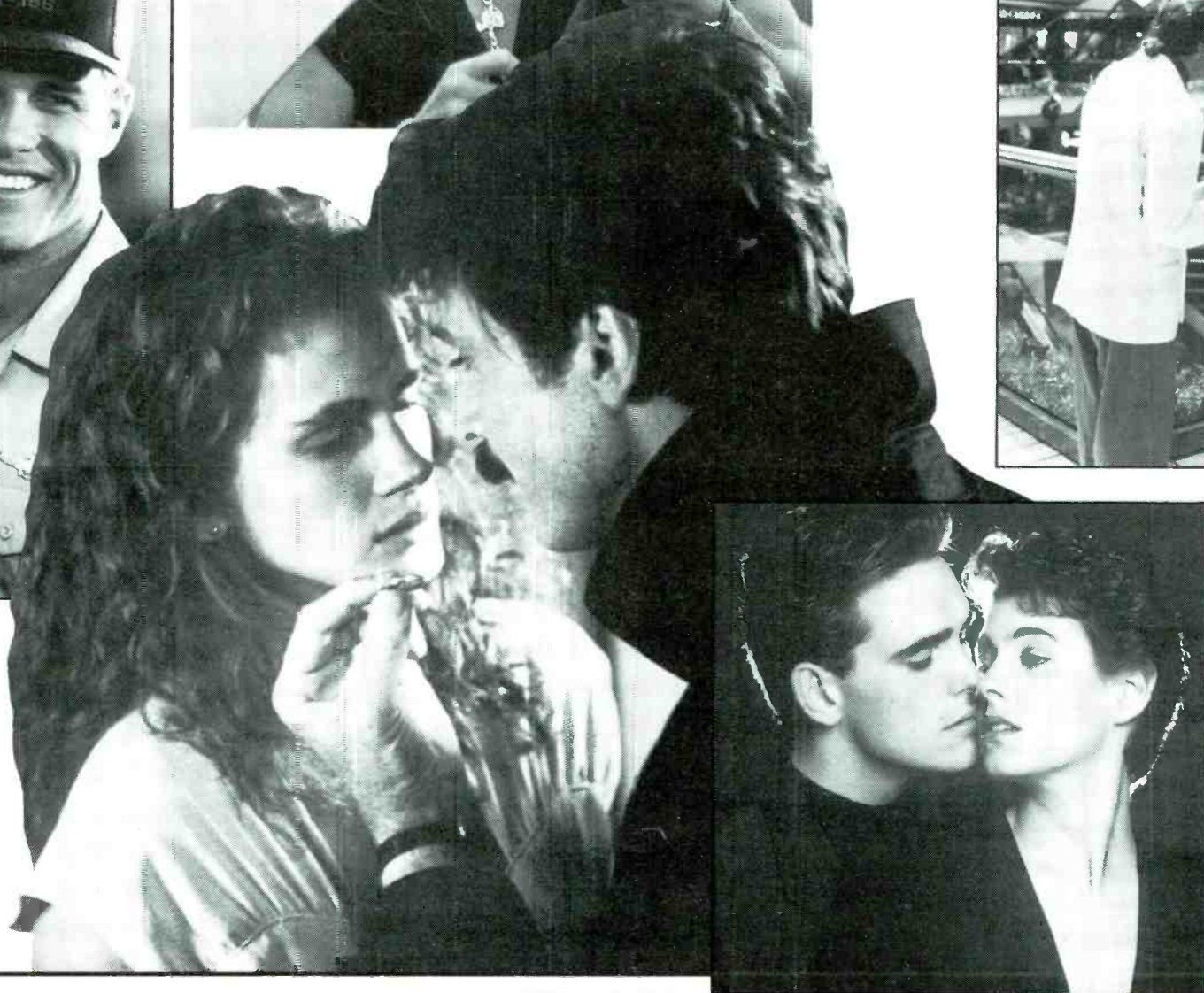


Brad Johnson is a U.S. Navy pilot with Willem Dafoe and Danny Glover in wartime adventure "Flight Of The Intruder" (Paramount).

Julia Roberts tries to escape from her abusive marriage to Patrick Bergin in the thriller "Sleeping With The Enemy" (FoxVideo).



Woody Allen and Bette Midler fight it out on their anniversary in "Scenes From A Marriage" (Touchstone).



Sean Young falls in love with mysterious charmer Matt Dillon in "A Kiss Before Dying" (MCA/Universal).



The Rolling Stones



## ROAR OF MUSIC VIDEO STILL VYING TO BE HEARD ABOVE FLASH AND DASH OF THE FILM CROWD

By JIM BESSMAN

**H**ow's music video doing? "A few months ago the gold and platinum certification requirements had to be doubled," says Warner Reprise Video's senior VP Vic Faraci. "That in itself tells you what's happened to the business."

For Faraci, explaining why is just as easy.

"First of all, there's a steady flow of releases from all the companies, which makes for real solid business. Then there's also the situation where big-name, established artists are putting out music videos for sale, as well as new acts. That, added to the fact that the retail community has realized that this is a business—not something to be treated as a little part delegated to the back of their location, but moved into traffic areas and promoted with serious p-o-p, pricing, and advertising. That's what it takes to sell."

Indeed, Faraci even sees burgeoning business in the laser-disc music-video format. There are now "incredible numbers" of retail accounts which carry laser inventory, he says, while titles which might have moved only a couple thousand units a couple years back now reach a 10,000-plus level.

But challenges remain. Joe Shults, president of PolyGram Video (PV), says that to maintain the flow, the need continues for "more unique and timely" product.

"Obviously an event like 'The Wall,' which was released the same day as the album, strikes an emotional chord," says Shults, referring to PV's No. 1 Pink Floyd Berlin concert tape from last year. "And 'Three Tenors,' which will be our biggest-selling title ever, goes beyond the MTV crowd."

Following these lines, Shults points to an upcoming Elton John/Bernie Taupin tribute, a Bob Marley documentary, and a pair of Luciano Pavarotti programs as future releases which fit into his flow-keeping criteria. A Bryan Adams long-form released alongside a September album will successfully "get fresh stuff out to retail before any other window like MTV or VH-1," while "Rock Video Girls," which focuses on rock-video starlets, explores new directions in original made-for-video productions.

(Continued on page V-27)



R.E.M.



Celine Dion



Jane's Addiction



Jesus Jones

Ice-T





## INTERACTIVE VIDEO READY TO DIVE INTO HOME THEATER OF THE '90S

By CHRIS MCGOWAN

**D**own the road, several million American homes will have notebook-sized computers that are powerful, play full-motion video, and are as cheap as game machines are now. So predicts Alleen Stein, co-director of the Voyager Company in Santa Monica, Calif.

But, in the meantime, American consumers should ready themselves for interactive video "hardware wars." Various optically read compact-disc systems—CD-ROM, CD-I, CD+G (CD+Graphics), CDTV and more—are positioning themselves in the market this year with great fanfare, remarkable features, and very little compatibility.

Plus, there are already laser-disc players that hook up to home computers, and new cable TV systems such as ACTV that promise impressive interactivity. In a few years, you will be able to either watch a music video passively, or call up band-member biographies, change camera angles on shots, and even alter a song's arrangement. Ultimately, you'll be able to access movies, music, text, video games, and computing capacity from the same system.

But what format should you get into right now? CD-ROM, CD-I and CDTV don't yet have the technical wherewithal to present movies with high-quality visual resolution, but should be ready to do that by the end of the decade.

"There's no way to short circuit the battle" between formats, says Voyager's Stein. "It will probably be settled by what kind of software is delivered, because really people don't care what the hardware is as long as it's relatively inexpensive. People don't buy machinery because it looks great; it's what they get through it. It's a transparent question." At the moment, Voyager distributes both CD-ROM titles and interactive laserdiscs.

Donna Cohen, a producer for Burbank, Calif.-based Warner New Media (a division of Warner Communications), foresees the end product being a "a black box that preferably costs under \$500 that you control with a remote control, and you have the option to do or not do things. You have passive choices or interactivity if you choose." Warner New Media currently offers CD-ROM and CD+G titles.

American Interactive Media, a Santa Monica, Calif.-based subsidiary of N.V. Philips and PolyGram, is betting its chips on the  
(Continued on opposite page)

# TMD looks with the volu



As the number of Otari's

TMD™ high speed video duplicator installations continues to grow, the TMD system's productivity and advantages in quality become more and more evident. And as the facilities listed on the following page have concluded, the higher the production volume, the

better TMD looks in terms of return on investment.

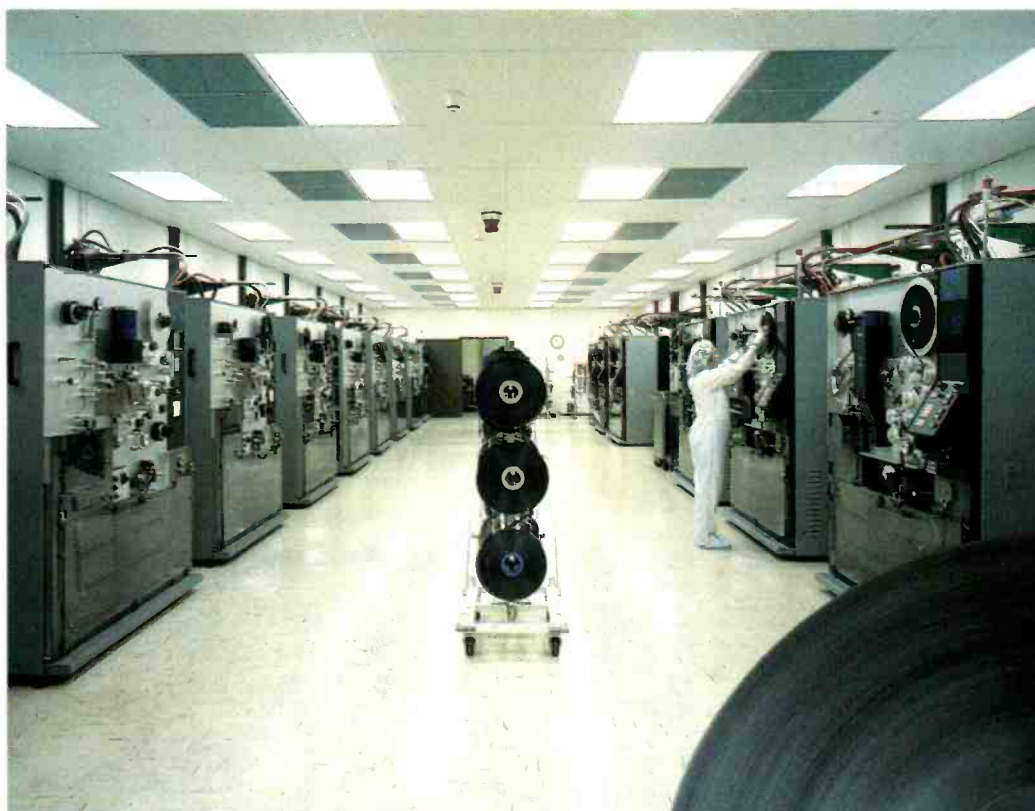
It's now clear that no other method of tape duplication, be it real-time or high speed, can even approach TMD as the right choice for a fully integrated factory system.

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TMD duplicator can produce 495 VHS EP copies, 165 SP copies, and 235 PAL copies while a real-time deck produces *one*. The video quality of a TMD copy is equal to or better than a real-time copy. Quality problems with other systems, such as playback tracking, linearity, and audio fidelity are gone. The T-700II is blind to formats—the TMD system is easily converted to any VHS format without massive outlays in additional

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|-------|-------|------|------|
| T-120 | 1804  | 612  | 870  |
| T-90  | 2387  | 814  | 1155 |
| T-60  | 3528  | 1212 | 1719 |
| T-30  | 6668  | 2388 | 3360 |
| T-15  | 12222 | 4632 | 6437 |

TMD production per shift. Conditions: Pancake usable length = 4950 meters. Pancake change-over time = 1 minute. Blank tape between programs = 2 meters. Shift = uninterrupted 8 hour with 100% uptime.



Otari T-700II TMD™ systems are in use around-the-clock at Rank Video Services America, Northbrook, Illinois. Photo courtesy Rank Video Services America.





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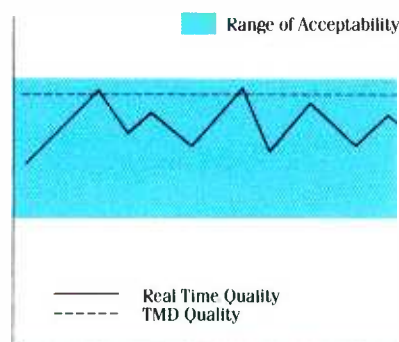
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According to the results of an independent survey\* presented at the International Tape/Disc Association's 19th Annual Seminar in 1989, consumers rated TMD video quality equal to or better than real-time.

\*Study conducted by Consumer Sciences, Inc.



*Incorporating a heavy-duty, ultra-stable transport and solid state laser technology, Otari's TMD system makes VHS EP copies 495 times faster than real-time, SP copies 165 times faster, and PAL copies 235 times faster. Photo courtesy West Coast Video, Brisbane, California.*



*In a typical production setting, TMD provides high quality copies more consistently than real-time.*

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## INTERACTIVE

*(Continued from opposite page)*

CD-I format, which will bow on Oct. 15, when Philips and Magnavox introduce \$1,400-list CD-I players, and AIM brings out some 50 CD-I titles at \$19.95 to \$49.95 apiece. Among these will be a "CD-I Ready" line; one of its titles is "Video Album Cover: O Sole Mio By Luciano Pavarotti," which provides audio only on a regular CD unit, but offers lyrics in both English and Italian when inserted in a CD-I machine (much as CD+G titles can be played on standard CD players, but only reveal their graphics when played on an appropriate unit).

Although Cohen does predict "confusion in the marketplace" in the near future, she thinks CD-I will triumph over its two closest competitors: CD-ROM and CDTV. Both CD-I and CDTV units hook up directly to your television and stereo system; CD-ROM disks have until now required a CD-ROM drive in, or linked to, a computer.

CD-I is already going head-to-head with a Sony CD-ROM unit in the video-game realm (Billboard, June 15). Sony will manufacture a game system called the Play Station that will play CD-ROM discs called Super Discs; Sony has licensed Nintendo games for the Play Station. Meanwhile Nintendo has also granted a license to Philips to develop and market the Nintendo video games on the latter's CD-I system. Complicating the situation further is that Sony is also a licensor of Philips' CD-I technology, although it has yet to enter the format with either hardware or software.

Besides games, Philips has a wide variety of interactive fare ready for its CD-I machines. Titles include: "Treasures Of The Smithsonian," "Vincent Van Gogh: Harvest Of The Sun," "The Urban Gardener," "Golden Oldies Jukebox," "Tell Me Why," and "A Visit To Sesame Street: Numbers And Letters."

Its "Audubon's Birds Of North America" CD-I is a regional guide to more than 100 species of birds, featuring their physical and vocal characteristics. AIM's "Mother Goose: Hidden Pictures" and "Mother Goose: Rhymes To Color" offer a dozen rhymes per disc sung by Linda Arnold, with hidden pictures, coloring exercises, and animated rewards. "Children's Musical Theatre" allows viewers to watch animated characters singing songs, and to change song lyrics, select accompanying visuals, and select different arrangements.

Commodore International has launched the CDTV system, with players that retail for \$1,000 and CDTV titles that range in price from \$39.95 to \$199.95 apiece (Billboard, Feb. 2). CDTV players also can handle CD-G discs. Publishers such as Guinness, Psygnosis, LucasFilm, Cinemaware, and Accolade have developed informational, educational, and game titles for

*(Continued on page V-26)*



## INTERACTIVE

(Continued from page V-25)

the CDTV format.

Warner New Media, which already employs 50 people, will have 30 CD-ROM and CD+G titles out by the end of the year, according to producer Cohen. CD-ROM is already an established sector of the computer market. The Optical Publishing Assn. predicts an installed base of 2.9 million CD-ROM drives by the end of '91, according to Visions magazine. There are now more than 3,000 different CD-ROM titles available, although most are reference or other works not aimed at the consumer.

Warner New Media's CD-ROM discs list mostly for \$40 to \$80. Titles include: "Desert Storm: The War In The Persian Gulf" (\$39.99), which the label calls a "NewsDisc CD-ROM." The title can be played on a Macintosh computer with a CD-ROM drive, and includes personality and country profiles, tape-recorded interviews, Time magazine correspondent files and original story reports, weapons summaries, maps, charts, photographs, and a timeline of the war's progress.

In its "Audio Notes" series, Warner New Media has titles such as "The Magic Flute" (\$66) which includes an audio performance of the opera, plus real-time lyric translations, audio "sidebars" of alternative performances, and graphics that describe the storyline and delve into topics such as orchestration, rhythm, sonata allegro form, instruments, Renaissance monophony, and much more.

Voyager Company also offers CD-ROM, such as its "Ludwig Van Beethoven: Symphony No. 9" by Robert Winter (\$99.95), which also includes the audio itself, plus intensive analysis and background on the composer, the symphony, and classical music.

Another Voyager CD-ROM release is "Exotic Japan" (\$99.95), which explores Japan's language, culture, and people. It features Japanese native speech, table manners, business practices, traditional music, woodblock prints by Hiroshige, and some 150 lessons and quizzes about the country.

Voyager also has a number of interactive laserdiscs. Such releases include a 12-inch laserdisc in the CAV format (which allows frame-by-frame access to the 54,000 frames on each side of a CAV disc), and accompanying HyperText software for the Macintosh computer. The latter controls and accesses the disc, when it is operated on a laser player hooked up to a computer. Titles include "The Louvre," "Michelangelo: Self-Portrait," and "Edward Muybridge: Motion Studies."

Voyager's Alleen Stein does not believe that CD-ROM will replace laserdisc as a high-quality medium for feature films in the near future. "The technology is still several years down the road to

(Continued on page V-33)

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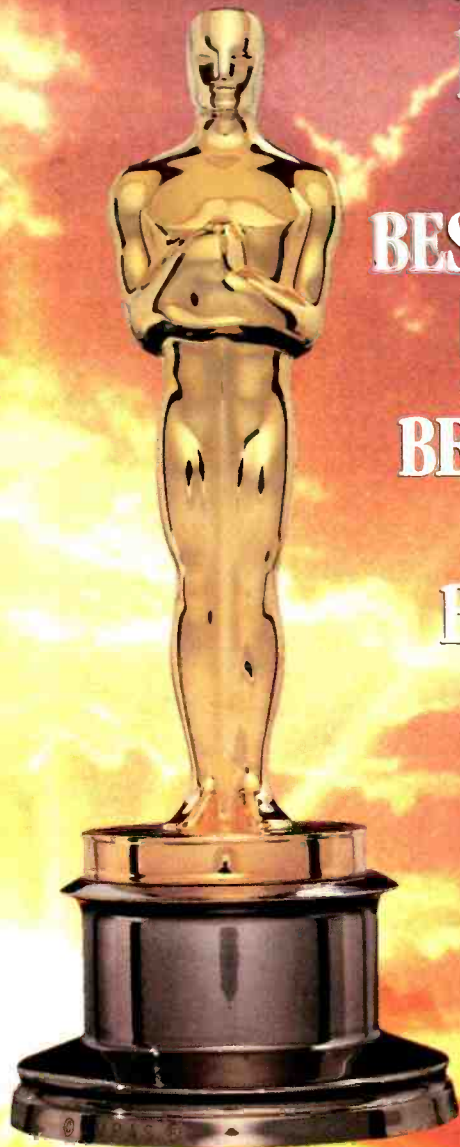
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## MUSIC VIDEO

(Continued from page V-23)

One other verification of long-form music video's robust health is the increasing involvement in promoting it by artists themselves. "Ice-T will be at VSDA for us and will perform at the booth," says Faraci. "Everybody from the artists to the sales clerks are actively out there promoting all the pieces to make the marketing of music video now well in place."

The following is a listing by company of upcoming music video releases:

**A&M:** "Soul Cages" by Sting is still forthcoming but is currently on hold.

**AMERICAN VISIONS:** "Olympia," "The Great Smokey Mountains" and "Acadia" are out Aug. 15, each a \$19.95 30-minute program blending National Parks footage with music by Mannheim Steamroller's Jackson Berkey.

**ATCO:** Just released are "Yes—Greatest Video Hits" (\$19.98), featuring band member intros to each clip, and "AC/DC—Clipped" (\$16.98), featuring recent promo clips.

**A\*VISION:** July 23 releases include previous HBO titles like "The Legendary Ladies Of Rock 'N' Roll" (starring the likes of Brenda Lee, Lesley Gore, Ronnie Spector and Martha Reeves, at \$14.98); "The Legends Of Rock 'N' Roll" (with the likes of James Brown, Ray Charles, Little Richard and Jerry Lee Lewis, at \$16.98); "The All-Star Gospel Session" (includes Andrae Crouch & the Mighty Clouds Of Joy joined by Paul Simon and Luther Vandross, at \$14.98); "The All-Star Reggae Session," a Jamaican concert with stars like Jimmy Cliff, Toots Hibbert and Ziggy Marley, for \$14.98; and "Sarah Vaughan & Friends—A Jazz Session," her friends including Dizzy Gillespie, Herbie Hancock and Don Cherry (\$19.98). Also released that day are "Hard 'N' Heavy #14," starring Motley Crue and the Black Crowes (\$19.98), and "Escape Club—Dollars, Sex & Wild West" (\$16.98). Out Aug. 20 are "Best of Hard 'N' Heavy, Part I" (\$19.98) and "Women In Rock," with Tina Turner and Pat Benatar (\$19.98). Sept. 3 releases include "Harry Belafonte—Don't Stop The Carnival" (\$16.98); "Badlands—DAG The Giblets"; a \$19.98 Cream program; "Everly Brothers Reunion Concert" (\$16.98); "Rap's Most Wanted," including Ice-T (\$19.98); and three CTI jazz videos: "Rhythm-stick" starring Dizzy Gillespie (\$19.98), "Chroma—Music On The Edge" (\$19.98), and "Jim Beard—Song Of The Sun" (\$19.98).

**CAPITOL:** On July 16 comes "Poison—Sight For Sore Ears" (via Enigma/Capitol), with "Poison—Swallow This Live" on Oct. 8 coinciding with a live album. "Tina Turner—Simply The Best" is due Oct. 22, and a Great White program is also scheduled for later this year.

(Continued on page V-28)

# THERE'S NO PRESENT LIKE THE FUTURE!



- One of the most popular film trilogies ever made, taking in over \$850,000,000 at the box office worldwide!
- *Back To The Future™* and *Back To The Future™ Part II* spent over 70 weeks on Billboard's Home Video Sales charts!
- This marks the first time *Back To The Future™ Part III* becomes available at a sell-through price!
- P.O.P includes in-store banner and more!
- Co-op advertising available.

**STREET DATE:**  
**SEPTEMBER 12, 1991**



The Complete *Back To The Future™* Trilogy Is Now Available In A Specially-Boxed Collector's Set For Only **\$59.95** suggested retail price. This Limited Edition set includes *The Secrets Of The Back To The Future™* Trilogy-- a **\$129.95** value absolutely **FREE!**

**INVEST IN THE FUTURE!**  
**CALL YOUR SALES REPRESENTATIVE TODAY!**



## MUSIC VIDEO

(Continued from page V-27)

**CHRYSLIS:** Out July 2 is Gang Starr's "Step In The Arena" (\$12.98), and on July 16, a Sinead O'Connor compilation, "Year Of The Horse" (\$19.98).

**DGC VIDEO:** Sonic Youth's "Goo—The Home Video," featuring one clip per song on the same-named album, will be released July 23 at \$15.98.

**ELEKTRA ENTERTAINMENT:** "Picture Show," a compilation of recent clips from the Cure, is due in July.

**EMI:** An EMP title at \$14.98 will be out in August, followed by a Roxette program Oct. 15 at the same price. A "Queensryche—Operation Mindcrime Live" gift set is due Oct. 29.

**FOX LORBER:** "The Long Way Home," a documentary on Russian rock poet Boris Grebenshikov directed by Michael Apted, is out July 31 at \$79.95.

**GEFFEN HOME VIDEO:** On Sept. 17 comes Guns N' Roses first home video "Use Your Illusion" at \$15.98. A Joni Mitchell tape is slated for Oct. 1.

**MCA:** Guy and Young Black Teenagers programs are scheduled for July 11 at \$9.95 each. On Sept. 12 come programs from Bobby Brown, Pebbles, Sheena Easton, and Bang Tango, as well as lower-priced "Quick Pix" titles from Heavy D. & the Boys, Tom Petty & the Heartbreakers, and Patty Loveless. A Vince Gill release is due Oct. 3.

**MPI:** Out July 24 is "The Rock 'N' Roll Collection: Dave Clark's Golden Greats," which encapsulates Clark's unparalleled involvement in televised rock'n'roll with rare full-length clips from various vintage programs. Available in a four-volume box for \$99.98.

**PARAMOUNT:** "Spike Jones—A Musical Wreck-We-Um!," the fourth in the video series culled from Jones' '50s TV show, is out Aug. 8 at \$19.95.

**POLYGRAM VIDEO (PV):** On July 23 comes "Buried Treasures, Vol. I—Breakthrough Directors"—a compilation of clips by such leading directors as Jean-Baptiste Mondino and Russell Mulcahy, at \$14.95. Also out that day are "Tears For Fears—Scenes From The Big Chair" (\$14.95); "The Best Of Blondie" (\$14.95); "Level 42—Fait Accompli," a rockumentary (\$19.95); "Zydeco Night And Day," featuring Buckwheat Zydeco and John Delafosse (on Island Visual Arts at \$19.95); and two \$19.95 Jazz Vision titles: "Jazz Africa," featuring Herbie Hancock, and "Implosions," with Stanley Clarke and Randy Brecker. For release on August 20 are: "Scorpions—Crazy World Tour Live Berlin 1991" (\$19.95); Dire Straits, "Alchemy Live" (\$14.95); Alice Cooper, "Prime Cuts" (\$19.95); Soft Cell featuring Marc Almond, "Memorabilia—The Video Singles" (\$19.95); Aug. 29: Leo Sayer, "The Very Best Of" (\$19.95).

(Continued on opposite page)

# THERE'S AN EMMY IN EVERY TAPE.

To Sony,® an Emmy is more than a trophy. It's an affirmation. Winning the Emmy for "Developments in Metal Tape Technology" is further proof of our metal tape's astounding picture and sound clarity. Recognition of Sony Professional Tape's contribution in raising the standards of the entire broadcasting industry. And that's why Sony is the leader that video leaders follow.

**SONY**  
PROFESSIONAL TAPE

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## MUSIC VIDEO

(Continued from opposite page)

**PRIVATE:** The previously-released "Leo Kottke—Home And Away" program enjoys a continued push because of the guitarist's forthcoming album, while Ringo Starr's current Private album recording sessions are being taped for possible home-video packaging.

**RHINO:** New "Shindig" series titles released July 6 are "Motor City Magic" (featuring the Four Tops, Marvin Gaye, Supremes, and Temptations), "Frat Party" (includes "Shout" by the Isley Brothers and "Louie, Louie" from the Kingsmen"), and a Jackie Wilson "Shindig" tape, all priced at \$14.95. There will be three more "Shindig" tapes released in September.

**SBK:** Jesus Jones' "Big In Alaska" clip compilation is forthcoming at \$19.95.

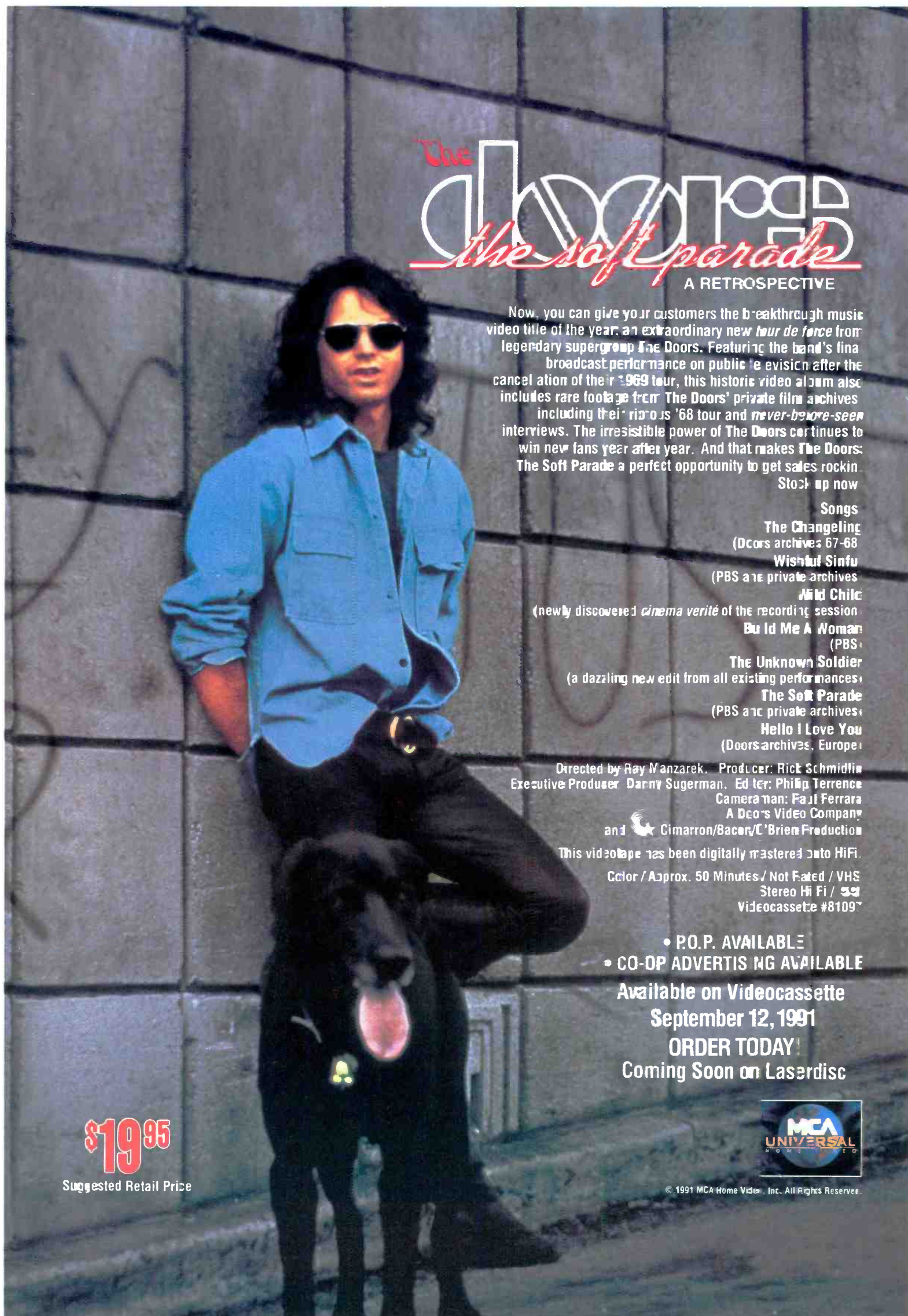
**SHANACHIE VIDEO:** An upcoming three-volume "Master Of Country Blues" series will pair Reverend Gary Davis and Sonny Terry, Son House and Bukka White, and Mance Lipscomb and Lightnin' Hopkins—each program consisting of rare archival footage. The "Beats Of The Heart" world music series, meanwhile, will have three new titles—an Indian film music tape and a two-part look at gypsy music.

**SIX WEST HOME VIDEO:** "KLF—Stadium House Trilogy," a \$9.98 futuristic three-clip concept piece by the purveyors of so-called "Ambient House" music, is due July 2. September brings Barry Manilow's "Because It's Christmas" (\$14.98) and a Whitney Houston compilation (\$19.98).

**SONY MUSIC VIDEO (SMV):** Celine Dion's "Unison" is out July 2 at \$19.98, same day that "Operation Rock 'N' Roll," featuring the hard rockers touring together this summer under that banner (Judas Priest, Alice Cooper, Motorhead, Dangerous Toys, and Metal Church), is released at \$14.98. As yet untitled Luther Vandross and James Taylor titles are due July 30 at \$19.98 each, followed on Aug. 13 by "Songs Of The Civil War," featuring period songs sung by contemporary country stars, and a Tony Bennett program, both also at \$19.98.

**VPI/HARMONY:** The fifth volume of "MetalHead Video Magazine," is out July 9 at \$12.98 and features Nelson, L.A. Guns, Living Colour, Kix, and Judas Priest. The same date and price brings "Country Music Video Magazine, Vol. 4," with Alan Jackson, Mike Reid, Joe Diffie, Carlene Carter, Marty Stuart, and Mary-Chapin Carpenter. At the same price on July 23 comes the second installment of "Teen Vid Magazine" and the fourth "Slammin' Rap."

**WARNER REPRISE:** On July 23 there are "Ice T—Original Gangster," written, directed and produced by the rapper and containing vids to all the songs from (Continued on page V-33)



**The Doors**  
*the soft parade*  
A RETROSPECTIVE

Now, you can give your customers the breakthrough music video title of the year: an extraordinary new *tour de force* from legendary supergroup **The Doors**. Featuring the band's final broadcast performance on public television after the cancellation of their 1969 tour, this historic video album also includes rare footage from The Doors' private film archives including their riotous '68 tour and *never-before-seen* interviews. The irresistible power of The Doors continues to win new fans year after year. And that makes **The Doors: The Soft Parade** a perfect opportunity to get sales rockin'.

Stock up now

**Songs**  
**The Changeling**  
(Doors archives 67-68)  
**Wishful Sinful**  
(PBS and private archives)  
**Wild Child**  
(newly discovered *cinema verité* of the recording session)  
**Build Me A Woman**  
(PBS)  
**The Unknown Soldier**  
(a dazzling new edit from all existing performances)  
**The Soft Parade**  
(PBS and private archives)  
**Hello I Love You**  
(Doors archives, Europe)

Directed by Ray Manzarek. Producer: Rick Schmidlin  
Executive Producer: Darryl Sugerman. Editor: Philip Terrence  
Camera man: Paul Ferrara  
A Doors Video Company  
and Cimarron/Bacory/C'Brien Production

This videotape has been digitally mastered onto HiFi.  
Color / Approx. 50 Minutes / Not Rated / VHS  
Stereo Hi Fi / Videocassette #8109

• P.O.P. AVAILABLE  
• CO-OP ADVERTISING AVAILABLE

Available on Videocassette  
September 12, 1991  
**ORDER TODAY!**  
Coming Soon on Laserdisc

**\$19.95**  
Suggested Retail Price

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## RETAILERS

(Continued from page V-18)

# SHINDIG!

Howdy Hi Shindiggers! The hits just keep on comin' from your favorite prime-time, '60s pop music show, Shindig! Taken from the original Kinescopes, these tapes remain true to the original show; hip, hopping, and full of the hottest rock 'n' roll music around—Aretha Franklin, Tina Turner, The Shangri-Las, Marvin Gaye, The Kingsmen, The McCoys, The Four Tops and many more. So grab your dancing shoes and put on your best party dress, Shindig! is back!

*Priced to sell at only \$14.95 each*

July 15, 10 a.m.-12 p.m., visit with Jimmy O'Neill, the original host of Shindig!, at VSDA Booth #2838.



### MOTOR CITY MAGIC

Includes The Four Tops ("It's The Same Old Song"), Marvin Gaye ("How Sweet It Is"), The Supremes ("Stop In The Name Of Love"), and The Temptations ("My Girl").

RNVD 1451  
UPC# 8122-71451-3  
APPROX. 30 MIN. / HI-FI

### JACKIE WILSON

Includes blistering performances of "Baby Workout," "That's Why (I Love You So)," "She's Alright" and "Whole Lotta Shakin' Going On" with Jerry Lee Lewis.

RNVD 1461  
UPC# 8122-71461-3  
APPROX. 30 MIN. / HI-FI

### FRAT PARTY

Includes The Isley Brothers ("Shout"), The Kingsmen ("Louie, Louie"), ("Jerry Lee Lewis ("Great Balls Of Fire") and The McCoys ("Hang On Sloop").

RNVD 1452  
UPC# 8122-71452-3  
APPROX. 30 MIN. / HI-FI

### THE RIGHTEOUS BROTHERS

Includes their hits "You've Lost That Lovin' Feelin'," "Just Once In My Life" and the chart buster, "Unchained Melody."

RNVD 1450  
UPC# 8122-71450-3  
APPROX. 30 MIN. / HI-FI

### SOUL

Includes Aretha Franklin ("Shoop Shoop Song"), and James Brown ("Papa's Got A Brand New Bag").

RNVD 1456  
UPC# 8122-71457-3  
B&W / APPROX. 30 MIN.

### GROOVY GALS

Includes Tina Turner ("A Fool In Love"), Petula Clark ("Downtown") and The Shangri-Las ("Give Him A Great Big Kiss").

RNVD 1457  
UPC# 8122-71457-3  
B&W / APPROX. 30 MIN.



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suits that all too often do not include home video.

Some VSDA leaders, in fact, become downright evangelical on the topic of optimism, as with Messer, the retiring president and the only board member who has served continually since the trade group formed. "The first challenge the average retailer has is in his own mind, giving rebirth to the idea of optimism. In many cases, particularly in the home-video community, it is the feeling of optimism which has created the successes of individual stores and chains. Being able to look forward and say you know things are going to continue to get better, that the market's out there, to basically step up and take advantage of opportunities as they arise, rather than feel you can 'stay on and not lose.' If you are a doom and gloomer, if all you're doing is trying to hold on and not lose money, rather than take advantages of the market and areas that are profitable, you're doomed. It's a self-fulfilling prophecy. If you think you're going to lose, you've lost. If you think you can make it you can win. It doesn't matter if you're a large chain, a small chain, an in between, an independent, or what. The opportunity is there. Look at your market. Take advantages of those opportunities and you can succeed. For every dark cloud, there's a silver lining.

"Five or 10 years ago you had a lot of people out there who were optimistic. Some made right decisions, some made wrong decisions. Some expanded too quick, some opened a lot of small stores. Other people did things that worked. The ones that made the right decisions are stronger than ever. The ones who made the wrong decisions are in trouble. The ones who did nothing are out of business."

Offering thoughts in the same basic direction is Weiner, who is only in her first term as a director. "You've got to stop remembering how it used to be and look for how to improve things. Stop dwelling on the fact rentals are down 10%, down 20%. Business will never be what it was once, but the whining won't help. We need to look forward and be positive. We need the image campaign VSDA is working on, but that alone will not help, that won't make everything great all at once. You have to take your own steps. You have to go your own, individual route. Do what you do best. I am constantly shocked that so many stores are not computerized by now. That so many are dirty and dingy, that sell-through isn't farther along in some stores. You have to be open to learning and to change, even though it's frightening. We just opened a different kind of store, an outlet store. It's something we believe is a new wave in retailing."

West Coast Video not only adopted a new attitude, the veteran (Continued on opposite page)



## RETAILERS

(Continued from opposite page)

an franchise firm changed its very way of doing business, says Abt, executive VP. "The growth of the industry in the '90s obviously is not going to be anywhere near what it was in the '80s. I think that's a very big challenge for all video store operators. We're in a situation where all the expenses keep going up. Rent goes up. Labor goes up. Everything else goes up and yet rental prices have pretty much flattened. People are being squeezed. Even though there are not a lot more stores, there are a lot more movies. A lot of bigger stores have opened and smaller stores have closed and a lot of stores that have remained have upgraded their inventories and their size. There are a lot more movies chasing the consumer. As a result of that, to get your share of that relatively stable pie, you're going to have to do something different than your competitor and that's the real advantage we see in franchising.

"Most of our operators are very local oriented, they have the pulse of their community. Video is an extremely local business, you get a tremendous percentage of your customers from within two-three or in rural areas five miles. You've got to know your customers. The advantage of franchising is that you have the clout of a very big operation; you've got name recognition, promotions, sweepstakes, and advertising, and buying at the lowest possible price. You've got the advantages of size but you've also got local ownership and management. People in the store care about how customers are treated. To our detriment, when we tried to operate a store 800 miles away or 1,000 miles from home base, we just could not do it as efficiently as a guy who has equity interest in that business and who is on site. It wasn't true in 1985, 1986, and 1987 when most of our stores were in and around Philadelphia, but the last few years we found that our franchisees were doing better than we were. That had not been the case before," he says of a current change to no company owned units and 100% franchisee operations.

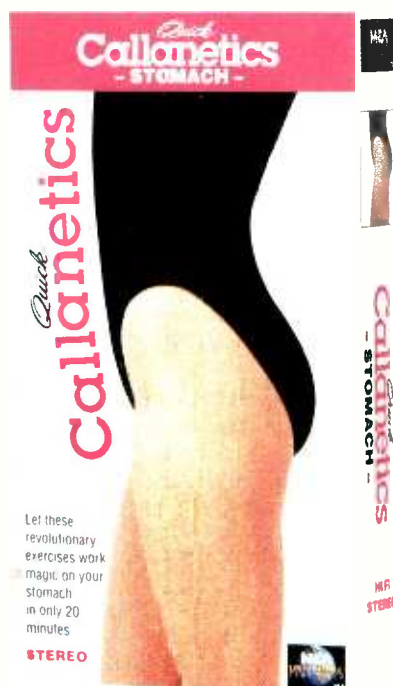
Bearing some scars from having to seek reorganization in Chapter 11, Messenger represents the wild optimism of the years both Abt and Messer speak of, and Messenger admits that he expanded too fast and in too large a fashion. The present reality is one of "finite growth, and this is not just so for the smaller chains but for the superstores, too. They do not exist on some different planet, Pluto or Zepton. They are subject to the same malady we all are, the saturation of VCRs at the same level the past few years. You will see to some degree the failures of more small stores. The existing conditions weigh against them. And there will be more consolidation in dis-

(Continued on page V-32)

# Quick Sales. Quick Results.

## Quick Callanetics

### STOMACH



### LEGS



### HIPS AND BEHIND



New from the creator of Callanetics, America's number one exercise video.

Callan Pinckney breaks new ground with three new Quick Callanetics workouts for the most common problem areas.

Quick Callanetics for your Legs, Quick Callanetics for your Stomach and Quick Callanetics for your Hips and Behind all feature Callan Pinckney demonstrating each precise motion of her completely safe, no-impact exercises in 20-minute routines.

Quick Callanetics delivers exactly what people want - quick results. Research shows Callanetics users want short workouts for these specific body parts: legs, stomach, hips and behind.

- Millions currently using Callanetics will rush to buy these new versions of the already proven revolutionary exercise system.
- An extensive multi-media campaign will drive consumers into your stores:
  - National consumer magazines
  - National TV campaign
  - Radio promotions
- Special "Callanetics Merchandising Center" and poster designed to ensure quick sales are available. Ask your Sales Representative for details.

**CONTACT YOUR SALES REPRESENTATIVE FOR INFORMATION**

# \$14.95

Suggested Retail Price Each

Color/24 Mins. each/Not Rated  
Stereo/VHS Beta HiFi/ **33**  
Selection #'s: Legs 81061  
Stomach 81062  
Hips and Behind 81063

Executive Producer: Callan Pinckney  
Director/Cinematographer: Michael Huss  
Producer: Mora Killeen  
Still Photography: Stuart M. Gross

**Street Date:**  
**October 3, 1991**



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## Book retailers have made millions of dollars on the sales of L. Ron Hubbard's books... now video retailers will too.



### L. Ron Hubbard An Introduction to Scientology

With over 96 million books sold worldwide, L. Ron Hubbard has become the indisputable #1 master of self-help. **An Introduction to Scientology** is L. Ron Hubbard's long awaited entry into video.

His books and audio tapes have been bestsellers for years with the self-help classic *Dianetics* recently surpassing the 14 million mark in sales. In the last 6 years alone, 31 of his books have appeared on national bestseller lists.

**Now, for the first time ever**, your customers can meet L. Ron Hubbard face to face. In this unique video, the legendary L. Ron Hubbard deals directly with questions that most often trouble Americans today... such as how to live a better life.

**\$1 Million national advertising and publicity campaign to ensure demand and high profits for your stores**

#### • TELEVISION ADVERTISING:

Arts & Entertainment, Discovery Channel, WTBS & TNT, USA Network, Spot Market TV

#### • ADVERTISING/PUBLICITY PROGRAM:

Advertising in key consumer and trade magazines and newspapers will generate over 90 million impressions.

#### • POINT OF PURCHASE SUPPORT:

The video is available in an attractive, self-shipping 12-unit point-of-purchase counter display.

#### • COLLECTOR QUALITY PACKAGING:

The 2-color foil-embossed packaging brings this product to collector's standards while the consumer price remains low.

#### • SELL-THROUGH SUCCESS:

Designed for long-term sell-through success. Quantity discounts and Co-op available. Contact your distributor or A.I.P. directly.

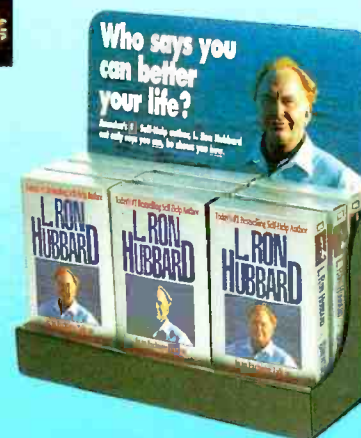
**Catalog Order** #7800: 58 Minutes, Color, Stereo, VHS  
Suggested retail price: \$19.95  
#7801: 12 VHS copies plus self-shipping counter display.

**Pre-order Date:** August 12th, 1991

**Street Date:** September 4th, 1991

Distributed by A.I.P. Studios  
10726 McCune Ave.  
Los Angeles, CA 90034

### An Introduction to Scientology Place your order now



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## RETAILERS

(Continued from page V-31)

tribution, probably to the point of four national webs. But there will be the development of the one-stop approach we saw years ago in the record business, to accommodate the onesees and twosees orders, which will always be there.

"The independent retailer has a luxury when you look at it positively. The larger stores are subject to what Wall Street thinks. The independent needs to become more specialized in what he does, needs to be as strong as possible in sell-through because it is so promising, and he needs to carve out his own niche, and once you see your direction be happy and make this business a fun business."

While a display of optimism might seem the obvious stance for a director candidate, in their own campaign statements the eight contenders this year echo as well in various ways this pervasive theme of those already in the board room. Burnside, as an incumbent, says, "Let's expand our thinking and our customers' expectations by promoting more than the same dozen movies coming to pay-per-view." The other incumbent, Dorrance, looks to greater self-fulfillment for members through expansion of "our educational library to help members run their business. I would like to see travel and amusement discounts offered, along with group buying for supplies."

John Heim, operator of four Video City stores and a veteran in the business, says he has never lost sight of how much fun it is to be part of the video industry. "After all, most people don't even like their jobs," he says. James Louer, president of single store Premier Video, says, "The possibilities for sharing information and ideas are endless." Mitch Lowe, head of three-store Video Droid, says, "We as video retailers hold a unique position in our communities." Tom Warren, president of four-unit Video Hut, believes, "Our changing industry needs changing leadership. We recognize the need for occasional change in government and that need is even more important in the association which can shape the future of your profession."

Unbridled enthusiasm in the form of four exclamation marks characterizes the spirit of Sheila Zbosnik, VP of single store Home Video, who says, "We cannot stand still for any degrading of our industry while others test less desirable systems. We already know the answer and it is home video!!!!"

Calling for the new attitude as forcefully as anyone, board member or candidate, Frank Lucca, head of a marketing group, says, "We must look at all aspects of VSDA. We must seek our identity, set goals and objectives, and then set out to achieve them. We can no longer be reactive, allowing issues to direct us."

*Earl Paige is Billboard's Marketing Editor in Los Angeles.*



## INTERACTIVE

(Continued from page V-26)

put movies on CD-ROM," she says. "We'll be there when it happens, but it's probably 10 years away. We've seen stuff close to full-motion video on the computer screen, but it isn't of quality yet, not even in labs. And often it's 10 years from the labs to the street."

ACTV is another medium that offers interactivity, although it involves cable TV and not optical discs. Viewers will use their remote controls to select options offered to them on television hooked into the system (Billboard, April 27).

Couch potatoes may not care at all about interactivity with video and audio programs. They may just want to sit back, eat popcorn, and watch androids do battle in deep space.

But many in society—children, older students, musicians, filmmakers, computer-users, and others—will delight in the chance to interact with educational and entertainment systems.

"We do know the diversity is increasing," says Stein. "Not every format stays here, but the diversity of how you get entertained is getting greater and greater. The creators of content have more and more avenues for delivering that content to consumers."



Joanne Woodward and Paul Newman star as the conservative, Midwestern upper-middle class "Mr. & Mrs. Bridge" (HBO).

## MUSIC VIDEO

(Continued from page V-29)

his new album (\$19.98), Holly Dunn's "Milestones—Greatest Hits" (\$9.98), and k.d. lang's "Harvest Of Seven Years—Cropped And Chronicled" (\$19.98), which is also available in laser format. On August 27 comes "Highway 101—Greatest Hits" at \$9.98. September releases include Randy Travis' "R.T." on tape and laser; "Guitar," which looks at guitarists including Mark Knopfler, Steve Vai, Jeff Baxter, and Lindsay Buckingham through the eyes of their peers (Sept. 10, \$19.98); Jane's Addiction's "Gift," a six-song "novella" (Sept. 24, \$19.98); and Hank Williams, Jr.'s "Pure Hank" compilation (Sept. 27). Later comes a R.E.M. program in both tape and laser format, new releases from Rod Stewart and Prince, and additional Frank Sinatra video titles.

Jim Bessman is a Billboard Contributing Editor in New York.

## THIS SERIES IS SO INCREDIBLE IT CAN EVEN MAKE YOUR CASH REGISTER SING.



Lucky for you, Americans love music videos. In fact, last year they spent almost \$175 million on them. This year, they're bound to spend even more.

And you can help them. By carrying American Patchwork: The definitive chronicle of American music, covering everything from blues to bluegrass to red-hot Cajun. And featuring everyone from innovators like jazz great Jelly Roll Morton to the classic folks in folk music.

What's more, these five videocassettes, hosted by world-renowned Alan Lomax, will appeal to all ages. Because before there was a Led Zeppelin in rock there was a Leadbelly in blues. And before anyone knew who Tom Petty was, everyone knew who Tom Dooley was.

In other words, without the people on these videos, there'd be no music videos. And then we'd all be singing the blues.



PBS HOME VIDEO  
Enriching your world

### AMERICAN PATCHWORK

THE COLLECTION THAT  
CELEBRATES  
THE AMERICAN MUSICAL  
EXPERIENCE.

PRE-BOOK: JULY 30, 1991  
WAREHOUSE: AUG. 16, 1991  
STREET DATE: AUG. 22, 1991

Your customers will happily snap these videos up to the tune of \$19.95 each.

**The Land Where Blues Began** The legend of Leadbelly lives on in the Mississippi Delta. (PBS #260)

**Appalachian Journey** Country music before cowboys went urban. (PBS #300)

**Jazz Parade: Feet Don't Fail Me Now** A jazzy journey through New Orleans with the likes of a Jelly Roll. (PBS #261)

**Cajun Country: Don't Drop the Potato** Food isn't the only thing that's hot on the bayou. (PBS #250)

**Dreams and Songs of the Noble Old** Tales of other times and places come to life through the magic of song. (PBS #301)



To join our dealer locator program, call 1-800-282-8765, and we'll conduct customers your way.

### FREE TAPE OFFER

When you, Mr. or Ms. Retailer, buy ten, you get one free. Now that ought to be music to your ears. Just send your invoice and tape choice to Pacific Arts Video, 11858 La Grange Ave., L.A., CA 90025. (Offer expires 12/31/91.)

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## LASERDISC

(Continued from page V-17)

neer's Wallace. "And that's on top of the current recession, and a lack of really strong titles except for 'Ghost,'" he says. "The format keeps growing on its own momentum."

Pioneer is the exclusive distributor of Paramount Home Video on disc, which has yielded the two biggest laser hits to date: "Ghost" and "Top Gun," each around the 90,000-unit mark and climbing (Billboard, April 20).

Pioneer LDCA and Image Entertainment are the two heavy-weight distributors in the laser business. For Image, sales for the

most recent fiscal year were up 70% over the previous 12-month period, along with "a dramatic improvement in our bottom line," according to Image's DelGrosso. He adds ironically, "How bad could business be?"

DelGrosso predicts that his hottest upcoming release, "Home Alone," will ship out the door at 50-70,000 units, "depending on economic conditions" (Image is the exclusive distributor for FoxVideo on laser).

The fact that the title came out at \$29.95, day-and-date with the VHS release, is an important change in pricing policy for FoxVideo, which in its earlier incarnation as CBS/Fox was known for its high-priced discs. Every major studio has now had at least

select hit features out on disc at sell-through prices.

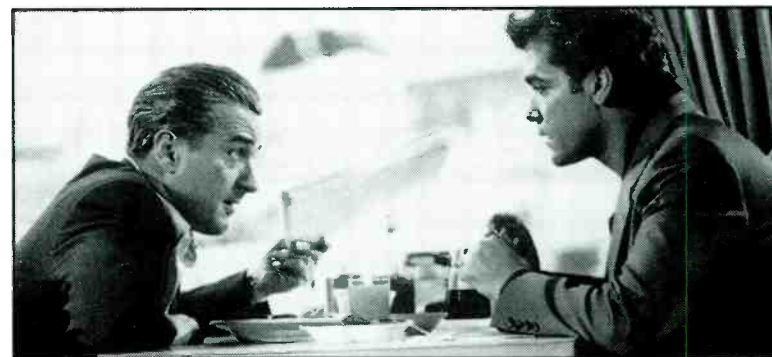
"The [laser] catalog is very deep now; the selection of software is pretty incredible," says DelGrosso. "What we need hasn't changed—we need better retail demonstrations of the hardware. The more people that experience the machine and want to buy it, the more discs we'll press."

The increasing presence of Panasonic and other manufacturers has helped boost the format's profile over the last 12 months, because "it's been a Pioneer format for 10 years. But this fall I guarantee you'll see more hardware than you ever have," adds DelGrosso.

He also emphasizes the importance of the "home theater" concept to laser's growth. "The fact remains that many American consumers are moving towards improved technology, to improve their home theater systems. And nothing represents a better value for that than the combiplayer."

The software, too, is a bargain. Adds DelGrosso, "Consumers are buying CDs and they'll buy laserdiscs. Laserdiscs perform beautifully, they last forever, and they're worth owning."

Perhaps laser still is a niche, but it's already a niche worth \$300 million.

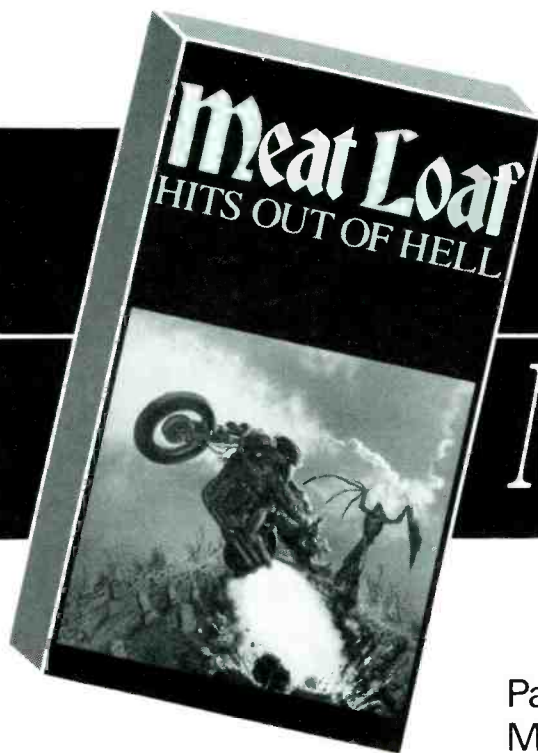


Robert De Niro and Ray Liotta weigh the value of their lives with the Mafia in "GoodFellas" (Warner).



Sean Connery and Michelle Pfeiffer mix love, betrayal and international espionage in "The Russia House" (MGM/UA).

Chris McGowan is Billboard's Laser Scans columnist.



Now.

Music & More.

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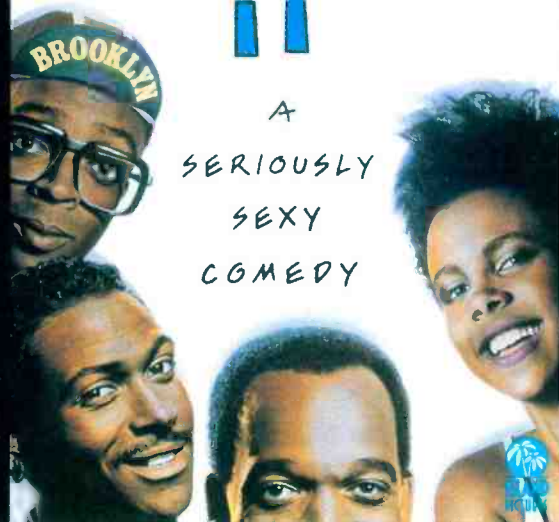
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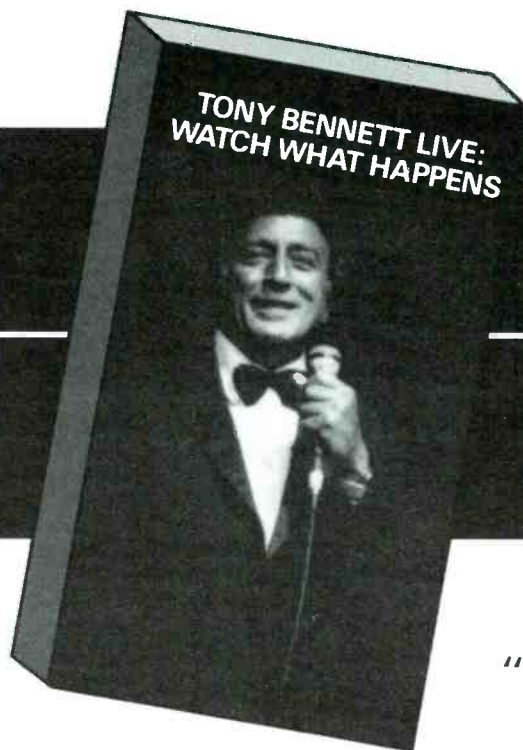
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## HOT HITS

(Continued from page V-13)

undoubtedly will include a consumer rebate, by now a Disney classic in and of itself.

Meanwhile, in an unprecedented move designed to defeat the summer doldrums, Disney released the animated classic "Robin Hood" this month (July 12) at \$24.99. The movie has garnered over \$50 million at the box office in two theatrical releases (1973 and 1982). Another first—the title carried a limited time consumer mail-in refund opportunity direct from Disney that offers a \$5 refund with the purchase of "Robin Hood" and any other Disney feature-length film with a suggested list price of \$22.99 or more.

In yet another first from Disney, the studio will release Felix the Cat's first animated feature-length film. "Felix The Cat: The Movie" will debut on video on Aug. 23 at \$19.99 retail.

From the Touchstone family will come "Scenes From A Mall" in plenty of time for the shopping rush. Priced for rental at \$92.95 retail, the Bette Midler/Woody Allen comedy hits the street Aug. 14 accompanied by a coupon booklet worth savings of \$145 from national retailers including Dunkin' Donuts, AMC Theaters, Kodak, GCC Theaters, Sears, General Nutrition Centers, and Alamo Car Rentals.

In addition, Hollywood Pictures' "Run" and Walt Disney Studios' "Shipwrecked" will hit rental shelves this month from Buena Vista Home Video at a suggested retail price of \$92.95 each.

Warner Home Video will bring out "Hamlet" late this month and "New Jack City" along with "If Looks Could Kill" in August. All three are scheduled for rental at a suggested retail price of \$92.99.

Turner Home Entertainment undoubtedly will hit the best-selling charts with its restored "Citizen Kane 50th Anniversary" release, especially since it is offering the title in a multitude of configurations: a single that will retail for \$19.98; the single tape, plus a coffee table book from Doubleday marking the 50th anniversary, for \$49.98; a \$59.98 gift set of three Orson Welles films on tape—"Citizen Kane," "The Magnificent Ambersons," "Journey Into Fear," and the biographical tape "A Film Genius: Orson Welles," along with three black-and-white photos from each film; and a \$99.98 gift pack that includes "Citizen Kane," a separate tape of footage with interviews and the original theatrical trailer, the Doubleday book, a copy of the original script, a 50th anniversary poster, and a copy of the original publicity and advertising materials.

Ronnie Gunnerson is editor of Video Marketing News in Los Angeles and a freelance writer for various publications.



Some of their best performances are on Warner Reprise Video.

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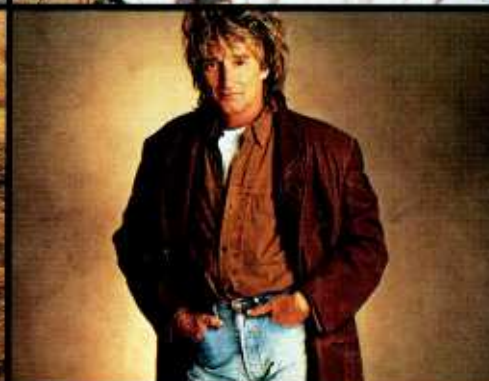
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**PINCHAS ZUKERMAN:  
HERE TO MAKE MUSIC/  
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**MOZART Concerto for 2 Pianos/  
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No. 21/Sonata No. 10**

**BEETHOVEN Sonatas  
"Waldstein"/"Appassionata"**

**WAGNER:  
THE FLYING DUTCHMAN\***  
(Contains supplemental section)

**ROSSINI:  
LA CAMBIALE DI MATRIMONIO\***

**ROSSINI: IL SIGNOR BRUSCHINO\***

**VERDI: GIOVANNA D'ARCO\***  
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# Billboard® Home Video

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## Gift Vid Sets On Many Labels' Lists Campaigns Aimed At Perking Up Sell-Thru

■ BY CHRIS MCGOWAN

LOS ANGELES—In the wake of last year's brisk sales of the "Star Wars Trilogy Gift Pack," "Indiana Jones" trilogy, "The Godfather Epic," and other multiple-title slipcase packages, many home video labels are aggressively gearing up with new boxed-set/gift-set editions—on both cassette and laser-disc—for summer and fall.

Hot new or upcoming theatrical, music video, and special-interest collections include "Star Trek," "Back To The Future," "The Doors," "Citizen Kane," "Lonesome Dove," Turner's "War In The Gulf," and MPI's "Rock & Roll Collection."

In addition, MGM/UA Home Video is launching an ambitious sell-through campaign this fall with its "More Stars Than There Are In The Heavens" Christmas gift sets.

Each of the 10 boxed sets contains three tapes and a biographical booklet that focuses on a Hollywood star. The \$49.98-list packages will hit the street Sept. 25.

George Feltenstein, VP of sales and marketing for MGM/UA, says, "On the sell-through side, we need to energize the business with

extraordinary or different marketing ideas. We wanted to make the perfect Christmas gift, something that retailers who normally wouldn't carry sell-through couldn't resist."

The campaign takes its name from MGM's motto in the old days, when it had a plethora of famous stars under contract. While MGM/UA has packaged sets that tied together movies of such ac-

tors as John Wayne and Elvis Presley, it has never before launched 10 such boxed sets at one time.

MGM/UA, like the other labels releasing boxed sets, is hoping to capitalize on the boxed-set mania that was evident during last year's holiday season. At the time, retailers said these sets were one of the few bright spots in an otherwise bleak period.

(Continued on page 49)

## Early Reaction Mixed In Rank's Limited-Play Test

■ BY EARL PAIGE

LOS ANGELES—It's been laughed at as a dumb idea and hailed as the answer to getting enough copies on release date. In either case, reaction to Rank's limited-play videocassette is seldom dull or apathetic.

The latest indication of a mixed-bag reaction comes from Northern California retailers, where a long-delayed field test kicked off July 3. Meanwhile, a second national distribution of 20,000 limited-play

screeners by Paramount Home Video is being rerigged and will be set for five, rather than two, plays.

Isolated reports that dealers were finding it easy to tamper with the first Paramount screener—such as removing the counter mechanism so that the cassettes did not self-erase as planned—are not denied by Rank Retail Services America, the firm that promotes the limited-play Showcase cassette.

According to Showcase co-inventor Roger Nicholson, the initial and hasty mailing of the screener was made with cassettes that were not "sonically sealed" and which lacked a critical "one-way screw fitting."

Since they are now sonically sealed, Nicholson says if anyone attempts to pry open the new screener "they will destroy it."

Aside from the alleged tampering problems, Rank ran into supply problems when Paramount tried to use the cassette to mail out screeners of two new titles. The order called for 20,000 cassettes, but Rank is not yet set up for assembly-line manufacturing of the new cassettes. In fact, Applied Acumen, the think-tank firm that Nicholson and his associates operate, is doing a lot of the assembly itself, by hand.

The second distribution of screeners will be set for five plays, rather than the two plays in the first test. Paramount is hopeful the change will mean less criticism.

A representative at Paramount describes the reaction to the initial mailing as "merely confusion," something that has dogged the Rank project from the beginning.

"It was not a case of Paramount trying to jam something down the dealers' throats as some retailers

(Continued on page 48)

## 'Godfather III' Video Packs Additional Minutes, Scenes

■ BY PAUL SWEETING

NEW YORK—Sharp-eyed viewers will notice something different about the cassette version of "The Godfather III" when it is released by Paramount Home Video Oct. 10. The \$99.95-list equivalent double-cassette package will contain nine minutes not included in the theatrical prints of the film.

"Francis loves to tinker," says Hollace Brown, senior VP of advertising and sales promotion at Paramount, referring to Francis Ford Coppola, the film's director. "After the movie was released to theaters last December, he pitched us on altering it for home video and we said 'fine.' The new version contains seven brand new scenes, four scenes were re-edited slightly and three miscellaneous establishing shots."

In addition to the "Director's Final Cut" edition, Paramount is extending the previously viewed sell-off campaign for "Godfather III" that it began with the release of "Ghost."

A new previously viewed promotional spot has been created—again featuring Baron the dog—and will appear at the beginning of "Godfather III." The studio also plans two separate TV advertising flights for the title, one running prior to street date, and the second hitting three to five weeks after street and focusing on previously viewed sell-off.

Brown says the studio is still fiddling with the exact timing of the second TV flight.

Brown calls the sell-off campaign for "Ghost" "extremely successful," but says the impact of shipments of the title is impossible to accurately quantify.

"If we had shipped 525,000 copies of 'Ghost' we would have been happy," Brown says. "The fact that we shipped 648,000 was stupendous. Was that [difference] attributable to the previously viewed campaign? Perhaps, but how much is hard to say... We would like to believe that a large portion of that override was attributable to the campaign, but it would be sheer conjecture to try to

(Continued on page 51)



**Good Show.** Sam Walton, chairman and founder of Wal-Mart, right, presents the chain's vendor/partner-of-the-year award to Joe Cayre, president of GoodTimes Home Video, left. Wal-Mart, the nation's largest retailer and the largest retailer of prerecorded videocassettes, recently honored vendors in several different categories during an awards ceremony at the chain's Bentonville, Ark., headquarters. GoodTimes was cited for its marketing and merchandising programs and its "just-in-time" inventory replenishment system.

## THE PERFECT TEN



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News Flash: Turner Home Ent. Launching New CNN Video Label

Turner Home Entertainment is creating a special-interest home video label for release of news-related programming from the CNN Library, which it owns. According to a Turner press release, the new CNN Video label will also cover such other video genres as health, sports, travel, and business. The statement says that CNN Video's fall release slate includes "Pearl Harbor: A Fiftieth Anniversary Salute" and "Europe On The Brink," a program that examines the reunification of Germany. Using CNN footage, Turner recently issued several popular sell-through titles based on the Persian Gulf war, including "Desert Storm: The War Begins," "Desert Storm: The Victory," and "War In The Gulf: The Complete Story."

'Terminator' Tears Up Chart To No. 4

"I'll be back . . ." on the charts. Arnold Schwarzenegger blasts back onto Billboard's Top Video Sales chart this week at No. 4 with "The Terminator," the 1984 original to the hot new theatrical sequel "Terminator 2: Judgment Day." According to The Hollywood Reporter, the sequel, which opened nationally July 3, took in a staggering \$52.3 million in box office receipts during its first five days. Helmdale Home Video, distributor of the video original, claims to have already shipped 500,000 copies of the \$14.95 priced title. It's estimated that when the original was released on video, Thorn-EMI/HBO Video moved about 500,000 units. But the original had been off the market for about 18 months as rights reverted back to Helmdale and its new home video arm. Meanwhile, over at LIVE Home Video, holder of the video rights to the sequel, Stuart Snyder, senior VP of sales and distribution, says, "We're all smiles." No decision has been made on whether the sequel will be marketed sell-through or rental. But as to its home video marketplace potential? "No problema!" says Snyder.

VSDA Convention Brings Out The Stars

As usual, video retailers packing autograph books won't be disappointed at this year's Video Software Dealers Assn. convention July 14-17 in Las Vegas. Among some of the marquee talent on hand will be Michael Douglas, Jane Fonda, Anthony Hopkins, Leonard Nimoy, Brian Bosworth, Lou Gossett Jr., Milton Berle, Hulk Hogan, Karl Malden, Chuck Connors, Sean Young, Danny Glover, Charlie Sheen, Tony Bennett, Barry Manilow, Jean-Claude Van Damme, Marlie Matlin, Morgan Fairchild, Reggie Jackson, Rita Moreno, June Allyson, Rosanna Arquette, Christopher Lambert, Pat Morita, Rae Dawn Chong, Dennis Miller, and Ice-T.

Suppliers Announce Programming Picks

While the focus at the VSDA convention will be on theatrical product, special-interest suppliers continue to stretch their own programming envelope. Among a few of the newer offerings from suppliers: "The Chris Evert Winning Tennis Collection" from Sybervision, the tennis great's first instructional set; the seven-volume "The Bruce Brown Golden Years Of Surf," including "The Endless Summer," from Pacific Arts Video; "How To Get A Record Deal" from VPI/Harmony; "An Introduction To Baseball Card Collecting" from JCI; "Shiatsu With Pat Morita" from Video Releasing Company of Hawaii; "L. Ron Hubbard: An Introduction To Scientology" from A.I.P. Home Video; "Jack Nicklaus' The Full Swing" from Worldvision Home Video; and "Kathy Smith's Instant Workout" from Media Home Entertainment.

Rare Pearls From Vid Oyster's Expo

Conventioneers who have had their fill of VSDA can check out Video Oyster's Trading Expo (VOTE) across the street at the Mardi Gras/Best Western Hotel. Sponsored by New York retailer Norman Scherer, owner of Video Oyster, the two-day affair will focus on the collectible and rare-tape market and on survival strategies for independent retailers. VOTE starts July 15; the used and rare-tape trading floor (which will be open to the public) opens at 1 p.m. A rare-tape auction will be held at 4 p.m., followed by seminars from 5 p.m. to 7 p.m. VOTE moves to Bally's July 16 and runs from 4:30 p.m. to 11 p.m. and again includes an open-trading floor, seminars, and an auction.

Orion To Sponsor 'Wolves' Scholarship

Orion Home Video will sponsor two scholarships earmarked for Native American studios to be presented by the Video Software Dealers Assn. The Orion "Dances With Wolves" Scholarship will be presented by Jim Wilson, co-producer of the Academy Award-winning film, July 17 at the scholarship reception during the VSDA convention. The second scholarship, called the "Mickey Granberg Native American Scholarship," will be presented by Doris Leader Charge, the actress in "Dances" who was responsible for teaching the Lakota Sioux language to cast members. The Orion sponsorship brings to 12 the number of scholarships to be presented by the VSDA Scholarship Foundation in 1991.

Top Video Rentals™

| THIS WEEK | LAST WEEK | WKS. ON CHART | COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS. |   |                                    | Year of Release | Rating |
|-----------|-----------|---------------|---|---|------------------------------------|-----------------|--------|
|           |           |               | TITLE   | Copyright Owner, Manufacturer, Catalog Number         | Principal Performers               |                 |        |
|           |           |               |   | ★ ★ NO. 1 ★ ★   |                                    |                 |        |
| 1         | 2         | 3             | GOODFELLAS  | Warner Bros. Inc. Warner Home Video 12039             | Robert De Niro Joe Pesci           | 1990            | R      |
| 2         | 1         | 4             | KINDERGARTEN COP  | Universal City Studios MCA/Universal Home Video 81051 | A. Schwarzenegger                  | 1990            | PG-13  |
| 3         | 7         | 3             | GREEN CARD  | Touchstone Pictures Touchstone Home Video 1141        | Gerard Depardieu Andie MacDowell   | 1991            | PG-13  |
| 4         | 3         | 4             | THE GRIFTERS  | Miramax Films HBO Video 90526                         | John Cusack Anjelica Huston        | 1990            | R      |
| 5         | 5         | 4             | POSTCARDS FROM THE EDGE   | RCA/Columbia Pictures Home Video 50553-5              | Meryl Streep Shirley MacLaine      | 1990            | R      |
| 6         | 4         | 6             | MERMAIDS  | Orion Pictures Orion Home Video 8770                  | Cher Bob Hoskins                   | 1990            | PG-13  |
| 7         | NEW ►     |               | EDWARD SCISSORHANDS   | FoxVideo 1867   | Johnny Depp Winona Ryder           | 1990            | PG-13  |
| 8         | 6         | 7             | PREDATOR 2  | FoxVideo 1853   | Danny Glover Gary Busey            | 1990            | R      |
| 9         | 9         | 6             | THE ROOKIE  | Warner Bros. Inc. Warner Home Video 12061             | Clint Eastwood Charlie Sheen       | 1991            | R      |
| 10        | 8         | 6             | JACOB'S LADDER  | Live Home Video 68949                                 | Tim Robbins Elizabeth Pena         | 1990            | R      |
| 11        | 10        | 8             | THREE MEN AND A LITTLE LADY                                     | Touchstone Pictures Touchstone Home Video 1139        | Tom Selleck Steve Guttenberg       | 1990            | PG     |
| 12        | 11        | 15            | GHOST   | Paramount Pictures Paramount Home Video 32004         | Patrick Swayze Demi Moore          | 1990            | PG-13  |
| 13        | 36        | 2             | REVERSAL OF FORTUNE   | Warner Bros. Inc. Warner Home Video 11934             | Jeremy Irons Glenn Close           | 1990            | R      |
| 14        | 12        | 8             | MR. DESTINY   | Touchstone Pictures Touchstone Home Video 1126        | James Belushi Michael Caine        | 1990            | PG-13  |
| 15        | 15        | 10            | THE BONFIRE OF THE VANITIES                                     | Warner Bros. Inc. Warner Home Video 12048             | Tom Hanks Bruce Willis             | 1990            | R      |
| 16        | 13        | 8             | AVALON  | Tri-Star Pictures RCA/Columbia Home Video 70543-5     | Armin Mueller-Stahl Joan Plowright | 1990            | PG     |
| 17        | 16        | 8             | HAVANA  | Universal City Studios MCA/Universal Home Video 81049 | Robert Redford Lena Olin           | 1990            | R      |
| 18        | 18        | 3             | WHITE FANG  | Walt Disney Home Video 1153                           | Ethan Hawke Klaus Maria Brandauer  | 1991            | PG     |
| 19        | 14        | 8             | QUIGLEY DOWN UNDER  | MGM/UA Home Video M902173                             | Tom Selleck Laura San Giacomo      | 1990            | PG-13  |
| 20        | 17        | 6             | THE KRAYS   | Parkfield Pictures RCA/Columbia Home Video 90973      | Gary Kemp Martin Kemp              | 1990            | R      |
| 21        | 22        | 2             | METROPOLITAN  | New Line Cinema RCA/Columbia Home Video 75153         | Carolyn Farina Edward Clements     | 1990            | PG-13  |
| 22        | 19        | 15            | PACIFIC HEIGHTS   | Morgan Creek FoxVideo 1900                            | Michael Keaton Melanie Griffith    | 1990            | R      |
| 23        | 20        | 14            | PRESUMED INNOCENT   | Warner Bros. Inc. Warner Home Video 12034             | Harrison Ford                      | 1990            | R      |
| 24        | NEW ►     |               | THE LONG WALK HOME  | Live Home Video 68913                                 | Whoopi Goldberg Sissy Spacek       | 1991            | PG     |
| 25        | 24        | 13            | MILLER'S CROSSING   | FoxVideo 1852   | John Turturro Albert Finney        | 1990            | R      |
| 26        | 21        | 3             | COME SEE THE PARADISE   | FoxVideo 1854   | Dennis Quaid Tamlyn Tomita         | 1990            | R      |
| 27        | 25        | 2             | TO SLEEP WITH ANGER   | SVS, Inc. 734   | Danny Glover Mary Alice            | 1990            | PG     |
| 28        | NEW ►     |               | MEN OF RESPECT  | RCA/Columbia Pictures Home Video 90543                | John Turturro Katherine Borowitz   | 1991            | R      |
| 29        | 28        | 11            | MARKED FOR DEATH  | FoxVideo 1865   | Steven Seagal Basil Wallace        | 1990            | R      |
| 30        | RE-ENTRY  |               | FEMME FATALE  | Republic Pictures Home Video 1295                     | Colin Firth Lisa Zane              | 1991            | R      |
| 31        | 26        | 5             | THE NEVERENDING STORY II  | Warner Bros. Inc. Warner Home Video 12041             | Jonathan Brandis John Wesley Shipp | 1991            | PG     |
| 32        | 31        | 13            | MEMPHIS BELLE   | Warner Bros. Inc. Warner Home Video 12040             | Matthew Modine Eric Stoltz         | 1990            | PG-13  |
| 33        | 33        | 20            | FLATLINERS  | RCA/Columbia Pictures Home Video 50383-5              | Kiefer Sutherland Julia Roberts    | 1990            | R      |
| 34        | 23        | 6             | WARLOCK   | Vidmark Entertainment 5378                            | Julian Sands Lori Singer           | 1989            | R      |
| 35        | 37        | 17            | KING OF NEW YORK  | Seven Arts Live Home Video 68937                      | Christopher Walken                 | 1990            | R      |
| 36        | 32        | 12            | SIBLING RIVALRY   | Nelson Home Entertainment 7782                        | Kirstie Alley Bill Pullman         | 1990            | PG-13  |
| 37        | 35        | 14            | WHITE PALACE◆   | Universal City Studios MCA/Universal Home Video 81019 | Susan Sarandon James Spader        | 1990            | R      |
| 38        | 27        | 10            | THE JUNGLE BOOK   | Walt Disney Home Video 1122                           | Animated                           | 1967            | G      |
| 39        | 34        | 9             | THE SHELTERING SKY  | Warner Bros. Inc. Warner Home Video 12062             | Debra Winger John Malkovich        | 1990            | R      |
| 40        | 30        | 10            | ROCKY V   | MGM/UA Home Video 902288                              | Sylvester Stallone Talia Shire     | 1990            | PG-13  |

◆ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1991, Billboard/BPI Communications, Inc.



## New Time-Life Vid Unit To Cook Up Original Programs

■ BY PAUL SWEETING

NEW YORK—Time-Life Video, known principally as a direct marketer of third-party prerecorded software, has developed a new production operation to create original programming for television and home video.

One of the new division's first projects will be a 10-volume series based on a 26-volume book series on the Old West that Time-Life Books marketed in the '70s. That series sold 35 million books over the 26 volumes.

The division, known as Time-Life Television, has hired Ken Burns, creator of the critically acclaimed and highly successful "Civil War" series that aired on PBS, to be executive producer of the new series. The producer is Steven Ives.

Time-Life also marketed the "Civil War" series on cassette. It was distributed to retail outlets by Pacific Arts Video.

The Old West series is tentatively scheduled to be marketed on cassette beginning in June 1994, and will be broadcast in 1995, says Candice Carpenter, president of the new Time-Life Video and Television.

The series will be marketed under the Time-Life label.

"We will own it as a video and television property and it will be marketed worldwide in both media," Carpenter says. "We will ultimately be looking for a traditional retail partner, but we will probably do what we did with 'The Civil War'—leave a window for direct marketing before we go to retail."

As part of the Time Warner conglomerate, Time-Life has two potential retail partners virtually in-house in Warner Home Video and HBO Video (which is distributed by WHV). Through the Time Warner-owned distribution company WEA, Time-Life is also related to A\*Vision, the home video arm of Atlantic Records.

"Warner and HBO are always the place we would turn first for a retail partner," Carpenter says. "If they have a strong interest in a product, then they're the natural partner. If it's something that is more of a niche product it might be appropriate to look somewhere else, but if it's a mass-market product, Warner is obviously the best."

While among the more ambitious, the Old West series is only one of several projects Time-Life has under development. "There are several genres [of programming] we really haven't gotten into yet, like music, comedy, sports, that are big genres and very important in the Time-Life family," Carpenter says. "These are all areas we want to get into."

To that end, Time-Life has hired Jeff Peisch, formerly of Vestron and Sony Music Video Enterprises, where he headed up program development and acquisition for special-interest product.

Carpenter notes that many of the titles Time-Life will market in those areas will come from licensing deals, "but a couple of them are co-productions, so we'll be creating videos."

(Continued on page 51)



**W**e live in a time when over 140,000 Americans from all walks of life have already died from AIDS, and over 1.5 million have been infected.

But there's something even scarier. There's no cure. And because AIDS education, research, and treatment are so inadequate, these numbers are growing. Every day.

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And that's where you come in.

VIAAC will mount a major fundraising campaign at this year's VSDA. We'll be the beneficiary of funds raised at the Video Blues Band concert.

Throughout the show, we'll be raffling off some great prizes.

And we're setting up a booth on the show floor to take donations and to help you raise funds in your own communities.

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Together we can make a difference.

# VIAAC

video industry aids action committee

Design: Luzzi Limited/NYC Photography: Jeffrey Schnarr



# 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               | 10            | THE JUNGLE BOOK                           | Walt Disney Home Video 0602                                | Animated                               | 1967            | G      | 24.99                |
| 2         | 3               | 38            | PRETTY WOMAN                              | Touchstone Pictures<br>Touchstone Home Video 1027          | Richard Gere<br>Julia Roberts          | 1990            | R      | 19.99                |
| 3         | 2               | 40            | THREE TENORS IN CONCERT ▲ <sup>2</sup>    | London 071-223-3   | Carreras - Domingo - Pavarotti         | 1990            | NR     | 24.95                |
| 4         | <b>NEW ▶</b>    |               | THE TERMINATOR ▲                          | Hemdale Film Corp.<br>Hemdale Home Video 7000              | A. Schwarzenegger                      | 1984            | R      | 14.95                |
| 5         | 10              | 4             | THE PRINCE AND THE PAUPER                 | Walt Disney Home Video 1185                                | Animated                               | 1991            | G      | 12.99                |
| 6         | 4               | 60            | THE LITTLE MERMAID                        | Walt Disney Home Video                                     | Animated                               | 1989            | G      | 26.99                |
| 7         | 5               | 13            | STAR TREK V: THE FINAL FRONTIER           | Paramount Pictures<br>Paramount Home Video 32044           | William Shatner<br>Leonard Nimoy       | 1989            | PG     | 14.95                |
| 8         | 7               | 16            | DUCKTALES THE MOVIE                       | Walt Disney Home Video 1082                                | Animated                               | 1990            | G      | 22.99                |
| 9         | 9               | 42            | PETER PAN                                 | Walt Disney Home Video 960                                 | Animated                               | 1953            | G      | 24.99                |
| 10        | 8               | 10            | PLAYBOY SEXY LINGERIE III                 | Playboy Video<br>HBO Video 0602                            | Various Artists                        | 1991            | NR     | 19.99                |
| 11        | 6               | 40            | RICHARD SIMMONS: SWEATIN' TO THE OLDIES ◇ | Warner Home Video 616                                      | Richard Simmons                        | 1990            | NR     | 19.98                |
| 12        | 11              | 14            | PETE'S DRAGON ▲ ◆                         | Walt Disney Home Video 10                                  | Mickey Rooney<br>Helen Reddy           | 1977            | G      | 22.98                |
| 13        | 32              | 18            | PLAYBOY: GIRLS OF SPRING BREAK            | Playboy Video<br>HBO Video 592                             | Various Artists                        | 1991            | NR     | 19.99                |
| 14        | 36              | 167           | TOP GUN                                   | Paramount Pictures<br>Paramount Home Video 1629            | Tom Cruise<br>Kelly McGillis           | 1986            | PG     | 14.95                |
| 15        | 18              | 6             | EXTREME: PHOTOGRAFFITI                    | PolyGram Music Video<br>75026 17140-3                      | Extreme                                | 1991            | NR     | 14.95                |
| 16        | 24              | 252           | THE SOUND OF MUSIC ▲ ◆                    | FoxVideo 1051  | Julie Andrews<br>Christopher Plummer   | 1965            | G      | 24.98                |
| 17        | 16              | 20            | MICHAEL JORDAN'S PLAYGROUND               | CBS/Fox Video<br>FoxVideo 2858                             | Michael Jordan                         | 1990            | NR     | 19.98                |
| 18        | 17              | 8             | THE MIND'S EYE                            | Miramir MPV6001  | James Reynolds                         | 1991            | NR     | 19.95                |
| 19        | 12              | 21            | ROCKY & BULLWINKLE: VOL. I                | Buena Vista Home Video 1019                                | Animated                               | 1991            | NR     | 12.99                |
| 20        | <b>NEW ▶</b>    |               | IT'S A MAD MAD MAD MAD WORLD              | MGM/UA Home Video 302193                                   | Milton Berle<br>Sid Caesar             | 1963            | G      | 29.98                |
| 21        | 13              | 38            | FIELD OF DREAMS                           | Universal City Studios<br>MCA/Universal Home Video 80884   | Kevin Costner<br>Amy Madigan           | 1989            | PG     | 19.95                |
| 22        | 19              | 9             | HARD TO KILL                              | Warner Bros. Inc.<br>Warner Home Video 11914               | Steven Seagal                          | 1990            | R      | 19.98                |
| 23        | 14              | 12            | STEEL MAGNOLIAS                           | Tri-Star Pictures<br>RCA/Columbia Home Video 70243         | Sally Field<br>Shirley MacLaine        | 1989            | PG     | 19.95                |
| 24        | 21              | 24            | DUMBO ◆                                   | Walt Disney Home Video 24                                  | Animated                               | 1947            | G      | 22.98                |
| 25        | 28              | 5             | DESERT STORM: THE VICTORY                 | Turner Home Entertainment 3058E                            | Bernard Shaw                           | 1991            | NR     | 14.98                |
| 26        | 23              | 10            | PLAYBOY'S 1991 PLAYMATE OF THE YEAR       | Playboy Video<br>HBO Video 0601                            | Lisa Matthews                          | 1991            | NR     | 19.99                |
| 27        | <b>RE-ENTRY</b> |               | CALLANETICS ◇                             | Callan Productions Corp.<br>MCA/Universal Home Video 80429 | Callan Pinckney                        | 1986            | NR     | 24.95                |
| 28        | 38              | 21            | ROCKY & BULLWINKLE: VOL. II               | Buena Vista Home Video 10912                               | Animated                               | 1991            | NR     | 12.99                |
| 29        | 35              | 20            | ROCKY & BULLWINKLE: VOL. IV               | Buena Vista Home Video 1022                                | Animated                               | 1991            | NR     | 12.99                |
| 30        | 30              | 21            | ROCKY & BULLWINKLE: VOL. III              | Buena Vista Home Video 1021                                | Animated                               | 1991            | NR     | 12.99                |
| 31        | <b>NEW ▶</b>    |               | GLORY                                     | Tri-Star Pictures<br>RCA/Columbia Home Video 70283-5       | Matthew Broderick<br>Denzel Washington | 1989            | R      | 19.95                |
| 32        | 15              | 13            | DESERT STORM: THE WAR BEGINS              | Turner Home Entertainment 3057                             | Bernard Shaw<br>Peter Arnett           | 1991            | NR     | 14.98                |
| 33        | <b>RE-ENTRY</b> |               | ALICE IN WONDERLAND ▲ ◆                   | Walt Disney Home Video 36                                  | Animated                               | 1951            | G      | 22.98                |
| 34        | 26              | 6             | GLORIA ESTEFAN: COMING OUT OF THE DARK    | SMV Enterprises 19V-49088                                  | Gloria Estefan                         | 1991            | NR     | 19.98                |
| 35        | 25              | 35            | PLAYBOY 1991 VIDEO PLAYMATE CALENDAR ◆    | Playboy Video<br>HBO Video 90520                           | Various Artists                        | 1990            | NR     | 19.99                |
| 36        | <b>RE-ENTRY</b> |               | NELSON: AFTER THE RAIN                    | Geffen Home Video DGCV3950                                 | Nelson                                 | 1991            | NR     | 14.95                |
| 37        | <b>RE-ENTRY</b> |               | PLAYBOY FANTASIES II                      | Playboy Video<br>HBO Video 457                             | Various Artists                        | 1990            | NR     | 19.99                |
| 38        | <b>RE-ENTRY</b> |               | PLAYBOY WET AND WILD II ◆                 | Playboy Video<br>HBO Video 390                             | Various Artists                        | 1990            | NR     | 19.99                |
| 39        | <b>NEW ▶</b>    |               | YES: GREATEST VIDEO HITS                  | A*Vision Entertainment 50181-3                             | Yes                                    | 1991            | NR     | 19.98                |
| 40        | 20              | 31            | MADONNA: THE IMMACULATE COLLECTION ▲ ◆    | Warner Reprise Video 3-38195                               | Madonna                                | 1990            | NR     | 19.98                |

● RIAA gold cert. for sales of 25,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 50,000 units or \$2 million in sales at suggested retail. ◆ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1991, Billboard/BPI Communications, Inc.

## HOME VIDEO

### Limited Plays At VSDA; Rank, Dickson Discussion

**GREEN TAPES, ETC.:** There will be a buzz again at the **Video Software Dealers Assn.** convention Sunday-Wednesday (14-17) regarding the various limited-play cassettes, but it will very likely all be offstage in Las Vegas hotel suites. "Limited Play" is a flashpoint with dealers. It translates to revenue sharing in the minds of many dealers. It's volatile, whether it's **Rank Video Services America** with its green Showcase cassette, or **Dickson Video Systems** with its sophisticated cassette plus countertop black box (Billboard, July 13), or something else. "I witnessed the re-

action to **Rentrak** and the shouting of dealers who do not want to be partners with the studios," says **Joseph Anderson**, CEO at Dickson, in describing the scene at one VSDA. Many will recall a **Playcount** entry a few conventions back, and tests of it in Australia, followed by its ultimate disappearance. However, time marches on. Attitudes change. Even **Harris Egendorf**, another inventor of a counting cassette who has long haunted VSDA conventions complaining of industry resistance, is more mellow nowadays (although ironically he indicates he may pass on the 1991 event). As for Rentrak's pay-per-transaction service, it is increasingly successful.

**NOT EASY BEING GREEN:** After another visit to the Northern California test area for the Rank Showcase cassette, co-inventor **Roger Nicholson** reports a reasonably favorable reception. Nicholson and consultant **Steve Roberts** visited the **Central California VSDA** meeting earlier (Billboard, June 13). They returned June 26 for a **Sacramento Chapter** gathering. Now all three Northern California VSDA chapters have held seminars on the new concept. Once again, how to track the number of plays ticked off for each subsequent rental was a central query in Sacramento. "It's merely a question of log-

ging them down on the rental receipt. It's not a problem," says Nicholson. One potential problem is the environment issue. "We have not engineered for that in this test. But before this is rolled out, we will definitely have a redeemable, recyclable, reusable system. I understand the environmental issue. We will address it."

**ADD PAY-PER-PLAY:** The Dickson "Vutrac" cassette system has implications that could make it controversial, Anderson acknowledges (Billboard, July 13). While Dickson has gone out of its way to avoid any publicity, a

Hong Kong manufacturer did issue a Vutrac press release recently. In it, Benelux Manufacturing Ltd., the firm providing tooling and manufacturing for Vutrac, speculated that "the new videocassette should enable first-run films to be shown in the home." Anderson says Dickson has sought diligently to avoid any problems with retailers or distributors, and hopes the system will be as close to conventional home video rental practices as possible. One thing is certain: Vutrac is sophisticated. It involves a "black box" locking terminal on the store countertop and plays one time per cycle (it must be returned to the store and "unlocked"). An elaborate replay or rewind feature is employed using two "zones" inside the cassette. Rewind is possible throughout one zone. However, once the tape passes into the second zone, it can only be rewound up to 40 minutes of running time in that zone. Beyond that point, the cassette locks.

**SCI-FI SYSTEMS:** The technology surrounding some of the new limited-play videocassettes sounds like a sci-fi movie script, admits Anderson. He spent most of his business career as an electrical engineer at Northern Telecom, a Canadian firm. About five years ago he joined with partners

(Continued on page 51)

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# THE *Hollywood* REPORTER BOX OFFICE

| THIS WEEK | PICTURE / (STUDIO)                               | WEEKEND GROSS (\$) | NO. OF SCRNS PER SCRIN AVG (\$) | WKS IN REL | TOTAL GROSS TO DATE (\$) |
|-----------|--|--------------------|---------------------------------|------------|--------------------------|
| 1         | <b>Terminator 2: Judgment Day</b> (Tri-Star)     | 52,306,548         | 2,274<br>23,002                 | —          | 52,306,548               |
| 2         | <b>Naked Gun 2 1/2</b> (Paramount)               | 16,833,852         | 2,378<br>7,079                  | 1          | 43,172,501               |
| 3         | <b>Robin Hood</b> (Warner Bros.)                 | 14,667,531         | 2,369<br>6,191                  | 3          | 97,689,104               |
| 4         | <b>City Slickers</b> (Columbia)                  | 11,249,659         | 2,171<br>5,182                  | 4          | 74,615,421               |
| 5         | <b>Problem Child 2</b> (Universal)               | 7,642,350          | 1,464<br>5,275                  | —          | 7,642,350                |
| 6         | <b>The Rocketeer</b> (Buena Vista)               | 7,579,539          | 1,886<br>4,019                  | 2          | 31,212,002               |
| 7         | <b>Dying Young</b> (20th Century Fox)            | 4,464,687          | 1,522<br>2,933                  | 2          | 24,548,393               |
| 8         | <b>Backdraft</b> (Universal)                     | 3,798,470          | 1,503<br>2,527                  | 6          | 64,545,270               |
| 9         | <b>Soapdish</b> (Paramount)                      | 3,110,346          | 1,080<br>2,880                  | 5          | 31,001,079               |
| 10        | <b>Jungle Fever</b> (Universal)                  | 2,796,810          | 720<br>3,884                    | 4          | 27,131,525               |
| 11        | <b>Thelma &amp; Louise</b> (MGM-Pathe)           | 2,774,967          | 907<br>3,060                    | 6          | 32,506,805               |
| 12        | <b>What About Bob?</b> (Buena Vista)             | 1,918,634          | 1,025<br>1,872                  | 7          | 55,694,661               |
| 13        | <b>The Babysitter's Dead</b> (Warner Bros.)      | 1,233,993          | 853<br>1,447                    | 4          | 19,923,107               |
| 14        | <b>Dances With Wolves</b> (Orion)                | 868,357            | 488<br>1,779                    | 34         | 178,461,194              |
| 15        | <b>Home Alone</b> (20th Century Fox)             | 662,446            | 466<br>1,422                    | 33         | 279,378,318              |
| 16        | <b>The Silence of the Lambs</b> (Orion)          | 655,029            | 460<br>1,424                    | 20         | 126,748,453              |
| 17        | <b>Out for Justice</b> (Warner Bros.)            | 516,635            | 401<br>1,288                    | 12         | 38,455,668               |
| 18        | <b>Straight out of Brooklyn</b> (Goldwyn)        | 438,347            | 75<br>5,845                     | 6          | 1,473,887                |
| 19        | <b>Mutant Ninja Turtles II</b> (New Line Cinema) | 418,474            | 491<br>852                      | 15         | 77,773,988               |
| 20        | <b>Only the Lonely</b> (Fox)                     | 376,272            | 365<br>1,031                    | 6          | 19,577,489               |
| 21        | <b>Sleeping With the Enemy</b> (Fox)             | 358,598            | 278<br>1,290                    | 21         | 99,731,653               |
| 22        | <b>New Jack City</b> (Warner Bros.)              | 325,494            | 183<br>1,779                    | 16         | 46,521,571               |
| 23        | <b>Oscar</b> (Buena Vista)                       | 257,386            | 257<br>1,001                    | 10         | 22,867,056               |
| 24        | <b>Everybody's Fine</b> (Miramax)                | 254,805            | 48<br>5,308                     | 5          | 644,282                  |
| 25        | <b>Drop Dead Fred</b> (New Line Cinema)          | 247,844            | 255<br>972                      | 6          | 12,462,436               |
| 26        | <b>Truth or Dare</b> (Miramax)                   | 229,302            | 111<br>2,066                    | 8          | 14,234,527               |
| 27        | <b>FX 2</b> (Orion)                              | 187,767            | 204<br>920                      | 8          | 20,497,302               |
| 28        | <b>Object of Beauty</b> (Avenue)                 | 129,042            | 78<br>1,654                     | 12         | 4,891,615                |
| 29        | <b>Impromptu</b> (Hemdale)                       | 125,475            | 77<br>1,629                     | 12         | 3,315,172                |
| 30        | <b>A Rage in Harlem</b> (Miramax)                | 121,790            | 79<br>1,542                     | 9          | 10,140,633               |
| 31        | <b>Wild Hearts Can't Be Broken</b> (Buena Vista) | 118,428            | 145<br>817                      | 6          | 6,881,594                |
| 32        | <b>La Femme Nikita</b> (Goldwyn)                 | 90,728             | 36<br>2,520                     | 17         | 4,625,127                |
| 33        | <b>Toy Soldiers</b> (Tri-Star)                   | 87,840             | 110<br>798                      | 10         | 14,836,813               |
| 34        | <b>Truly, Madly, Deeply</b> (Goldwyn)            | 81,151             | 30<br>2,705                     | 9          | 904,544                  |
| 35        | <b>An Angel at My Table</b> (Fine Line)          | 74,745             | 13<br>5,750                     | 7          | 299,376                  |
| 36        | <b>Hudson Hawk</b> (Tri-Star)                    | 72,130             | 110<br>656                      | 6          | 16,696,382               |
| 37        | <b>Europa, Europa</b> (Orion Classics)           | 71,113             | 3<br>23,704                     | 1          | 114,514                  |
| 38        | <b>Mister Johnson</b> (Avenue)                   | 64,576             | 41<br>1,119                     | 34         | 1,284,013                |
| 39        | <b>One Good Cop</b> (Buena Vista)                | 54,538             | 64<br>852                       | 11         | 22,867,056               |
| 40        | <b>Kickboxer 2</b> (Trimark)                     | 45,914             | 37<br>1,241                     | 3          | 1,156,890                |

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## LIMITED-PLAY TEST

(Continued from page 43)

seem to have charged," says the representative. "The fact is, this was the first mailing of a screener in such mass amounts that we have ever heard of" and that depth was made possible by the nature of the cassette.

The Showcase can be set for any number of plays, at which point it self-erases. It allows a store to charge for each play; the cassette has a window that shows the number of plays. The copies being field-tested in Northern California are

*'We're not enforcing  
the added fees when  
customers play it  
more than once'*

set for 25 plays (Billboard, June 15).

In the field test, two titles were shipped July 3, "Almost An Angel" and "Look Who's Talking Too."

According to Peggy Lake, co-owner of Country Home Video near Fresno, about 15 stores throughout the Central California region are involved. "We seem to have more participation than the other two chapters," she says, comparing her group with the local Video Software Dealers Assn. chapters in Sacramento and San Francisco.

"We're not enforcing the added fees when they play it more than once," says Mike Foxen, owner of Fox's Video in Fresno and president of the VSDA Central California chapter. "No matter how we explain it, the customers just do not want to take a chance they will get charged for extra plays," says Foxen.

"We're putting it up on the shelf [and treating it as any other movie] and in 30 days we'll see if they have paid for themselves," he says of the Showcase copies, which are half the price of regular videocassettes.

"We're going to end up eating the extra charges," says Lake, "but I still see [Showcase] as a way to have more copies and have more satisfied customers. I don't think any of us can tell much this early. The real test will come on 'Misery' July 17. It's a much bigger title."

For his part, Nicholson says the idea of the limited-play cassette "is an interim concept. It's the answer now. In five years, 10 years, all these other delivery systems you hear about will probably be on line."

*"It's not a  
hit until it's  
a hit in  
Billboard."*

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## GIFT VIDEO SETS ON MANY LABELS' LISTS

(Continued from page 43)

Tower Video did "quite well with boxed sets last Christmas season," says John Thrasher, VP of video purchasing. His biggest sellers, he says, were Paramount Home Video's \$99.95 "The Godfather Epic" (which Tower offered for \$79.95 in an ad), and FoxVideo's \$59.95 "Star Wars" set. Thrasher predicts that the new "Star Trek" collection will be a "sure thing."

"There certainly is a demand for boxed sets," comments Public Media VP of sales Jeff McGuire. "We've seen that with our 'Vintage' and 'The Divided Union' releases. There is that element of the audience that really likes the collectibility of the boxed set, espe-

cially when it contains a booklet or other supplementary material. It makes it a value for collectors."

He adds that quality is essential inside and out, to justify the higher price point of a gift set. Public Media "will never duplicate at anything other than the standard play mode," he notes. In addition, great care is taken with the look of the box itself because "the quality of the packaging should reflect the quality of the programming inside."

Public Media's five-tape, \$149.95 "Divided Union" and five-tape, \$139.95 "Story Of English" boxed sets are toward the higher end of the pricing spectrum as far as gift

packs go, but McGuire claims that these sets are "definitely" profitable as well as being "a nice statement about your line that helps set you apart."

Judging by all the boxed-set releases hitting the stores this year, many other video labels agree at least with McGuire's first point. As reported in the Feb. 9 Billboard, retailers enjoyed warm profits last winter with the "Godfather" and "Star Wars" sets, Warner Home Video's "James Dean 35th Anniversary Collection," RCA/Columbia Home Video's three-tape "Karate Kid" series and two-title "Ghostbusters" package, and PBS Home Video's "Civil War" set.

## UPCOMING VIDEOCASSETTE &amp; LASERDISC BOXED SETS

| LABEL<br>TITLE(S)  | DESCRIPTION   | NO. OF TAPES,<br>DISCS                   | STREET DATE | LIST PRICE  |
|--|---|--|-------------|---|
| <b>MGM/UA</b><br>"More Stars Than There Are In The Heavens"              | Several sets featuring Elizabeth Taylor, Humphrey Bogart, Fred Astaire, Greta Garbo, Bette Davis, Gene Kelly, and others.           | 3 tapes per package                      | Sept. 25    | \$49.98   |
| <b>MGM/UA</b><br>"MGM/UA's Cartoon Gift Set"                             | Includes "Tom And Jerry's The Night Before Christmas" and "Dr. Seuss' How The Grinch Stole Christmas."                              | 3 tapes                                  | Aug. 21     | \$29.98   |
| <b>MGM/UA</b><br>"The Thin Man Collection"                               | Includes all six "Thin Man" movies and their original trailers.   | 6 discs                                  | August      | \$124.98  |
| <b>MGM/UA</b><br>"Greta Garbo Gift Set"                                  | Includes "Camille," "Anna Karenina," and "Flesh And The Devil."   | 3 tapes                                  | October     | \$99.98   |
| <b>Republic</b><br>(several boxed sets)                                  | Feature the likes of John Wayne, Cary Grant, Gary Cooper, and James Cagney, as well as such TV fare as "Bonanza."                   |  | Oct. 3      | \$59.98 each  |
| <b>PBS</b> (distributed by Pacific Arts)<br>"I, Claudius"                | The critically acclaimed "Masterpiece Theatre" miniseries on the life of the Roman emperor Claudius.                                | 7 tapes                                  | July 3      | \$149.95  |
| <b>Pacific Arts</b><br>"The Bruce Brown Golden Years Of Surf Collection" | Brown is a hobbyist who, years ago, filmed surfers and produced the tapes for his own collection.                                   | 7 tapes                                  | July 3      | \$134.95  |
| <b>Pacific Arts</b><br>"Wings," "Carriers"                               | Include extensive footage from WW II and the Korean, Vietnam, and Persian Gulf wars.  | 6 tapes each                             | Sept. 25    | \$119.95 per package  |
| <b>Mystic Fire</b><br>"Ring Of Fire"                                     | 10-year odyssey through Indonesia, exploring culture and belief system.   | 4 tapes                                  | August      | \$89.95 package (down from \$99.95); \$24.95 separately (down from \$29.99) |
| <b>Mystic Fire</b><br>"Greek Fire"                                       | Five-part documentary series exploring the pervasive influence of ancient Greece on today's world.                                  | 5 tapes                                  | Sept. 1     | \$99.95   |
| <b>Mystic Fire</b><br>"American Composers"                               | Each tape discusses the life and work of one composer. The composers are John Cage, Philip Glass, Meredith Monk, and Robert Ashley. | 4 tapes                                  | Oct. 1      | \$79.95   |
| <b>White Star/Kultur</b><br>"The Best Of Ernie Kovacs"                   | Selections from the comic's classic TV series.  | 5 tapes                                  | July 23     | \$99.75; \$19.95 each   |
| <b>Paramount</b><br>"Star Trek Collector's Set"                          | Contains all five "Star Trek" movies.   | 5 tapes; 7 discs (original aspect ratio) | July 29     | \$74.75 cassette (special \$100 gift version); \$149.95 disc                |
| <b>MCA/Universal</b><br>"Back To The Future"                             | Includes a free "making-of" documentary tape, "The Secrets Of The Back To The Future Trilogy."                                      | 3 tapes                                  | Sept. 12    | \$59.95; \$19.95 each (documentary \$12.95)                                 |
| <b>MCA/Universal</b><br>"The Doors Collectors Set"                       | Includes "Live At The Hollywood Bowl" and "The Soft Parade."  | 3 tapes                                  | Sept. 12    | \$59.95; \$19.95 each   |
| <b>Turner</b><br>"Citizen Kane"  | Three sets, two of which include supplementary materials.   | 1-and 2-tape sets                        | Aug. 14     | From \$19.98 to \$99.98   |

Billboard.

FOR WEEK ENDING JULY 20, 1991

## Top Music Videos

| THIS WEEK | 2 WKS. AGO | WKS. ON CHART | Compiled from a national sample of retail store sales reports.            |                                | Type | Suggested List Price |
|-----------|------------|---------------|---|--------------------------------|------|----------------------|
|           |            |               | TITLE, Copyright Owner, Manufacturer, Catalog Number                      | Principal Performers           |      |                      |
|           |            |               | ★ ★ NO. 1 ★ ★   |                                |      |                      |
| 1         | 1          | 41            | THE THREE TENORS IN CONCERT ▲ <sup>2</sup> London 071 223-3               | Carreras - Domingo - Pavarotti | C    | 24.95                |
| 2         | 3          | 5             | WELCOME HOME HEROES Arista Records Inc. 6 West Home Video SW-5721         | Whitney Houston                | C    | 19.98                |
| 3         | 5          | 5             | PHOTOGRAFFITI PolyGram Music Video 75026 17140-3                          | Extreme                        | SF   | 14.95                |
| 4         | 2          | 13            | VOICES THAT CARE Giant/Warner Reprise Video 38245                         | Voices That Care               | SF   | 9.98                 |
| 5         | 4          | 33            | THE IMMACULATE COLLECTION ▲ <sup>4</sup> Warner Reprise Video 3-38195     | Madonna                        | LF   | 19.98                |
| 6         | 11         | 29            | OH SAY CAN YOU SCREAM ▲ A*Vision Entertainment 3-50179                    | Skid Row                       | C    | 19.98                |
| 7         | 7          | 5             | COMING OUT OF THE DARK SMV Enterprises 19V-49088                          | Gloria Estefan                 | D    | 19.98                |
| 8         | 6          | 9             | RUSTED PIECES Capitol Video 40013   | Megadeth                       | LF   | 19.98                |
| 9         | 8          | 5             | QUALITY YOU CAN TASTE SMV Enterprises 19V-49074                           | Warrant                        | LF   | 19.98                |
| 10        | 10         | 21            | THE FIRST VISION ▲ SMV Enterprises 19V-49072                              | Mariah Carey                   | LF   | 19.98                |
| 11        | 12         | 3             | HARD N' HEAVY: VOL. 13 A*Vision Entertainment 50225-3                     | Various Artists                | D    | 19.98                |
| 12        | 9          | 31            | PLAY THAT FUNKY MUSIC WHITE BOY ▲ <sup>4</sup> SBK Music Video K5VA-07339 | Vanilla Ice                    | SF   | 12.98                |
| 13        | 14         | 7             | CLUB MTV: PARTY TO GO Tommy Boy Music Video 1037                          | Various Artists                | LF   | 19.98                |
| 14        | 24         | 3             | NINJA RAP SBK Music Video 7355  | Vanilla Ice                    | SF   | 9.98                 |
| 15        | 21         | 5             | COUNTRY MUSIC VIDEO MAGAZINE: VOL. 3 VPI/Harmony BMG Video 5521           | Various Artists                | D    | 12.98                |
| 16        | 15         | 35            | HAMMER TIME ▲ <sup>5</sup> Capitol Video 40012                            | M.C. Hammer                    | LF   | 19.98                |
| 17        | 18         | 11            | AFTER THE RAIN Geffen Home Video DGCV39501                                | Nelson                         | SF   | 14.95                |
| 18        | 13         | 5             | GREATEST HITS HOME VIDEO Arista Records Inc. 6 West Home Video SW-5712    | Eurythmics                     | LF   | 19.98                |
| 19        | 22         | 7             | WICKED GAME Warner Reprise Video 3-38237                                  | Chris Isaak                    | LF   | 16.98                |
| 20        | 16         | 29            | JUSTIFY MY LOVE ▲ <sup>8</sup> Warner Reprise Video 38224                 | Madonna                        | SF   | 9.98                 |
| 21        | NEW ▶      |               | GREATEST VIDEO HITS A*Vision Entertainment 50181-3                        | Yes                            | LF   | 19.98                |
| 22        | 23         | 3             | LUCIFUGE: THE VIDEO Def American Home Video 38244                         | Danzig                         | SF   | 16.98                |
| 23        | RE-ENTRY   |               | PUT YOURSELF IN MY SHOES ● BMG Video 2373                                 | Clint Black                    | SF   | 9.98                 |
| 24        | 19         | 13            | RED HOT & BLUE Arista Records Inc. 6 West Home Video SW-5718              | Various Artists                | LF   | 19.98                |
| 25        | 20         | 15            | FIVE MAN VIDEO BAND Geffen Home Video 39507                               | Tesla                          | LF   | 19.95                |
| 26        | 17         | 27            | LOVE CAN BUILD A BRIDGE ▲ MPI Home Video MP6096                           | The Judds                      | LF   | 19.98                |
| 27        | 27         | 5             | THE DOORS ARE OPEN Warner Reprise Video 3-38230                           | The Doors                      | C    | 19.98                |
| 28        | RE-ENTRY   |               | MADONNA CIAO ITALIA: LIVE FROM ITALY ▲ Warner Reprise Video 38141-3       | Madonna                        | C    | 29.98                |
| 29        | 29         | 19            | THE STORY OF GENESIS PolyGram Music Video 440 082 769-3                   | Genesis                        | D    | 19.95                |
| 30        | NEW ▶      |               | CLIPPED A*Vision Entertainment 50234-3                                    | AC/DC                          | SF   | 16.98                |

● RIAA gold certification for sales of 25,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum certification for sales of 50,000 units or \$2 million in sales at suggested retail. SF short-form. LF long-form. C concert. D documentary. © 1991, Billboard/BPI Communications, Inc.



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## Lynch Party: Wild 'Heart,' 'Peaks' Pilot On Laser List

**LYNCH MOB:** Inquiring and morbid minds can now get acquainted via laserdisc with a generous assortment of the All-American oddballs and cornfed psychos from the heartland that populate director **David Lynch's** cinematic world. For starters, **Image** has just launched a widescreen edition of the director's "Wild At Heart" (\$49.95), starring Nicolas Cage, Laura Dern, Diane Ladd, Harry Dean Stanton, and Willem Dafoe. And in September, **Warner** will bow "Twin Peaks" (\$34.98), the two-hour pilot of Lynch and

Other films by Lynch that are available on laserdisc include **MCA's** "Dune" (\$39.98), **Paramount's** "The Elephant Man" (\$39.98), and **Warner's** "Blue Velvet" (widescreen, \$29.98).

**MCA** will release "King Ralph" (\$34.98) Aug. 16. John Goodman gives up his Las Vegas lounge act to assume the throne of England. Also due on that date from **MCA**: "The Nude Bomb" with Don Adams as Agent 86; "Psycho IV: The Beginning" with Anthony Perkins and Olivia Hussey; "Continental Divide," a high-altitude comedy with John Belushi and Blair Brown; and "Zoot Suit," directed by Luiz Valdez and featuring Edward James Olmos (\$34.98 each).

Coming in September from **MCA**: "Amazing Stories Book 3" (partial CAV, \$34.98), "The Doors: Soft Parade—A Retrospective" (\$29.98), and "The Hard Way" (widescreen or pan-scan, \$34.98) with Michael J. Fox and James Woods.

**ALIEN SAFARI:** The invisible extraterrestrial is on the hunt for humans again in **CBS/Fox's** "Predator 2" (widescreen, \$39.98), now out from **Image**.

In addition, **Image** has just released the 13-hour documentary boxed set "Hollywood" (seven discs, \$249.95), an exploration by film historians Kevin Brownlow and David Gill of American film between 1900 and 1927.

Other new releases include the 1922 Rudolph Valentino movie "Blood And Sand" (side 2 CAV, \$39.95), which includes a bonus featurette; "Chuck Berry Live At The Roxy" (\$29.95); Chuck Norris in "Delta Force 2" (\$39.95); and Fritz Lang's 1924 masterwork "Die Nibelungen: Siegfried/Kriemhild's Revenge" (\$49.95), which was released earlier this year in two parts by **Republic**.

**Image** is also now offering **Ingmar Bergman's** "From The Life Of

The Marionettes" (dubbed, \$49.95); Pedro Almodovar's 1983 film "Labyrinth Of Passion" (widescreen, \$49.95); the avant-garde genius of "Maya Deren: Experimental Films" (side 2 CAV, \$49.95); the engaging sleeper "Mr. Destiny" (\$39.99) with James Belushi and Michael Caine; Sam Peckinpah's thriller "The Osterman Weekend" (\$39.95); Joseph Strick's "Ulysses" (widescreen, side 3 CAV, \$49.95), an adaptation of the James Joyce novel; and the offbeat horror tale "Bride Of Re-Animator" (unrated, \$39.95).

### LASER SCANS

by Chris McGowan

### COMING

**SOON:** Due in July and August from **Image** are "King Kong/The Son Of Kong" (double feature, side

4 CAV, \$49.95), which pairs the 1933 RKO classic (freshly transferred from Turner's own 35mm archival print) and its sequel in a gatefold jacket; Woody Allen's "Alice" (\$39.95), with Mia Farrow, Alec Baldwin, and William Hurt; the Stanley Donen 1967 comedy "Bedazzled" (widescreen, \$59.98), with Dudley Moore, Peter Cook, and Raquel Welch; and the 1991 John Irvin telling of "Robin Hood" (widescreen, \$39.98).

**PIONEER SPECIAL EDITIONS,** the new line from **Pioneer LDCA**, has a number of notable releases for August: "Bye Bye Birdie" with Janet Leigh and Dick Van Dyke, "Obsession" with Cliff Robertson, "The Professionals" with Burt Lancaster and Lee Marvin, "Three For The Show" with Betty Grable and Jack Lemmon, and "The Way We Were" with Robert Redford and Barbra Streisand (each of which is widescreen and \$44.95).

Also due: "The Chase" with Marlon Brando, Robert Redford, Jane Fonda, and Robert Duvall; the H.G. Wells sci-fi tale "First Men In The Moon" (2 & 3 CAV); and Barbra Streisand in "Funny Lady" (each of which is widescreen and \$49.95).

**MORE AUGUST DISCS:** **MGM/UA** will launch John O'Hara's "Butterfield 8" (widescreen, \$34.98) with Elizabeth Taylor and Laurence Harvey; a special 10-sided collector's edition of "Gone With The Wind" (CAV, \$99.98); "Goodbye Mr. Chips" (\$34.98) with Robert Donat; a remastered "Kiss Me Kate" (\$34.98); "Poltergeist II: The Other Side" (widescreen, \$34.98); and "Thunderbolt And Lightfoot" (widescreen, \$34.98). And in September, watch for Stanley Kubrick's "Lolita" (\$39.98), an adaptation of the Vladimir Nabokov novel.

**MUSIC, MAESTRO:** In August, **Pioneer Artists** will bow "Il Trovatore: Opera Stories" and "Manon Lescaut: Opera Stories," which both feature narration by Charlton

(Continued on next page)

## MUSIC VIDEO REVIEW

Yes, "Greatest Video Hits," **Atco Video/A\*Vision Entertainment**, 75 minutes, \$19.98.

This collection starts circa 1977 with the first of the progressive rock icons' myriad reunions, the latest of which has assembled eight of the dozen or so musicians that have at one time or another played in the band.

It then proceeds chronologically into the early '80s, showing the varied, often gaudy stages in this group's 20-plus-year career. Most notorious among these was Yes' stint with Bugles Trevor Horn and

Geoff Downes in 1980, represented in this video by unedited and interminable versions of "Tempus Fugit" and "Into The Lens," both of which were mercifully cut short when they aired on "Don Kirshner's Rock Concert" back then.

Also uncut—though admittedly with more gratifying results—is the controversial clip for "Owner Of A Lonely Heart," complete with the hero's hallucinations of lizards, snakes, scorpions, and worms (in his eye sockets). The original version hasn't been available since weeks after its release in late 1983, when it was summarily replaced by a milder, shorter edition that's still shown on MTV.

The segments on this longform are introduced by any one of the current Yes members, offering fans rare insight into the writing and recording of the tunes. For instance, we learn that guitarist Trevor Rabin composed "Owner Of A Lonely Heart" during "a particularly long visit" to the toilet.

Whether or not even the most fervent Yes followers want to know about their idols' bathroom habits is questionable. What's certain is that the mixture of anecdotal footage and live and studio clips in Yes' "Greatest Video Hits" is somehow entertaining enough not just for diehards, but for casual observers as well.

PAUL VERNA

Billboard®

FOR WEEK ENDING JULY 20, 1991

## Top Videodisc Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

| THIS WEEK | LAST WEEK | WKS. ON CHART | TITLE                       | Copyright Owner, Manufacturer, Catalog Number                | Principal Performers                  | Year of Release | Rating | Suggested List Price |
|-----------|-----------|---------------|-----------------------------|--|---------------------------------------|-----------------|--------|----------------------|
|           |           |               | ★ ★ NO. 1 ★ ★               |  |                                       |                 |        |                      |
| 1         | 2         | 3             | KINDERGARTEN COP            | Universal City Studios<br>MCA/Universal Home Video 41051     | A. Schwarzenegger                     | 1990            | PG-13  | 34.98                |
| 2         | 1         | 15            | GHOST                       | Paramount Pictures<br>Pioneer LDCA, Inc. 32004               | Patrick Swayze<br>Demi Moore          | 1990            | PG-13  | 29.95                |
| 3         | NEW ▶     |               | GOODFELLAS                  | Warner Bros. Inc.<br>Warner Home Video 12039                 | Robert De Niro<br>Joe Pesci           | 1990            | R      | 29.98                |
| 4         | 7         | 3             | POSTCARDS FROM THE EDGE     | RCA/Columbia Pictures Home Video<br>Pioneer LDCA, Inc. 50556 | Meryl Streep<br>Shirley MacLaine      | 1990            | R      | 34.95                |
| 5         | 10        | 13            | PRESUMED INNOCENT           | Warner Bros. Inc.<br>Warner Home Video 12034                 | Harrison Ford                         | 1990            | R      | 29.98                |
| 6         | 22        | 3             | THREE MEN AND A LITTLE LADY | Touchstone Pictures<br>Image Entertainment 1139AS            | Tom Selleck<br>Steve Guttenberg       | 1990            | PG     | 39.99                |
| 7         | 3         | 5             | JACOB'S LADDER              | Live Home Video<br>Image Entertainment ID8239IV              | Tim Robbins<br>Elizabeth Pena         | 1990            | R      | 39.95                |
| 8         | 8         | 5             | THE KRAYS                   | Parkfield Pictures<br>Pioneer LDCA, Inc. 90976               | Gary Kemp<br>Martin Kemp              | 1990            | R      | 39.95                |
| 9         | 12        | 11            | MEMPHIS BELLE               | Warner Bros. Inc.<br>Warner Home Video 12040                 | Matthew Modine<br>Eric Stoltz         | 1990            | PG-13  | 24.98                |
| 10        | 9         | 13            | ARACHNOPHOBIA               | Amblin Entertainment<br>Image Entertainment 1080AS           | Jeff Daniels                          | 1990            | PG-13  | 39.99                |
| 11        | 4         | 7             | HAVANA                      | Universal City Studios<br>MCA/Universal Home Video 81049     | Robert Redford<br>Lena Olin           | 1990            | R      | 39.98                |
| 12        | 6         | 7             | AVALON                      | Tri-Star Pictures<br>Pioneer LDCA, Inc. SC055-6107           | Armin Mueller-Stahl<br>Joan Plowright | 1990            | PG     | 49.98                |
| 13        | NEW ▶     |               | CINEMA PARADISO             | HBO Video<br>Image Entertainment ID7387HB                    | Philippe Noiret<br>Jacques Perrin     | 1989            | PG     | 49.95                |
| 14        | 5         | 7             | BONFIRE OF THE VANITIES     | Warner Bros. Inc.<br>Warner Home Video 12048                 | Tom Hanks<br>Bruce Willis             | 1990            | R      | 29.98                |
| 15        | 11        | 35            | THE HUNT FOR RED OCTOBER    | Paramount Pictures<br>Pioneer LDCA, Inc. LV32030-2           | Sean Connery<br>Alec Baldwin          | 1990            | PG     | 29.95                |
| 16        | 14        | 27            | MADONNA: BLONDE AMBITION    | Pioneer Artists<br>Pioneer LDCA, Inc. PA-90-325              | Madonna                               | 1990            | NR     | 29.95                |
| 17        | 13        | 23            | PRETTY WOMAN                | Touchstone Pictures<br>Image Entertainment 1027AS            | Richard Gere<br>Julia Roberts         | 1990            | R      | 29.99                |
| 18        | 16        | 19            | DARKMAN                     | Universal City Studios<br>MCA/Universal Home Video 80978     | Liam Neeson                           | 1990            | R      | 34.98                |
| 19        | 25        | 3             | KING OF NEW YORK            | Seven Arts<br>Image Entertainment 68937                      | Christopher Walken                    | 1990            | R      | 39.95                |
| 20        | RE-ENTRY  |               | THE LAST PICTURE SHOW       | RCA/Columbia Pictures Home Video<br>Pioneer LDCA, Inc. 50426 | Timothy Bottoms<br>Jeff Bridges       | 1971            | R      | 39.95                |
| 21        | 18        | 17            | DIE HARD 2: DIE HARDER      | FoxVideo<br>Image Entertainment L1850-85                     | Bruce Willis<br>Bonnie Bedelia        | 1990            | R      | 49.98                |
| 22        | 15        | 11            | CHILD'S PLAY 2              | Universal City Studios<br>MCA/Universal Home Video 41024     | Alex Vincent<br>Jenny Agutter         | 1990            | R      | 34.98                |
| 23        | 17        | 7             | DUCKTALES THE MOVIE         | Walt Disney Home Video<br>Image Entertainment 1082           | Animated                              | 1990            | G      | 29.99                |
| 24        | 19        | 19            | FLATLINERS                  | RCA/Columbia Pictures Home Video<br>Pioneer LDCA, Inc. 50386 | Kiefer Sutherland<br>Julia Roberts    | 1990            | R      | 34.95                |
| 25        | 21        | 3             | AFTER DARK, MY SWEET        | Live Home Video<br>Image Entertainment 68943                 | Jason Patric<br>Rachel Ward           | 1990            | R      | 39.95                |

♦ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at suggested retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ♦ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at suggested retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1991, Billboard/BPI Communications, Inc.



## STORE MONITOR

(Continued from page 46)

in Dickson Video Systems in suburban Toronto, where **Edward Dickson** is the senior partner. Anderson claims \$7 million has gone into Vutrac.

**CROSS-PROMOTION:** It's required that **Blockbuster Video** managers at the chain's **UI Video** franchisee consistently generate cross-merchandising with area businesses. These range from simple near trade-offs to more elaborate efforts. One manager tells of a successful June promotion on "How To Plan A Perfect Wedding." The bridal shop supplied a gown and mannequin. The display was arresting, right in the main aisle area. Video store shoppers saw an advertise-

ment for the bridal shop. Over at the bridal stores, a sign plugged Blockbuster. This manager suggests that any number of specialized videos, particularly tied in to a seasonal theme, can be the center of a good cross-promotion.

**AT CLOSIN' TIME:** Out in Los Angeles, **Odyssey Video** stores will not lock the front door until five minutes after posted closing time. "As far as the customer is concerned, we are only open during our posted hours. We will not tell customers that we stay open the extra five minutes. This extra time should resolve complaints that we close before our posted closing time," explains a memo.

**READ AND REMEMBER:** The following reminders sound elementary to store personnel and yet, according to one management executive, there are no more important points in video retailing: "1) Visibly wear your name tag, with your name clearly on it; 2) Consistently take care of the customer first, no matter what else you are doing; 3) Do not allow bags into the store; 4) Be alert for shoplifting, don't rely on security systems; 5) Work quickly and never let a customer wait [whenever possible]; 6) Be polite and 'wear' a smile. Greet customers as they enter the store, thank them when they make a purchase or rent, and say goodbye to every customer; 7) Habitually check I.D. before renting; 8) Regularly check to see if the videotape is the same as the cover and is fully rewound; 9) When doing a cash transaction, always announce to the customer how much money they have handed you, and keep large bills out of your drawer until you are finished with the transaction. Verbally count back any change to the customer; 10) Always hand a receipt to the customer, even for candy."

## 'GODFATHER III'

(Continued from page 43)

put a hard number on it."

Paramount is making three different prepack offers available to retailers, offering every conceivable combination of the three "Godfather" movies.

In the first prepack, dealers who order a 10-pack of "Godfather III" will get a free "Godfather" "infinity" mirror that when plugged in lights up with artwork from the films that appears to recede into infinity in the mirror.

A second prepack offers a free copy of "The Godfather: The Complete Epic" with an order of a 10-pack of "Godfather III." "The Complete Epic," the chronologically recut compilation of parts I and II has been discontinued by Paramount and is now only available through this prepack offer.

The third prepack is pegged to a new gift set called the "Collector's Edition," which includes all three films, plus a 73-minute documentary called "The Godfather Families: A Look Inside."

The documentary was compiled by Coppola, originally for HBO, and it includes behind-the-scenes footage, rehearsal footage, interviews with the stars, and other material from the director's own archives.

The suggested list on the boxed gift set is \$175. Each order of 10 brings a free copy of "The Complete Epic."

The order cut-off for all prepacks is Sept. 17. The movie, duplicated on two cassettes, comes in special, gold-colored cassette shells. It grossed \$65 million at the U.S. box office.

## TIME-LIFE VIDEO

(Continued from page 45)

She estimates that 85% of what Time-Life markets will be "off the shelf" programming, but adds, "We hope to move our involvement [in such programming] upstream, getting involved at the idea stage so we can be much more involved in developing the marketing plan. Fundamentally we're a distributor, but we'll be creating about 15% of our programming ourselves."

Carpenter stresses that Time-Life's integration into the Time Warner empire gives the company unparalleled capabilities for exploiting documentary and special-interest programming, whether licensed or created in-house.

For example, the company tapped Time's magazine division to pull in a "major corporate underwriter" for the Old West series, according to Carpenter, although she declines to identify the sponsor.

Time-Life is also relying on Warner's television sales capabilities to sell the series overseas. It is also working on another project with Warner TV designed for the television syndication market, and a project called "Time-Life Fantastic Facts" is being produced in conjunction with Warner-owned Lorimar.

"Having Warner is a tremendous advantage," Carpenter says. "We can do every part of a deal, from selling TV rights overseas to direct marketing here."

Some independent producers note that Time-Life is capable of using that leverage to squeeze more favorable terms from producers. Says one independent, "They can do a lot, but they ask for a lot, too."

The most important key to Time-Life's clout as a marketer and distributor of special-interest programming, however, is its massive database of names culled from lists provided by the various Time magazines, Time-Life Books, and other sources.

## VIDEO PEOPLE

**Steven Beeks** is promoted to executive VP at Republic Pictures Corp. He was most recently senior VP. Beeks is also appointed president of the newly created Republic Pictures Home Entertainment Group, which will comprise the video label's sales, marketing, acquisitions, direct-mail, operations, and distribution functions.

At Paramount Home Video, **Hollace Brown** is promoted to senior VP, adver-



BECKS



BROWN



KANNE



PERPER

tising and sales promotion; **Jack Kanne** is promoted to senior VP, sales and distribution; and **Alan Perper** is promoted to senior VP, marketing. They were, respectively, VP, advertising and sales promotion; VP, sales; and VP, marketing.

At MCA/Universal Home Video, **Maria LaMagra** is appointed director of publicity, **Madeline Dinonno** is named director of marketing, and **Erik Marsters** joins as director of video services. LaMagra was VP of public relations for



LaMAGRA



CONROY

Vidmark Entertainment; Dinonno most recently held a post for Associated Marketing Group, a New York-based marketing consulting firm; and Marsters worked with Brian Burton Productions producing and developing TV and radio commercials, promotions, and corporate videos.

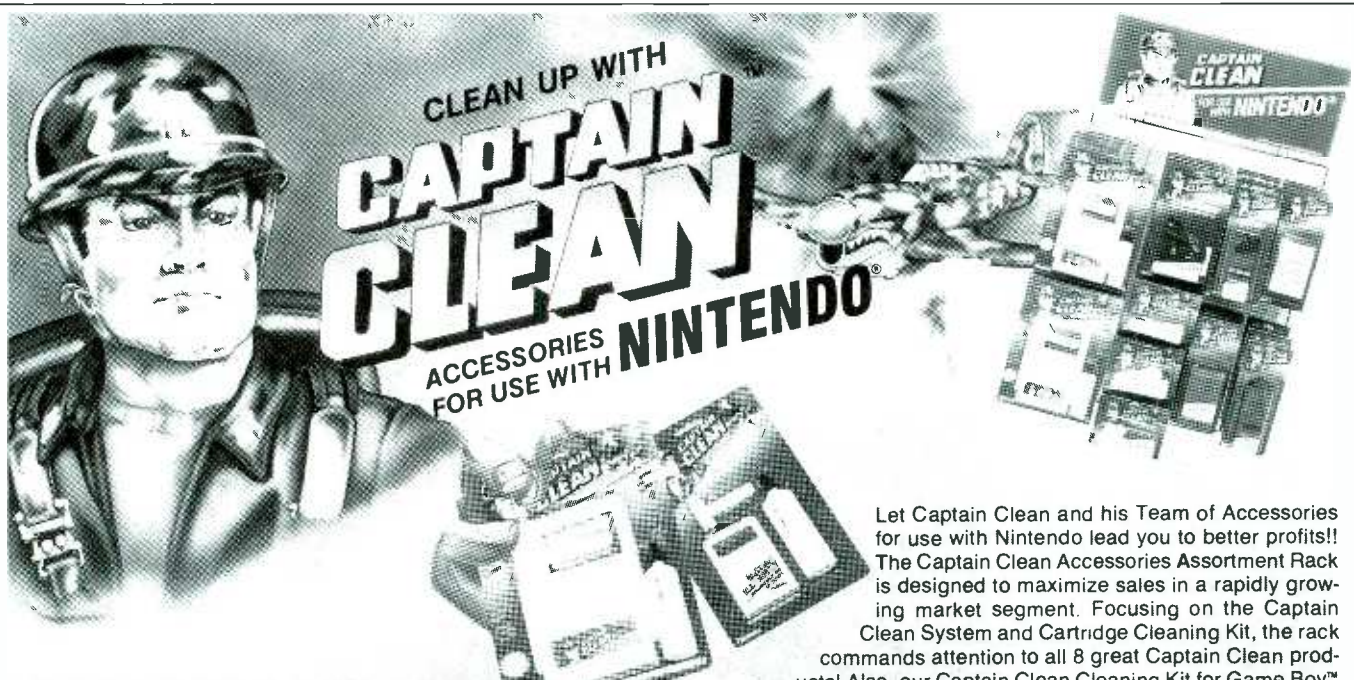
CBS/Fox Video names **Kevin C.**

**Conroy** director of sports and music marketing. He was most recently VP at ad firm Leonard Monahan Lubars & Partners.

**Steve Kaul** joins West Coast Video Enterprises as region manager based in Chicago. He is a 15-year veteran of Pizza Hut of America.

MGM/UA Home Video, Los Angeles, has rehired three former staffers. They are **Kim Wertz**, director of advertising; **Tim Spika**, manager of creative services; and **Nancy Hawtof**, manager of video services.

**Mauricio Buendia**, former VP in charge of all domestic Spanish and licensing of all rights for Latin America for Vestron Video, joins Full Moon Entertainment, Los Angeles, as VP of domestic Spanish markets.



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| THIS WEEK | LAST WEEK | 2 WKS AGO | WKS. ON CHART | ARTIST<br>LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT) | TITLE                             | PEAK POSITION |
|-----------|-----------|-----------|---------------|--|-----------------------------------|---------------|
|           |           |           |               | ★ ★ NO. 1 ★ ★  |                                   |               |
| 1         | 1         | 1         | 43            | GARTH BROOKS ▲ <sup>4</sup> CAPITOL 93866* (9.98)                                | NO FENCES                         | 1             |
| 2         | 2         | 2         | 8             | ALAN JACKSON ARISTA 8681* (9.98)   | DON'T ROCK THE JUKEBOX            | 2             |
| 3         | 4         | 4         | 114           | GARTH BROOKS ▲ <sup>2</sup> CAPITOL 90897* (9.98)                                | GARTH BROOKS                      | 2             |
| (4)       | 5         | 5         | 6             | TRAVIS TRITT WARNER BROS. 4-26589* (9.98)  | IT'S ALL ABOUT TO CHANGE          | 4             |
| 5         | 3         | 3         | 7             | RICKY VAN SHELTON COLUMBIA 46855*/SONY (9.98 EQ)                                 | BACKROADS                         | 3             |
| 6         | 6         | 8         | 43            | REBA MCENTIRE ▲ MCA 10016 (9.98)   | RUMOR HAS IT                      | 2             |
| 7         | 9         | 9         | 16            | DOLLY PARTON ● COLUMBIA 46882*/SONY (9.98)                                       | EAGLE WHEN SHE FLIES              | 1             |
| 8         | 8         | 7         | 15            | GEORGE STRAIT ● MCA 10204* (9.98)  | CHILL OF AN EARLY FALL            | 4             |
| 9         | 7         | 6         | 35            | CLINT BLACK ▲ RCA 52372 (9.98)   | PUT YOURSELF IN MY SHOES          | 1             |
| 10        | 10        | 10        | 13            | THE KENTUCKY HEADHUNTERS ● MERCURY 848 054* (9.98)                               | ELECTRIC BARNYARD                 | 3             |
| 11        | 11        | 13        | 42            | THE JUDDS ● CURB/RCA 52070*/RCA (9.98)   | LOVE CAN BUILD A BRIDGE           | 5             |
| 12        | 13        | 15        | 14            | BILLY DEAN SBK 94302*/CAPITOL (9.98)   | YOUNG MAN                         | 12            |
| (13)      | NEW ►     |           | 1             | TRISHA YEARWOOD MCA 10297* (9.98)  | TRISHA YEARWOOD                   | 13            |
| 14        | 14        | 11        | 11            | HANK WILLIAMS, JR. WARNER/CURB 26536*/WARNER BROS. (9.98)                        | PURE HANK                         | 8             |
| 15        | 12        | 12        | 70            | ALAN JACKSON ▲ ARISTA 8623 (8.98)  | HERE IN THE REAL WORLD            | 4             |
| 16        | 15        | 14        | 69            | TRAVIS TRITT ● WARNER BROS. 26094* (9.98)  | COUNTRY CLUB                      | 3             |
| 17        | 16        | 16        | 17            | VINCE GILL MCA 10140* (9.98)   | POCKET FULL OF GOLD               | 5             |
| 18        | 17        | 17        | 6             | DIAMOND RIO ARISTA 8673* (9.98)  | DIAMOND RIO                       | 16            |
| 19        | 18        | 18        | 49            | PIRATES OF THE MISSISSIPPI<br>CAPITOL 94389* (9.98)                              | PIRATES OF THE MISSISSIPPI        | 12            |
| 20        | 19        | 19        | 66            | DOUG STONE EPIC 45303*/SONY (8.98 EQ)  | DOUG STONE                        | 12            |
| 21        | 22        | 20        | 88            | THE KENTUCKY HEADHUNTERS ▲<br>MERCURY 838 744 (8.98 EQ)                          | PICKIN' ON NASHVILLE              | 2             |
| 22        | 20        | 22        | 114           | CLINT BLACK ▲ <sup>2</sup> RCA 9668 (9.98)                                       | KILLIN' TIME                      | 1             |
| 23        | 21        | 23        | 152           | THE JUDDS ▲ RCA/CURB 8318 /RCA (9.98)  | GREATEST HITS                     | 1             |
| (24)      | NEW ►     |           | 1             | TANYA TUCKER CAPITOL 95562* (9.98)   | WHAT DO I DO WITH ME              | 24            |
| 25        | 24        | 26        | 58            | ALABAMA ● RCA 52108* (9.98)  | PASS IT ON DOWN                   | 3             |
| (26)      | 26        | 27        | 12            | LORRIE MORGAN RCA 30210-4* (9.98)  | SOMETHING IN RED                  | 20            |
| (27)      | 28        | 32        | 10            | MCBRIDE & THE RIDE MCA 42343* (9.98)   | BURNIN' UP THE ROAD               | 27            |
| 28        | 23        | 21        | 80            | VINCE GILL ● MCA 42321 (8.98)  | WHEN I CALL YOUR NAME             | 2             |
| 29        | 25        | 24        | 35            | DWIGHT YOAKAM REPRISE 26344*/WARNER BROS. (9.98)                                 | IF THERE WAS A WAY                | 7             |
| 30        | 27        | 29        | 23            | AARON TIPPIN RCA 2374* (9.98)  | YOU'VE GOT TO STAND FOR SOMETHING | 24            |
| 31        | 31        | 30        | 47            | KEITH WHITLEY ● RCA 52277* (9.98)  | GREATEST HITS                     | 5             |
| 32        | 30        | 34        | 58            | SHENANDOAH COLUMBIA 45490/SONY (8.98 EQ)   | EXTRA MILE                        | 11            |
| 33        | 32        | 28        | 42            | RANDY TRAVIS ● WARNER BROS. 26310* (9.98)  | HEROES AND FRIENDS                | 1             |
| 34        | 34        | 31        | 15            | KATHY MATTEA MERCURY 846 975* (9.98)   | TIME PASSES BY                    | 9             |
| 35        | 29        | 25        | 77            | RICKY VAN SHELTON ▲ COLUMBIA 45250 /SONY (8.98 EQ)                               | RVS III                           | 1             |
| 36        | 33        | 33        | 39            | MARK CHESNUTT MCA 10032* (9.98)  | TOO COLD AT HOME                  | 12            |
| 37        | 39        | 37        | 34            | K.T. OSLIN ● RCA 52365* (9.98)   | LOVE IN A SMALLTOWN               | 5             |
| 38        | 37        | 45        | 77            | DAN SEALS CAPITOL 48308 (4.98)   | THE BEST                          | 7             |
| 39        | 35        | 35        | 22            | PAM TILLIS ARISTA 8642* (8.98)   | PUT YOURSELF IN MY PLACE          | 34            |

| THIS WEEK | LAST WEEK | 2 WKS AGO | WKS. ON CHART | ARTIST<br>LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT) | TITLE                         | PEAK POSITION |
|-----------|-----------|-----------|---------------|--|-------------------------------|---------------|
| 40        | 40        | 36        | 3             | HIGHWAY 101 WARNER BROS. 4-26588* (9.98)   | BING BANG BOOM                | 36            |
| 41        | 36        | 38        | 45            | KATHY MATTEA ● MERCURY 842 330* (8.98 EQ)  | A COLLECTION OF HITS          | 8             |
| (42)      | NEW ►     |           | 1             | WAYLON & WILLIE EPIC 47462*/SONY (9.98)  | CLEAN SHIRT                   | 42            |
| 43        | 38        | 40        | 47            | TANYA TUCKER CAPITOL 91821* (9.98)   | TENNESSEE WOMAN               | 18            |
| 44        | 43        | 52        | 9             | LEE GREENWOOD CAPITOL 95541* (9.98)  | A PERFECT 10                  | 43            |
| (45)      | 46        | 60        | 38            | MARY-CHAPIN CARPENTER<br>COLUMBIA 46077*/SONY (8.98 EQ)                          | SHOOTING STRAIGHT IN THE DARK | 22            |
| 46        | 42        | 44        | 38            | HANK WILLIAMS, JR.<br>WARNER/CURB 26453*/WARNER BROS. (9.98)                     | AMERICA (THE WAY I SEE IT)    | 11            |
| (47)      | 63        | 63        | 46            | LEE GREENWOOD MCA 42219 (8.98)   | GREATEST HITS VOLUME TWO      | 27            |
| 48        | 41        | 41        | 59            | GEORGE STRAIT ▲ MCA 6415 (9.98)  | LIVIN' IT UP                  | 1             |
| 49        | 44        | 39        | 23            | PAUL OVERSTREET RCA 2459* (9.98)   | HEROES                        | 17            |
| 50        | 48        | 50        | 48            | TEXAS TORNADOS REPRISE 26251*/WARNER BROS. (9.98)                                | TEXAS TORNADOS                | 25            |
| 51        | 53        | 46        | 93            | REBA MCENTIRE ● MCA 8034* (8.98)   | REBA LIVE                     | 2             |
| 52        | 52        | 49        | 16            | RONNIE MILSAP RCA 2375* (9.98)   | BACK TO THE GRINDSTONE        | 24            |
| 53        | 47        | 43        | 92            | RANDY TRAVIS ▲ WARNER BROS. 25988 (9.98)   | NO HOLDIN' BACK               | 1             |
| 54        | 49        | 48        | 109           | LORRIE MORGAN ● RCA 9594 (9.98)  | LEAVE THE LIGHT ON            | 6             |
| 55        | 45        | 42        | 10            | CHARLIE DANIELS EPIC 46835*/SONY (9.98)  | RENEGADE                      | 25            |
| 56        | 54        | 56        | 14            | THE FORESTER SISTERS WARNER BROS. 26500* (9.98)                                  | TALKIN' 'BOUT MEN             | 16            |
| 57        | 50        | 55        | 23            | RONNIE MCDOWELL CURB 77414* (9.98)   | UNCHAINED MELODY              | 32            |
| 58        | 55        | 57        | 59            | PATTY LOVELESS MCA 6401 (9.98)   | ON DOWN THE LINE              | 12            |
| 59        | 51        | 47        | 39            | JOE DIFFIE EPIC 46047*/SONY (8.98 EQ)  | A THOUSAND WINDING ROADS      | 23            |
| 60        | 56        | 61        | 23            | MARTY STUART MCA 10106* (9.98)   | TEMPTED                       | 20            |
| 61        | 57        | 59        | 3             | VERN GOSDIN COLUMBIA 47051*/SONY (9.98)  | OUT OF MY HEART               | 57            |
| 62        | 60        | 51        | 12            | THE OAK RIDGE BOYS RCA 3023-4* (9.98)  | UNSTOPPABLE                   | 41            |
| 63        | 58        | 54        | 47            | SHELBY LYNNE EPIC 46066*/SONY (8.98 EQ)  | TOUGH ALL OVER                | 31            |
| 64        | 59        | 62        | 68            | RESTLESS HEART ● RCA 9961 (9.98)   | FAST MOVIN' TRAIN             | 6             |
| (65)      | RE-ENTRY  |           | 4             | MARTIN DELRAY<br>ATLANTIC 82176* (9.98)  | GET RHYTHM                    | 65            |
| (66)      | 69        | —         | 8             | DEAN DILLON ATLANTIC 82183* (9.98)   | OUT OF YOUR EVER LOVIN' MIND  | 62            |
| 67        | 65        | 69        | 42            | SAWYER BROWN CURB/CAPITOL 94259*/CAPITOL (9.98)                                  | GREATEST HITS                 | 26            |
| 68        | 62        | 58        | 45            | MICHAEL MARTIN MURPHEY WARNER BROS. 26308* (9.98)                                | COWBOY SONGS                  | 25            |
| 69        | 61        | 53        | 22            | MIKE REID COLUMBIA 46141*/SONY (9.98 EQ)   | TURNING FOR HOME              | 22            |
| 70        | 66        | 68        | 119           | K.T. OSLIN ▲ RCA 8369 (9.98)   | THIS WOMAN                    | 2             |
| 71        | 64        | 66        | 103           | SHENANDOAH ● COLUMBIA 44468*/SONY (8.98 EQ)                                      | THE ROAD NOT TAKEN            | 6             |
| (72)      | RE-ENTRY  |           | 22            | SAWYER BROWN<br>CURB/CAPITOL 94260*/CAPITOL (9.98)                               | BUICK                         | 26            |
| 73        | 71        | 73        | 4             | ALISON KRAUSS ROUNDER 0275 (9.98)  | I'VE GOT THAT OLD FEELING     | 70            |
| 74        | 70        | 64        | 38            | CHET ATKINS & MARK KNOPFLER COLUMBIA 45307*/SONY (8.98 EQ)                       | NECK & NECK                   | 27            |
| 75        | 72        | 67        | 45            | CARLENE CARTER REPRISE 26139*/WARNER BROS. (9.98)                                | I FELL IN LOVE                | 19            |

○ 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 | ARTIST<br>LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT) | TITLE                                | WKS. ON CHART |
|-----------|-----------|--|--------------------------------------|---------------|
| 1         | 1         | PATSY CLINE ▲ <sup>2</sup> MCA 12 (8.98)   | GREATEST HITS                        | 9             |
| 2         | 2         | GEORGE STRAIT ▲ MCA 42035* (8.98)  | GREATEST HITS, VOL. 2                | 9             |
| 3         | 3         | THE CHARLIE DANIELS BAND ▲ EPIC 38795*/SONY (6.98 EQ)                            | A DECADE OF HITS                     | 9             |
| 4         | 4         | RANDY TRAVIS ▲ <sup>4</sup> WARNER BROS. 25568 (8.98)                            | ALWAYS & FOREVER                     | 9             |
| 5         | 5         | GEORGE STRAIT ▲ MCA 5567 (8.98)  | GEORGE STRAIT'S GREATEST HITS        | 9             |
| 6         | 10        | ANNE MURRAY ▲ <sup>3</sup> CAPITOL 46058* (7.98)                                 | GREATEST HITS                        | 9             |
| 7         | 6         | THE JUDDS RCA 2278-4* (3.98)   | COLLECTOR'S SERIES                   | 8             |
| 8         | 8         | THE JUDDS ▲ RCA/CURB 5916-1/RCA (8.98)   | HEARTLAND                            | 9             |
| 9         | 7         | ALABAMA ▲ <sup>3</sup> RCA AHL1-4939 (8.98)                                      | ROLL ON                              | 9             |
| 10        | 9         | VINCE GILL RCA 9814-4R* (4.98)   | BEST OF VINCE GILL                   | 9             |
| 11        | 11        | GEORGE STRAIT ● MCA 42114 (8.98)   | IF YOU AIN'T LOVIN' YOU AIN'T LIVIN' | 9             |
| 12        | 15        | KENNY ROGERS ▲ LIBERTY 5112/CAPITOL (9.98)                                       | TWENTY GREATEST HITS                 | 9             |
| 13        | 16        | ALABAMA ▲ <sup>3</sup> RCA 7170 (8.98)   | GREATEST HITS                        | 9             |

| THIS WEEK | LAST WEEK | ARTIST<br>LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT) | TITLE                        | WKS. ON CHART |
|-----------|-----------|--|------------------------------|---------------|
| 14        | 13        | REBA MCENTIRE ▲ MCA 2789 (8.98)  | GREATEST HITS                | 9             |
| 15        | 14        | GEORGE STRAIT ▲ MCA 5913 (8.98)  | OCEAN FRONT PROPERTY         | 8             |
| 16        | 21        | WAYLON JENNINGS ▲ <sup>3</sup> RCA AHL1-3378 (8.98)                              | GREATEST HITS                | 6             |
| 17        | 17        | ALABAMA ▲ <sup>4</sup> RCA AHL1-4229 (8.98)                                      | MOUNTAIN MUSIC               | 7             |
| 18        | 18        | PATTY LOVELESS ● MCA 42223 (8.98)  | HONKY TONK ANGEL             | 8             |
| 19        | 19        | VARIOUS ARTISTS PRIORITY 8659* (4.98)  | TEN GALLON COUNTRY, VOL. 3   | 4             |
| 20        | 20        | DOLLY PARTON ▲ RCA 4422 (6.98)   | GREATEST HITS                | 7             |
| 21        | 23        | THE JUDDS ▲ RCA/CURB AHL1-5319/RCA (8.98)  | WHY NOT ME                   | 8             |
| 22        | 12        | REBA MCENTIRE ● MCA 6294 (9.98)  | SWEET SIXTEEN                | 7             |
| 23        | 24        | HANK WILLIAMS, JR. ▲ <sup>2</sup> WARNER/CURB 60193/WARNER BROS. (9.98)          | GREATEST HITS                | 6             |
| 24        | —         | THE JUDDS RCA/CURB MHL1-8515/RCA (8.98)  | THE JUDDS - WYNNONNA & NAOMI | 5             |
| 25        | 22        | GEORGE STRAIT ● MCA 42266 (9.98)   | BEYOND THE BLUE NEON         | 6             |

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



# Country

## Pub Is Small Business In N'ville Again Indie Firms Sprouting Up With New Support

BY DEBBIE HOLLEY

NASHVILLE—It hasn't been too long since nearly all of Nashville's independently run publishing houses were swallowed by monster conglomerates. Now Nashville's publishing community seems to be swinging back toward the smaller, more independently styled way of operating a publishing business. This time, however, these familylike businesses are being financially supported by sources other than the founders' personal assets, and in several cases are being built on foreign money.

NEM Entertainment Corp. opened its Nashville operation in June 1990. Los Angeles-based Ira Jaffe, president of NEM, says he was lured to Nashville with relative ease. Jaffe, who formerly headed Chappell Music and Screen Gems, led both companies to garner "publisher of the year" honors. "This [background], in combination with Nashville being truly one of the last places where writers and publishers can function in a creative manner to create great records, helped lure me to Nashville," notes Jaffe.

Opening NEM/Nashville was part of Jaffe's original proposal that secured Japanese funding and helped

him establish the L.A. operation in January 1990. While it is part of NEM worldwide, the Nashville office stands on its own and is free to make its own decisions and signings. "However," notes Jaffe, "just as I am under certain restrictions, financially, up to a certain point, they are free to make their own decisions, after which their deals, like mine, must be submitted to the board of directors."

Currently Chuck Bedwell, former creative manager at BMG Music Publishing, and Melinda Thomas run the Nashville office. Jaffe says he intends to hire a senior creative manager sometime during the next two months.

Royalties and costs of operation will be distributed and handled through the L.A. operation.

Without going into detail, Jaffe says, the Nashville operation will be involved in a joint venture of publishing and production in the near future.

At the outset, NEM purchased Dileo Music Group, which comprised the Wishbone, the Power Force/Modern Music, and Larry Butler Music catalogs. Next, Jaffe purchased the Magic Castle catalog and says he hopes to acquire more. So far, Dave Gibson, Billy Ray Bonny, and Steve

Dorff have been signed, but, cautions Jaffe, "We don't pigeon-hole our Nashville writers into only writing for the Nashville market."

Bob Beckham, president of HoriPro and former head of SBK/Nashville (formerly Combine), says he is patterning his new company after the Combine operation. He calls it "a family-oriented type thing."

Beckham, who spent more than 20 years at Combine, said the birth of HoriPro/Nashville was "kind of strange." His friend, Tats Nakashima, Combine's sub-publisher in Japan for many years, and another buddy approached Beckham in Nashville. They were representing some people in Japan who were toying with the idea of opening a publishing company in Nashville and wanted Beckham to help them with a proposal.

At the time, Beckham was already  
(Continued on page 56)



**Wagoneer.** Hank Williams Jr., left, and Bubba Skynard (WSIX Nashville air personality Carl P. Mayfield's alter ego) finalize negotiations involved in exchanging vehicles at Nashville's Bar-B-Cutie restaurant, while fans look on. Williams attempted to sell his Range Rover through the classified ads, but instead traded for Skynard's "Nomad" wagon.

## NEW ON THE CHARTS

Curb act JJ White—sisters Janice and Jayne—enter Billboard's Hot Country Singles & Tracks chart at No. 70 with a bullet this week with "Crush," the second single from their "Janice And Jayne" album.

Produced by James Stroud (Clint Black, Charlie Daniels), the duo has been singing, writing songs, and performing professionally for nearly 15 years. They are the same girls who pretended to be the Monkees when they were younger, often arguing with their two other sisters over who got to "be" Davey. They toured with family members during the '70s, singing gospel music, and later formed Satin Steel, a contemporary country-rock band. Gospel music perhaps stands as their most heavily-weighted influence, al-

though Loggins & Messina, Carole King, the Carpenters, and of course the Monkees are included on their list.

Janice and Jayne say that their involvement in the Northern California Songwriter's Assn. initiated interest in their songwriting skills and subsequently led to a management deal.

Curb Records signed the two women in 1990. Their first "big" break came when Dick Whitehouse saw them perform at Nashville's Bluebird Cafe. It was on a Tuesday, and by Friday he was saying, "Ladies, let's make a record!"

The two sisters agree that it's important to maintain a positive attitude and to represent women as strong. "What I mean," says Jayne,

"is, it's OK to have your heart broken as long as you don't do it over and over again. We love what all of these songs [on the album] say."

JJ White is booked by Nashville-based Entertainment Artists. They are managed by Tom Skeeter.

DEBBIE HOLLEY



**JJ WHITE:** From left, Janice and Jayne White.

## In-'Clined': MCA Packs Patsy Collection To Release Rare Cuts, Plus 1960-63 Decca Sets

Edward Morris is on vacation. This column was written by Debbie Holley.

**CLINE TIME:** MCA Records is planning to release a Patsy Cline boxed set in October, according to Susan Levy, the label's director of publicity and artist development. It's called "The Patsy Cline Collection" and is coming out in conjunction with the Country Music Foundation as part of the "Country Music Hall of Fame" series. The collection features more than 100 cuts, and more than 200 minutes of music. It includes Cline's entire catalog of Decca recordings from 1960-63, and the "best" of her 4-Star recordings. "It is chock-full of rarities—both music and visually-oriented," says Levy. Additionally, the package will include a booklet of extensive historical liner notes and photos. "There are rare cuts as well as rare photos incorporated into the packaging," Levy adds. The set is expected to hit the streets Oct. 15.



**SPOTLIGHT ON NASHVILLE:** CBS-TV's "48 Hours" episode on Nashville will be rebroadcast Wednesday, July 31. The program features MCA artist Marty Brown, RCA's Lorrie Morgan, a segment dubbed "A Day In The Life Of A Songplugger," and a segment on the Bluebird Cafe. David Schneider was executive producer on the episode.

**PAR FOR THE COURSE:** Opryland U.S.A. Inc., Country America Magazine, and MCI Communications, along with numerous country music celebrities, have joined forces to create the Opryland Invitational Golf Tournament to benefit the Minnie Pearl Cancer Foundation. The tournament will take place Sept. 23-24 at the Opryland Hotel's Springhouse Golf Club.

Two teams of players, quite appropriately named "Gold" and "Platinum," will be led through the 18-hole course by Ralph Emery, host of The Nashville Network's "Nashville Now" program, and Vince "Pocket Full Of Gold" Gill, both of whom serve as tournament

co-chairmen. Organizers plan to have a celebrity in every foursome, "giving golfers from across the nation a chance to play with some of Nashville's stars," Emery said.

Registration is \$800 and includes hotel accommodations for two nights, banquets, and green fees. Individuals interested in playing or companies interested in sponsoring a player should contact 615-871-5764.

**LEAPS AND BOUNDS:** Atlantic Records is going in-house with its publicity. Jules Wortman, former manager of media relations at Sony Records, will be heading the department. Aristo Publicity, Atlantic's current publicity source, will maintain its involvement with a couple of the label's acts, as well as some special projects. The label now boasts an unconfirmed 19 artists on

its roster, but according to Scene's source, the label isn't ready to announce all of the additional signings yet. We can, however, expect product on some of these acts before the end of this year. Others will come with product next spring.

**NSAI:** The Nashville Songwriters Assn. International will present a Songwriters In-The-Round showcase July 19 at 328 Performance Hall. Showtime is 7:30 p.m. Though open to the public, the showcase is part of the organization's 11th annual Summer Seminar, July 19-20. Sonny Curtis, Jim Rushing, Paul Craft, and Beth Nielsen Chapman are expected to perform.

**NARAS:** The Nashville chapter of the Recording Academy recently held its elections for officers and national trustees. They are as follows: Jack Weston, president; Charlie Monk, first VP; Jerry Crutchfield, VP; Tim DuBois, VP; Katie Gillon, VP; Amy Grant, VP; Bill Johnson, VP; Mort Nasatir, VP; Eddie Reeves, VP; Harold Shedd, VP; Paul Corbin, secretary; Tom Collins, treasurer; and national trustees Don Butler, Terry Choate, Gillon, Jimmy Gilmer, Bill Ivey, and Roger So  
(Continued on page 56)



Billboard

HOT COUNTRY

SINGLES & TRACKS

FOR WEEK ENDING JULY 20, 1991

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

| THIS WEEK | LAST WEEK | 2 WKS AGO | WKS. ON CHART | TITLE<br>PRODUCER (SONGWRITER)  | ARTIST<br>LABEL & NUMBER/DISTRIBUTING LABEL                |
|-----------|-----------|-----------|---------------|---|--|
|           |           |           |               | ★ ★ No. 1 ★ ★<br>3 weeks at No. 1   |  |
| 1         | 1         | 1         | 10            | DON'T ROCK THE JUKEBOX<br>S.HENDRICKS,K.STEGALL (A.JACKSON,R.MURRAH,K.STEGALL)        | ◆ ALAN JACKSON<br>(C) (CD) (V) ARISTA 8681                 |
| 2         | 3         | 4         | 12            | I AM A SIMPLE MAN<br>S.BUCKINGHAM (W.ALDRIDGE)  | ◆ RICKY VAN SHELTON<br>(V) COLUMBIA 38-73780               |
| 3         | 5         | 5         | 12            | SOMEWHERE IN MY BROKEN HEART<br>C.HOWARD,T.SHAPIRO (B.DEAN,R.LEIGH)                   | ◆ BILLY DEAN<br>(C) (CD) SBK/CAPITOL 4-94302/CAPITOL       |
| 4         | 9         | 15        | 10            | SHE'S IN LOVE WITH THE BOY<br>G.FUNDIS (J.IMS)  | ◆ TRISHA YEARWOOD<br>(V) MCA 54076                         |
| 5         | 8         | 9         | 8             | HERE'S A QUARTER (CALL SOMEONE WHO CARES)<br>G.BROWN (T. TRITT)                       | ◆ TRAVIS TRITT<br>(V) WARNER BROS. 4816                    |
| 6         | 4         | 3         | 12            | POINT OF LIGHT<br>K.LEHNING (D.SCHLITZ,T.SCHUYLER)                                    | ◆ RANDY TRAVIS<br>(C) (V) WARNER BROS. 19283               |
| 7         | 12        | 12        | 7             | HERE WE ARE<br>J.LEO,L.M.LEE,ALABAMA (B.N.CHAPMAN,V.GILL)                             | ALABAMA<br>(V) RCA 2828-7                                  |
| 8         | 2         | 2         | 10            | THE THUNDER ROLLS<br>A.REYNOLDS (P.ALGER,G.BROOKS)                                    | ◆ GARTH BROOKS<br>(V) CAPITOL 44727                        |
| 9         | 10        | 11        | 12            | THE MOON OVER GEORGIA<br>R.HALL,R.BYRNE (M.NARMORE)                                   | SHENANDOAH<br>(V) COLUMBIA 38-73777                        |
| 10        | 11        | 18        | 10            | LORD HAVE MERCY ON A COUNTRY BOY<br>D.WILLIAMS,G.FUNDIS (B.MCDILL)                    | DON WILLIAMS<br>(V) RCA 2820-7                             |
| 11        | 13        | 17        | 6             | YOU KNOW ME BETTER THAN THAT<br>J.BOWEN,G.STRAIT (T.HASELDEN,A.L.GRAHAM)              | GEORGE STRAIT<br>(V) MCA 7-54127                           |
| 12        | 14        | 16        | 14            | TILL I FOUND YOU<br>R.BENNETT,T.BROWN (P.KENNERLEY,H.DEVITO)                          | MARTY STUART<br>(V) MCA 7-54065                            |
| 13        | 15        | 22        | 9             | FALLIN' OUT OF LOVE<br>T.BROWN,R.MCENTIRE (J.IMS)                                     | REBA MCENTIRE<br>(V) MCA 54108                             |
| 14        | 6         | 6         | 16            | ONE OF THOSE THINGS<br>P.WORLEY,E.SHEA (P.TILLIS,P.OVERSTREET)                        | PAM TILLIS<br>(V) ARISTA 2203                              |
| 15        | 16        | 21        | 14            | SHE'S A NATURAL<br>S.HENDRICKS (R.CROSBY,R.BOWLES)                                    | ◆ ROB CROSBY<br>(V) ARISTA 2180                            |
| 16        | 7         | 7         | 17            | WE BOTH WALK<br>R.LANDIS (T.SHAPIRO,C.WATERS)   | ◆ LORRIE MORGAN<br>(C) (V) RCA 2748-7                      |
| 17        | 21        | 24        | 6             | LIZA JANE<br>T.BROWN (V.GILL,R.NIELSEN)   | ◆ VINCE GILL<br>(V) MCA 7-54123                            |
| 18        | 27        | 37        | 5             | DOWN TO MY LAST TEARDROP<br>J.CRUTCHFIELD (P.DAVIS)                                   | ◆ TANYA TUCKER<br>CAPITOL PRO-79711                        |
| 19        | 23        | 30        | 11            | HOPELESSLY YOURS<br>J.CRUTCHFIELD (C.PUTMAN,K.WHITLEY,D.COOK)                         | ◆ LEE GREENWOOD & SUZY BOGGUSS<br>CAPITOL PRO-79690        |
| 20        | 28        | 33        | 11            | SMALL TOWN SATURDAY NIGHT<br>A.REYNOLDS,J.ROONEY (P.ALGER,H.DEVITO)                   | ◆ HAL KETCHUM<br>(C) (V) CURB 4KM-76865                    |
| 21        | 19        | 14        | 19            | IN A DIFFERENT LIGHT<br>D.JOHNSON (B.MCDILL,B.JONES,D.LEE)                            | DOUG STONE<br>(V) EPIC 34-73741                            |
| 22        | 24        | 28        | 11            | BLUE MEMORIES<br>T.BROWN (P.KENNERLEY,K.BROOKS)                                       | PATTY LOVELESS<br>(V) MCA 7-54075                          |
| 23        | 20        | 13        | 18            | MEET IN THE MIDDLE<br>M.POWELL,T.DUBOIS (C.HARTFORD,J.FOSTER,D.PFRIMMER)              | ◆ DIAMOND RIO<br>(CD) (V) ARISTA 2182                      |
| 24        | 18        | 10        | 16            | IF THE DEVIL DANCED (IN EMPTY POCKETS)<br>B.MONTGOMERY,J.SLATE (K.SPOONER,K.WILLIAMS) | ◆ JOE DIFFIE<br>(C) (V) EPIC 34-73747                      |
| 25        | 30        | 36        | 7             | SILVER AND GOLD<br>S.BUCKINGHAM,G.SMITH (C.PERKINS,G.PERKINS,S.PERKINS)               | ◆ DOLLY PARTON<br>(V) COLUMBIA 38-73826                    |
| 26        | 31        | 39        | 8             | SHADOW OF A DOUBT<br>R.LANDIS (R.BYRNE,T.WOPAT)                                       | ◆ EARL THOMAS CONLEY<br>(V) RCA 2826-7                     |
| 27        | 17        | 8         | 15            | ONE HUNDRED AND TWO<br>B.MAHER (P.KENNERLEY,D.POTTER,W.JUDD)                          | THE JUDDS<br>(V) CURB/RCA 2782-7/RCA                       |
| 28        | 26        | 26        | 12            | IF IT WILL IT WILL<br>B.BECKETT,H.WILLIAMS,JR.,J.E.NORMAN (H.WILLIAMS,JR.)            | ◆ HANK WILLIAMS, JR.<br>(V) WARNER/CURB 19352/WARNER BROS. |
| 29        | 33        | 41        | 5             | EVEN NOW<br>R.SHARP,T.DUBOIS (R.SHARP,M.BEESON)                                       | ◆ EXILE<br>(V) ARISTA 2228                                 |
| 30        | 22        | 20        | 19            | CAN I COUNT ON YOU<br>T.BROWN,S.FISHELL (T.MCBRIDE,B.CARTER,R.ELLSWORTH)              | ◆ MCBRIDE & THE RIDE<br>(V) MCA 54022                      |
| 31        | 39        | 42        | 7             | DOWN AT THE TWIST AND SHOUT<br>M.C.CARPENTER,J.JENNINGS (M.C.CARPENTER)               | ◆ MARY-CHAPIN CARPENTER<br>(V) COLUMBIA 38-73B38           |
| 32        | 29        | 25        | 18            | IF I KNOW ME<br>J.BOWEN,G.STRAIT (D.DILLON,P.BELFORD)                                 | ◆ GEORGE STRAIT<br>(V) MCA 7-54052                         |
| 33        | 38        | 44        | 11            | PICTURE ME<br>R.HAFFKINE (B.R.SHAW,M.WILLIAMS)  | ◆ DAVIS DANIEL<br>(C) (V) MERCURY 878 972-4                |
| 34        | 43        | 47        | 5             | BRAND NEW MAN<br>S.HENDRICKS,D.COOK (D.COOK,R.DUNN,K.BROOKS)                          | ◆ BROOKS & DUNN<br>(V) ARISTA 2232                         |
| 35        | 25        | 19        | 13            | ONE MORE PAYMENT<br>J.STROUD (C.BLACK,H.NICHOLAS,S.RUSSELL)                           | CLINT BLACK<br>(V) RCA 2819-7                              |
| 36        | 36        | 29        | 19            | HEROES<br>B.BANNISTER,P.OVERSTREET (P.OVERSTREET,C.CLONINGER)                         | ◆ PAUL OVERSTREET<br>(V) RCA 2780-7                        |
| 37        | 34        | 27        | 18            | LUCKY MOON<br>R.LANDIS (M.WRIGHT,D.JOHNSON)   | THE OAK RIDGE BOYS<br>(V) RCA 2779-7                       |
| 38        | 46        | 59        | 3             | WHOLE LOTTA HOLES<br>A.REYNOLDS (J.VEZNER,D.HENRY)                                    | KATHY MATTEA<br>(V) MERCURY 868 394-7                      |
| 39        | 37        | 32        | 17            | BLAME IT ON TEXAS<br>M.WRIGHT (R.ROGERS,M.WRIGHT)                                     | MARK CHESNUTT<br>(CD) (V) MCA 7-54053                      |

| THIS WEEK                      | LAST WEEK | 2 WKS AGO | WKS. ON CHART | TITLE<br>PRODUCER (SONGWRITER)  | ARTIST<br>LABEL & NUMBER/DISTRIBUTING LABEL                          |
|--------------------------------|-----------|-----------|---------------|---|--|
| 40                             | 40        | 35        | 20            | ARE YOU LOVIN' ME LIKE I'M LOVIN' YOU<br>R.MILSAP,R.GALBRAITH (J.CUNNINGHAM,S.STONE)        | RONNIE MILSAP<br>(V) RCA 2509  |
| 41                             | 52        | —         | 2             | SINCE I DON'T HAVE YOU<br>R.GALBRAITH,R.LANDIS,R.MILSAP (J.ROCK,J.BEAUMONT,THE SKYLINERS)   | RONNIE MILSAP<br>RCA 2848-2  |
| 42                             | 35        | 23        | 15            | BING BANG BOOM<br>P.WORLEY,E.SEAY (H.PRESTWOOD)   | ◆ HIGHWAY 101<br>(C) (V) WARNER BROS. 4-19346                        |
| 43                             | 47        | 50        | 9             | TO BE WITH YOU<br>S.BUCKINGHAM,M.MORGAN (G.PETERS)  | LARRY BOONE<br>(CD) (V) COLUMBIA 38-73813                            |
| 44                             | 54        | 58        | 3             | LEAP OF FAITH<br>B.BECKETT,T.BROWN (L.CARTWRIGHT)   | ◆ LIONEL CARTWRIGHT<br>(V) MCA 7-54078                               |
| 45                             | 49        | 51        | 7             | ALL I CAN BE (IS A SWEET MEMORY)<br>J.FULLER,J.HOBBS (H.HOWARD)                             | ◆ COLLIN RAYE<br>(V) EPIC 34-73831                                   |
| 46                             | 51        | 53        | 5             | FRIDAY NIGHT'S WOMAN<br>B.MEVIS,D.DILLON (D.DILLON,B.MEVIS,B.CANNON)                        | DEAN DILLON<br>(V) ATLANTIC 7-49243                                  |
| 47                             | 44        | 43        | 19            | FEED JAKE<br>J.STROUD,R.ALVES (D.MAYO)  | ◆ PIRATES OF THE MISSISSIPPI<br>CAPITOL PRO-79529                    |
| 48                             | 50        | 48        | 20            | TIME PASSES BY<br>A.REYNOLDS (J.VEZNER,S.LONGACRE)  | ◆ KATHY MATTEA<br>(C) (V) MERCURY 878 934                            |
| ★ ★ ★ POWER PICK/AIRPLAY ★ ★ ★ |           |           |               |   |  |
| 49                             | 66        | —         | 2             | YOUR LOVE IS A MIRACLE<br>M.WRIGHT (B.KENNER,M.WRIGHT)                                      | ◆ MARK CHESNUTT<br>(CD) (V) MCA 54136                                |
| 50                             | 48        | 46        | 16            | (IF IT WEREN'T FOR COUNTRY MUSIC) I'D GO CRAZY<br>R.PENNINGTON (A.SYMS)                     | ◆ CLINTON GREGORY<br>(C) (V) SOR 427                                 |
| 51                             | 53        | 52        | 6             | IF I CAN FIND A CLEAN SHIRT<br>B.MONTGOMERY (T.SEALS,W.JENNINGS)                            | ◆ WAYLON & WILLIE<br>(V) EPIC 34-73832                               |
| 52                             | 45        | 34        | 17            | TILL YOU WERE GONE<br>S.BUCKINGHAM (M.REID,R.M.BOURKE)                                      | MIKE REID<br>(V) COLUMBIA 38-73736                                   |
| ★ ★ ★ HOT SHOT DEBUT ★ ★ ★     |           |           |               |   |  |
| 53                             | NEW ►     | —         | 1             | MIRROR MIRROR<br>M.POWELL,T.DUBOIS (B.DIPIERO,J.JARRARD,M.SANDERS)                          | DIAMOND RIO<br>(V) ARISTA 2262                                       |
| 54                             | 59        | 61        | 4             | CALLOUSED HANDS<br>T.BROWN,D.JOHNSON (P.ALGER,G.LEVINE)                                     | MARK COLLIE<br>(V) MCA 7-54079                                       |
| 55                             | 55        | 55        | 9             | I MUST HAVE BEEN CRAZY<br>W.WALDMAN,J.LEO (M.BERG,R.SAMOSEY)                                | MATRACA BERG<br>(V) RCA 2827-7                                       |
| 56                             | 57        | 57        | 5             | WITH BODY AND SOUL<br>THE KENTUCKY HEADHUNTERS (V.STAUFFER)                                 | THE KENTUCKY HEADHUNTERS<br>(V) MERCURY 868 418-7                    |
| 57                             | 60        | 68        | 4             | TOO MANY HONKY TONKS (ON MY WAY HOME)<br>R.HALL (C.PARTICK,B.SHAW,T.BARNES)                 | TOM WOPAT<br>(C) (V) EPIC 34-73862                                   |
| 58                             | 64        | 75        | 3             | NOTHIN' BUT YOU<br>J.STROUD (S.EARLE)   | ◆ ROBIN LEE<br>(V) ATLANTIC 7-87680                                  |
| 59                             | 56        | 56        | 3             | IF WE CAN'T DO IT RIGHT<br>R.ROGERS,W.PETERSON (R.ROGERS,M.WRIGHT)                          | ◆ EDDIE LONDON<br>(C) (V) RCA 2821-7                                 |
| 60                             | NEW ►     | —         | 1             | BALL AND CHAIN<br>B.BANNISTER,P.OVERSTREET (P.OVERSTREET,D.SCHLITZ)                         | PAUL OVERSTREET<br>(V) RCA 62012-7                                   |
| 61                             | NEW ►     | —         | 1             | I THOUGHT IT WAS YOU<br>D.JOHNSON (T.MENSY,G.HARRISON)                                      | DOUG STONE<br>(V) EPIC 34-73895                                      |
| 62                             | 61        | 66        | 4             | TOO MUCH CANDY FOR A DIME<br>B.BECKETT (E.RAVEN,D.POWELSON)                                 | EDDY RAVEN<br>CAPITOL PRO-7979                                       |
| 63                             | 63        | 54        | 16            | I WONDER HOW FAR IT IS OVER YOU<br>E.GORDY,JR. (A.TIPPIN,B.BROOK)                           | ◆ AARON TIPPIN<br>(V) RCA 2747-7                                     |
| 64                             | NEW ►     | —         | 1             | THE WALK<br>R.SCRUGGS,M.MILLER (M.MILLER)   | ◆ SAWYER BROWN<br>CURB/CAPITOL 79750/CAPITOL                         |
| 65                             | 71        | —         | 2             | MAYBE I MEAN YES<br>H.DUNN,C.WATERS (H.DUNN,C.WATERS,T.SHAPIRO)                             | ◆ HOLLY DUNN<br>WARNER BROS. 7-19266                                 |
| 66                             | 73        | —         | 2             | AS SIMPLE AS THAT<br>S.BUCKINGHAM (M.REID,A.SHAMBLIN)                                       | MIKE REID<br>(V) COLUMBIA 38-73888                                   |
| 67                             | 65        | 64        | 3             | WORKING FOR THE JAPANESE<br>R.STEVENS (R.DELACY)  | RAY STEVENS<br>CURB/CAPITOL PRO-79802/CAPITOL                        |
| 68                             | NEW ►     | —         | 1             | LILLIE'S WHITE LIES<br>B.MEVIS,N.LARKIN (W.NEWTON,B.R.REYNOLDS)                             | ◆ MARTIN DELRAY<br>(V) ATLANTIC 7-87680                              |
| 69                             | 62        | 62        | 4             | TOO MUCH FUN<br>R.BYRNE,A.SCHULMAN (R.BYRNE,A.SCHULMAN)                                     | THE FORESTER SISTERS<br>(V) WARNER BROS. 7-19219                     |
| 70                             | NEW ►     | —         | 1             | THE CRUSH<br>J.STROUD (J.HIATT)   | ◆ JJ WHITE<br>(C) (V) CURB 4-76852                                   |
| 71                             | 74        | 72        | 3             | THIS COWBOY'S HAT<br>J.BOWEN,J.CRUTCHFIELD (J.BROOKS)                                       | CHRIS LEDOUX<br>CAPITOL PRO-79782                                    |
| 72                             | 72        | —         | 2             | ONE SHOT AT A TIME<br>R.PENNINGTON (C.RYLE)   | ◆ CLINTON GREGORY<br>(C) (CD) (V) STEP ONE 430                       |
| 73                             | 67        | 60        | 17            | RESTLESS<br>M.O'CONNOR,J.E.NORMAN (C.PERKINS)   | ◆ MARK O'CONNOR & THE NEW NASHVILLE CATS<br>(V) WARNER BROS. 7-19354 |
| 74                             | 70        | 74        | 18            | DON'T KNOW SHE'S PERFECT<br>D.BELLAMY,H.BELLAMY,R.TAYLOR (D.BELLAMY,H.BELLAMY,J.L.WILLIAMS) | ◆ THE BELLAMY BROTHERS<br>(C) (V) ATLANTIC 7-87748                   |
| 75                             | 68        | 63        | 18            | WHATEVER IT TAKES<br>B.BECKETT (W.ROBINSON,R.BYRNE)   | ◆ J.P. PENNINGTON<br>(CD) (V) MCA 7-54047                            |

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

### HOT COUNTRY RECURRENTS

|    |    |    |    |  |   |
|----|----|----|----|--|---|
| 1  | —  | —  | 1  | DOWN HOME<br>J.LEO,L.M.LEE,ALABAMA (R.BOWLES,J.LEO)                              | ALABAMA<br>RCA                                    |
| 2  | —  | —  | 1  | YOU'RE THE ONE<br>P.ANDERSON (D.YOAKAM)  | ◆ DWIGHT YOAKAM<br>REPRISE                        |
| 3  | 1  | 1  | 3  | DRIFT OFF TO DREAM<br>G.BROWN (T. TRITT, HARRIS)                                 | ◆ TRAVIS TRITT<br>WARNER BROS.                    |
| 4  | 2  | 2  | 15 | WALK ON FAITH<br>S.BUCKINGHAM (M.REID,A.SHAMBLIN)                                | ◆ MIKE REID<br>COLUMBIA                           |
| 5  | 3  | 3  | 9  | ONLY HERE FOR A LITTLE WHILE<br>C.HOWARD,T.SHAPIRO (W.HOLYFIELD,R.LEIGH)         | ◆ BILLY DEAN<br>SBK/CAPITOL                       |
| 6  | —  | —  | 15 | GOD BLESS THE U.S.A.<br>J.CRUTCHFIELD (L.GREENWOOD)                              | LEE GREENWOOD<br>MCA                              |
| 7  | —  | —  | 1  | ROCKIN' YEARS<br>S.BUCKINGHAM,G.SMITH (F.PARTON)                                 | ◆ DOLLY PARTON WITH RICKY VAN SHELTON<br>COLUMBIA |
| 8  | 5  | 6  | 29 | FRIENDS IN LOW PLACES<br>A.REYNOLDS (D.BLACKWELL,B.LEE)                          | GARTH BROOKS<br>CAPITOL                           |
| 9  | 4  | 4  | 4  | TWO OF A KIND, WORKIN' ON A FULL HOUSE<br>A.REYNOLDS (B.BOYD,W.HAYNES,D.ROBBINS) | GARTH BROOKS<br>CAPITOL                           |
| 10 | 9  | 7  | 15 | BROTHER JUKEBOX<br>M.WRIGHT (P.CRAFT)  | ◆ MARK CHESNUTT<br>MCA                            |
| 11 | 7  | 5  | 7  | I'D LOVE YOU ALL OVER AGAIN<br>K.STEGALL,S.HENDRICKS (A.JACKSON)                 | ALAN JACKSON<br>ARISTA                            |
| 12 | 10 | 11 | 9  | I COULDN'T SEE YOU LEAVIN'<br>J.BOWEN,C.TWITTY,D.HENRY (R.SCAIFE,R.M.BOURKE)     | CONWAY TWITTY<br>MCA                              |
| 13 | 6  | 9  | 5  | LOVING BLIND<br>J.STROUD (C.BLACK)   | ◆ CLINT BLACK<br>RCA                              |

|    |    |    |    |  |                                |
|----|----|----|----|--|--------------------------------|
| 14 | 17 | 13 | 45 | FOREVER AND EVER, AMEN<br>K.LEHNING (P.OVERSTREET,D.SCHLITZ)             | ◆ RANDY TRAVIS<br>WARNER BROS. |
| 15 | 8  | —  | 2  | OH WHAT IT DID TO ME<br>J.CRUTCHFIELD (J.CRUTCHFIELD)                    | TANYA TUCKER<br>CAPITOL        |
| 16 | 11 | 8  | 15 | DADDY'S COME AROUND<br>B.BANNISTER (P.OVERSTREET,D.SCHLITZ)              | PAUL OVERSTREET<br>RCA         |
| 17 | 14 | 19 | 28 | HOME<br>B.MONTGOMERY,J.SLATE (A.SPOONER,F.LEHNER)                        | JOE DIFFIE<br>EPIC             |
| 18 | 12 | 10 | 5  | HEROES AND FRIENDS<br>K.LEHNING (R.TRAVIS,D.SCHLITZ)                     | ◆ RANDY TRAVIS<br>WARNER BROS. |
| 19 | 23 | 18 | 18 | YOU'VE GOT TO STAND FOR SOMETHING<br>E.GORDY,JR. (A.TIPPIN,B.BROCK)      | ◆ AARON TIPPIN<br>RCA          |
| 20 | 22 | 14 | 22 | CHASIN' THAT NEON RAINBOW<br>K.STEGALL,S.HENDRICKS (A.JACKSON,J.MCBRIDE) | ◆ ALAN JACKSON<br>ARISTA       |
| 21 | 15 | 12 | 14 | DON'T TELL ME WHAT TO DO<br>P.WORLEY,E.SEAY (H.HOWARD,M.BARNES)          | ◆ PAM TILLIS<br>ARISTA         |
| 22 | 20 | —  | 22 | KILLIN' TIME<br>J.STROUD,M.WRIGHT (C.BLACK,H.NICHOLAS)                   | ◆ CLINT BLACK<br>RCA           |
| 23 | 24 | 20 | 27 | BETTER MAN<br>M.WRIGHT,J.STROUD (C.BLACK,H.NICHOLAS)                     | ◆ CLINT BLACK<br>RCA           |
| 24 | 21 | 25 | 39 | THE DANCE<br>A.REYNOLDS (T.ARATA)  | ◆ GARTH BROOKS<br>CAPITOL      |
| 25 | 18 | 15 | 18 | UNANSWERED PRAYERS<br>A.REYNOLDS (ALGER,BASTAIN,BROOKS)                  | GARTH BROOKS<br>CAPITOL        |

◆ 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 CORNER



by Lynn Shults

**RECURRENT INFO:** One of the beautiful things about using BDS monitoring and SoundScan point-of-sale data for Billboard's charts is the ability to identify buying and listening trends. Consider the case of **Lee Greenwood's** "God Bless The U.S.A." The song was used heavily during the Memorial Day holiday and the week of the Fourth of July. As a result, the track jumps from No. 33 to No. 6 on the recurrent airplay chart. It follows that Greenwood's "Greatest Hits Volume Two" shoots from No. 63 to No. 47 on the album sales chart.

**NO. 1:** **Alan Jackson's** "Don't Rock The Jukebox" becomes the second song to hold down the No. 1 position for three consecutive weeks this year. Previously, **Alabama** accomplished this feat with "Down Home." Alabama also holds the record for the most consecutive No. 1 songs with a string of 21, beginning with "Tennessee River" in 1980 and ending with "You've Got The Touch" in 1987. The string ended with "Tar Top."

**INSIDE THE TOP 10:** **Trisha Yearwood's** "She's In Love With The Boy" is the most active track this week and is racing toward the top as she leaps from No. 9 to No. 4. "Here We Are" by **Alabama** powers from No. 12 to No. 7. Even though passed by Yearwood, **Travis Tritt** is still going strong as "Here's A Quarter (Call Someone Who Cares)" moves from No. 8 to No. 5.

**ROUNDING OUT THE TOP 20:** **Tanya Tucker** appears to have her most potent song since "Strong Enough To Bend" as "Down To My Last Teardrop" (27-18) is the second most active track for the week. **Hal Ketchum** is gaining momentum as "Small Town Saturday Night" jumps from No. 28 to No. 20. Settling in for the stretch drive home is **George Strait's** "You Know Me Better Than That" (13-11).

**ELSEWHERE IN THE TOP 50:** **Kathy Mattea's** "Whole Lotta Holes" (46-38) is the front-runner of this pack. Following closely are "Since I Don't Have You" (52-41) by **Ronnie Milsap**, "Shadow Of A Doubt" (31-26) by **Earl Thomas Conley**, and **Lionel Cartwright's** "Leap Of Faith" (54-44). Continuing to gain ground are "Brand New Man" (43-34) by newcomers **Brooks & Dunn** and "Down At The Twist And Shout" (39-31) by **Mary-Chapin Carpenter**. Credit **Arista's** Allen Butler and Tim DuBois for suggesting to Kix Brooks and Ronnie Dunn that by becoming a duo something big might happen for them.

**DEBUTING THIS WEEK:** **Diamond Rio's** second single, "Mirror Mirror" (53), leads the way, followed by "Ball And Chain" (60) by **Paul Overstreet**, "I Thought It Was You" (61) by **Doug Stone**, "The Walk" (64) by **Sawyer Brown**, **Martin Delray's** "Lillie's White Lies" (68), and "The Crush" (70) by **JJ White**.

**THE ALBUMS CHART:** **Trisha Yearwood** is exploding everywhere as her self-titled album debuts at No. 13 on the Top Country Albums chart and No. 112 on the Top Pop Albums chart. Yearwood is on tour with **Garth Brooks** through mid-December. **Tanya Tucker's** "What Do I Do With Me" enters at No. 24 on the Top Country Albums chart and No. 169 on the pop albums list. Debating at No. 42 is "Clean Shirt" by **Waylon Jennings & Willie Nelson**. Albums showing notable sales are **Travis Tritt's** "It's All About To Change" (5-4); **Lorrie Morgan's** "Something In Red" (26-26); and **McBride & the Ride's** "Burnin' Up The Road" (28-27).

# COUNTRY

## PUBLISHING IS BECOMING SMALL BUSINESS IN NASHVILLE AGAIN

(Continued from page 54)

negotiating to head a record company. "I got all this [publishing] information together as a favor," explains Beckham. "Got it to them, and about a month later I got a call from Tats saying that if I wanted it I could have it. We eventually got together."

HoriPro's Nashville offices opened in November last year. An in-house operation, it embraces publishing, production, and management.

"All monies will be collected here and paid here," says Beckham. Ron Chancey runs the publishing company. Ronnie Gant and Norm DeVasure are the professional staff. Gant is the professional manager. Carol Phillips, who has worked with Beckham for nearly 26 years, is his personal secretary. Carol Lindsey is in charge of royalty accounting and Jenell Parker is in charge of royalty distributions and bookkeeping.

Beckham has signed nine writers and, as of this week, HoriPro acquires the Merritt Music catalog for an undisclosed dollar figure. "We also have the Evergreen catalog, which was the country division of the Dick James catalog," notes Beckham. "We're perking right along."

Signed writers include Frank Myers, Pam Belford, Woody Mullis, Mike Geiger, Gene Dobbins, Michael Huffman, Debbie Hupp, R.L. Kass, and Doug Gill, some of whom were writers with SBK.

The Japanese company, HoriPro Entertainment, based in Tokyo, is, says Beckham, "a multifaceted entertainment corporation. They are involved in every phase of the music business in Japan."

So far, the company has secured cuts by George Strait ("If I Know Me"), Lorrie Morgan ("Autumn's Not That Cold"), Steve Wariner ("Gone Out Of My Mind"), Doug Stone ("Come In Out Of The Pain"), and a catalog cut on T. Graham Brown ("You Can't Take It With You").

HoriPro's ASCAP company is Sixteen Stars Music, and the BMI company is Dixie Stars Music.

Continuing its steady expansion efforts, the German-owned BMG Music Publishing division in Nashville has acquired the Southwing Music catalog. Songs such as "Ocean Front Property," "Miami, My Amy," "It Ain't Cool To Be Crazy About You,"

and "Homecoming '63" are all part of the Southwing collection, much of which was penned by Royce Porter and co-writers Dean Dillon, Hank Cochran, Bud Reneau, Dobie Gray, and Hal Bynum.

Additionally, BMG bought songwriter/artist Gene Pistilli's catalog and signed a publishing agreement with him. Pistilli, founding member of the Manhattan Transfer, penned Randy Travis' hit "Too Gone, Too Long." His "How The West Was Swung," recorded by Roy Rogers with the Kentucky Headhunters, is scheduled for release on RCA.

BMG Music in Nashville consists of BMG Songs Inc. (ASCAP) and Careers-BMG Music (BMI).

Jim and David Malloy recently opened offices under the BMG Music Publishing umbrella (Billboard, Feb. 23). James Stroud has also opened a small publishing company, but was not available for comment at press time.

## NASHVILLE SCENE

(Continued from page 54)

vine. In accepting the position, Weston noted his eagerness to work with the board of governors and staff on such projects as Grammy In The Schools, student music awards, and the Tennessee Coalition for Music Education.

**HOT LINE:** **Capricorn Records**, which reopened its Nashville doors recently, has installed a toll-free "listen line," in which callers can get information and an advance sneak preview of the music from the label's debut release by rock band **Widespread Panic**. The line began operating July 1, and provides tour dates, band information updates, and a chance to hear "Walkin' For Your Love," the advance track from the group's self-titled album (scheduled for release July 23). The "listen line" number is 800-955-INFO.

**DPI Records** has hired an in-house promotion person. **Johnny Mitchell**, once with **16th Avenue Records**, is now head of promotion at DPI.



**Golden Angel.** Patty Loveless is presented with her first gold album for "Honky Tonk Angel" at a reception hosted by MCA Records in Nashville. The album yielded five singles. Pictured, from left, are Tony Brown, executive VP and head of A&R; Loveless; and Bruce Hinton, president, MCA/Nashville.

## COUNTRY SINGLES A-Z

### PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

| TITLE (Publisher - Licensing Org.)   | Sheet Music Dist.   |
|--|---|
| 45 ALL I CAN BE (IS A SWEET MEMORY) (Sony Tree, BMI) HL  | 29 EVEN NOW (With Any Luck, BMI/Sleepy Time, ASCAP)   |
| 40 ARE YOU LOVIN' ME LIKE I'M LOVIN' YOU (WB, ASCAP/Sunstorm, ASCAP/Warner-Tamerlane, BMI/Foon Tunes, BMI) WBM               | 13 FALLIN' OUT OF LOVE (Paul Craft, BMI) CPP  |
| 66 AS SIMPLE AS THAT (Almo, ASCAP/Brio Blues, ASCAP/Hayes Street, ASCAP)   | 47 FEED JAKE (Tom Collins, BMI) CPP   |
| 60 BALL AND CHAIN (Scarlet Moon, BMI/Don Schlitz, ASCAP/Almo, ASCAP)   | 46 FRIDAY NIGHT'S WOMAN (Jessie Jo, BMI/Music Corp. Of America, BMI/MCA, ASCAP/Haven Harbor, ASCAP/Buddy Cannon, ASCAP/Pri, ASCAP) HL |
| 42 BING BANG BOOM (Careers, BMI/Hugh Prestwood, BMI) HL  | 5 HERE'S A QUARTER (CALL SOMEONE WHO CARES) (Sony Tree, BMI/Post Oak, BMI) HL   |
| 39 BLAME IT ON TEXAS (Maypop, BMI/EMI Blackwood, BMI/Wrightchild, BMI) WBM   | 7 HERE WE ARE (Warner Chappell, ASCAP/Macy Place, ASCAP/Benefit, BMI)   |
| 22 BLUE MEMORIES (Living, BMI/Littlemarch, BMI) CPP  | 36 HEROES (Scarlet Moon, BMI/Juniper Landing, ASCAP) CLM  |
| 34 BRAND NEW MAN (Sony Tree, BMI/Sony Cross Keys, ASCAP) HL  | 19 HOPELESSLY YOURS (Sony Tree, BMI/Sony Cross Keys, ASCAP) HL  |
| 54 CALLOUSED HANDS (Bait And Beer, ASCAP/Forerunner, ASCAP/Colegms-EMI, ASCAP)   | 2 I AM A SIMPLE MAN (Rick Hall, ASCAP)  |
| 30 CAN I COUNT ON YOU (Violet Crown, BMI/Blame, BMI)   | 51 IF I CAN FIND A CLEAN SHIRT (WB, ASCAP/Two Sons, ASCAP/Waylon Jennings, BMI)   |
| 70 THE CRUSH (Lillybilly, BMI/Bug, BMI)  | 32 IF I KNOW ME (Music Corp. Of America, BMI/Jessie Jo, BMI/Dixie Stars, ASCAP/Brass & Chance, ASCAP) HL                              |
| 1 DON'T ROCK THE JUKEBOX (Mattie Ruth, ASCAP/Seventh Son, ASCAP/Tom Collins, BMI/Murrah, BMI) CPP/WBM                        | 50 (IF IT WEREN'T FOR COUNTRY MUSIC) I'D GO CRAZY (Millstone, ASCAP)  |
| 31 DOWN AT THE TWIST AND SHOUT (EMI April, ASCAP/Getarealjob, ASCAP) HL  | 28 IF IT WILL IT WILL (Bocephus, BMI) CPP   |
| 18 DOWN TO MY LAST TEARDROP (Paul & Jonathan, BMI)   | 24 IF THE DEVIL DANCED (IN EMPTY POCKETS) (Texas Wedge, ASCAP/Sony Cross Keys, ASCAP) HL  |
|  | 59 IF WE CAN'T DO IT RIGHT (Maypop, BMI/Blackwood, BMI/Wrightchild, BMI)  |
| 55 I MUST HAVE BEEN CRAZY (Warner-Tamerlane, BMI/Patrick Joseph, BMI/WB, ASCAP/Samosonian, ASCAP)                            |   |
| 21 IN A DIFFERENT LIGHT (Polygram, ASCAP/Ranger Bob, ASCAP/Sony Cross Keys, ASCAP/Songs Of PolyGram, BMI) HL                 |   |
| 61 I THOUGHT IT WAS YOU (Sony Cross Keys, ASCAP/Miss Dot, ASCAP/Warner-Tamerlane, BMI/Patrick Joseph, BMI)                   |   |
| 63 I WONDER HOW FAR IT IS OVER YOU (Acuff-Rose, BMI) CPP   |   |
| 44 LEAP OF FAITH (Warner-Tamerlane, BMI/Long Run, BMI)   |   |
| 68 LILLIE'S WHITE LIES (Mighty Nice, BMI/Add-in, BMI/Sir Claxton, BMI)   |   |
| 17 LIZA JANE (Benefit, BMI/Englishtowne, BMI)  |   |
| 10 LORD HAVE MERCY ON A COUNTRY BOY (Polygram, ASCAP/Ranger Bob, ASCAP) HL   |   |
| 37 LUCKY MOON (EMI Blackwood, BMI/Wrightchild, BMI/Polygram, ASCAP/Kicklighter, ASCAP) HL/WBM                                |   |
| 65 MAYBE I MEAN YES (Careers-BMG, BMI/South Heart, BMI/Edge O' Woods, ASCAP/Kinetic Diamond, ASCAP/Moline Valley, ASCAP)     |   |
| 23 MEET IN THE MIDDLE (Sony Tree, BMI/Willesden, BMI/Zomba, ASCAP) HL  |   |
| 53 MIRROR MIRROR (Little Big Town, BMI/American Made, BMI/Alabama Band, ASCAP/MCA, ASCAP)                                    |   |
| 9 THE MOON OVER GEORGIA (Fame, BMI)  |   |
| 58 NOTHIN' BUT YOU (Gold Line, ASCAP/WB, ASCAP)  |   |
| 27 ONE HUNDRED AND TWO (Irving, BMI/Littlemarch, BMI/Sheep In Tow, BMI/Kentucky Sweetheart, BMI)                             |   |
| CPP  |   |
| 35 ONE MORE PAYMENT (Howlin' Hits, ASCAP/Red Brazos, BMI) CPP  |   |
| 14 ONE OF THOSE THINGS (Warner-Elektra-Asylum, BMI/Blood, Sweat and Ink, BMI/Scarlet Moon, BMI/Screen Gems-EMI, BMI) CLM/WBM |   |
| 72 ONE SHOT AT A TIME (Tillis, ASCAP)  |   |
| 33 PICTURE ME (Nickel Nugget, BMI/WB, ASCAP/Bamatuck, ASCAP) WBM   |   |
| 6 POINT OF LIGHT (Don Schlitz, ASCAP/EMI Blackwood, BMI/Bethlehem, BMI/Almo, ASCAP) CPP/WBM                                  |   |
| 73 RESTLESS (Cedarwood, BMI) HL  |   |
| 26 SHADOW OF A DOUBT (Fame, BMI/Bobworld, BMI/Rick Hall, ASCAP)  |   |
| 74 SHE DON'T KNOW SHE'S PERFECT (Bellamy Bros., ASCAP/Red Brazos, BMI/Urge, BMI) CPP   |   |
| 15 SHE'S A NATURAL (Grand Coalition, BMI/Maypop, BMI) WBM  |   |
| 4 SHE'S IN LOVE WITH THE BOY (Warner-Elektra-Asylum, BMI/Rites Of Passage, BMI) CLM/WBM                                      |   |
| 25 SILVER AND GOLD (Brick Hit, BMI) CPP  |   |
| 41 SINCE I DON'T HAVE YOU (Bonnyview, ASCAP/Southern, ASCAP)   |   |
| 20 SMALL TOWN SATURDAY NIGHT (Bait And Beer, ASCAP/Forerunner, ASCAP/Little Nemo, BMI/Bug, ASCAP) CLM                        |   |
| 3 SOMEWHERE IN MY BROKEN HEART (EMI Blackwood, BMI/EMI April, ASCAP/Lion Hearted, ASCAP) HL                                  |   |
| 71 THIS COWBOY'S HAT (Warner-Elektra-Asylum, BMI/Brooks Bros., BMI/Halsey Bros., BMI)  |   |
| 8 THE THUNDER ROLLS (Bait And Beer, ASCAP/Forerunner, ASCAP/Major Bob, ASCAP) CLM/CPP  |   |
| 12 TILL I FOUND YOU (Irving, ASCAP/Littlemarch, BMI/Little Nemo, BMI/Bug, ASCAP) CPP   |   |
| 52 TILL YOU WERE GONE (Lodge Hall, ASCAP/Polygram Int'l, ASCAP/Songs De Burgo, ASCAP) HL                                     |   |
| 48 TIME PASSES BY (Sheddhouse, ASCAP/Polygram, ASCAP/W.B.M., SESAC/Longacre, SESAC) HL/WBM                                   |   |
| 43 TO BE WITH YOU (Silverline, ASCAP)  |   |
| 57 TOO MANY HONKY TONKS (ON MY WAY HOME) (Buttputter, BMI/Ben Shaw, ASCAP/Edge O' Woods, ASCAP/Tommy Barnes, ASCAP) CPP      |   |
| 62 TOO MUCH CANDY FOR A DIME (Milene, ASCAP) CPP   |   |
| 69 TOO MUCH FUN (Fame, BMI/Bobworld, BMI/Makin' It Up, BMI/Music Of The World, BMI)  |   |
| 64 THE WALK (Zoo II, ASCAP)  |   |
| 16 WE BOTH WALK (Edge O' Woods, ASCAP/Kinetic Diamond, ASCAP/Moline Valley, ASCAP) CPP                                       |   |
| 75 WHATEVER IT TAKES (Maypop, BMI/Fame, BMI/Bobworld, BMI) WBM   |   |
| 38 WHOLE LOTTA HOLES (Sheddhouse, ASCAP/Polygram, ASCAP/Sony Cross Keys, ASCAP)  |   |
| 56 WITH BODY AND SOUL (Bill Monroe, BMI) HL  |   |
| 67 WORKING FOR THE JAPANESE (Paul Craft, BMI)  |   |
| 11 YOU KNOW ME BETTER THAN THAT (Millhouse, BMI/Sheddhouse, ASCAP) HL  |   |
| 49 YOUR LOVE IS A MIRACLE (Tom Collins, BMI/EMI Blackwood, BMI/Wrightchild, BMI)   |   |



# Retail



**Kennedy At Kennedy.** Angel Records executives congratulate violinist Nigel Kennedy after his recent concert at the Kennedy Center in Washington, D.C. His recording of Vivaldi's "Four Seasons" has sold more than 1 million copies in the U.K. Shown, from left, are Angel VP Tony Caronia; Angel president Steve Murphy; Maestro Neville Marriner; CEMA branch manager Kathy Aiderman; Kennedy; and Angel sales and promotion manager Risa Bridges.

## Sunrise Quits Canadian Trade Group Protests Co-Member HMV's Pricing

■ BY LARRY LeBLANC

TORONTO—Sunrise Records, which operates 29 music stores in southern Ontario, has withdrawn from the Retail Music Assn. of Canada, citing objections to the aggressive pricing policies of the 47-store, British-owned HMV Canada chain.

The March 3 opening of HMV's four-story, 25,000-square-foot store on the lower end of Toronto's main thoroughfare, Yonge Street, has been a lightning rod for complaints by several retailers. HMV's aggressive pricing policy, with selected top-name cassettes running from \$5.99 (Canadian) on up and CDs at \$11.33 and up, is

bearing the brunt of the retailers' criticism.

"Our company cannot coexist in an organization where somebody sitting next to me is undermining the very product I'm trying to sell," says Mal-

*HMV is 'undermining  
the very product  
I'm trying to sell,'  
a Sunrise partner says*

colm Perlman of M. Perlman Enterprises Inc. Perlman, with brother Roy Perlman of R. Perlman Enterprises Inc., has been a partner in Sunrise since 1978, when they purchased the sole Yonge Street location in Toronto from the Handleman Co. of Canada Ltd.

For their part, HMV officials deny the chain is trying to undermine the perceived value of music, and say they are using sale pricing on selected titles to create excitement in the market.

RMAC, formed in 1989, is an organization of Canadian retailers and rackjobbers. Until Sunrise's withdrawal, Malcolm Perlman had been RMAC's treasurer.

Aside from HMV and, formerly, Sunrise, RMAC consists of A&A Records & Tapes, the Handleman Co., Millbank Music, National Record Distributors, Roblan's Distributors (which operates the Sam The Record Man chain), Records On Wheels, and Saturn Distributing.

Leonard Kennedy, president of Saturn Distributing and of the RMAC trade organization, would not comment on how Sunrise's withdrawal from RMAC would impact the trade organization.

Publicly, retailers and racks contacted by Billboard downplay talk of a price war in the marketplace, even though several label sources insist that is the case.

Cliff Horowitz, of A&A Music and Entertainment Ltd., acknowledges that HMV is discounting but adds that he is not going to get down and dirty with the chain. "I don't believe in price wars," he says. "I believe

we're in business to make money; we will sell goods at a profit or we won't sell them at all. If HMV wants to discount product, that's their business. I don't believe it will stand them in good stead in the final analysis. We're not participating."

Perlman, on the other hand, is a bit more vocal on the subject of HMV's pricing policies.

"It's very disconcerting to be bulldozed by HMV coming through with all this glitz and glitter," Perlman says. "You would think that a company associated with Capitol Records [HMV and Capitol's distributor are owned by Thorn-EMI] would have more respect for the very product that brings them their bread and butter and not to drag down the perceived value of it."

However, HMV executives vigorously refute Perlman's statements. "The consumer is smarter than that," says Werner Wiens, HMV Canada's director of operations. "We're not saying everything in the store is on sale. We're taking selected prices on selected titles and trying to put across the value to people. We're trying to get the people into the stores. Ultimately, what we're trying to do is to get more business generated for everyone."

But that's not the way Perlman sees it. In fact, he complains that the \$5.99 cassette pricing was bad enough, but that several times HMV has dipped as low as \$3.33 for cassettes.

"The fact that they were selling top-selling cassettes for \$3.33 was unbelievable; I was flabbergasted," says Perlman. "We didn't react because it made no sense to us. It lasted for three or four weeks—a long time. This campaign undermined the consumers' perception [of price]. If a company can sell a cassette for \$3.33, what business have other retailers got selling it for \$9.99 and \$11.99?"

Wiens claims that HMV strategy is a reaction to the marketplace. "We're trying to get some excitement happening around important new releases," he says. "Everybody's sitting around saying how terrible sales are but there's a lack of awareness that there's [new product] out—and,"

(Continued on page 63)

## PGD Development Teams Target Indies

■ BY ED CHRISTMAN

NEW YORK—PolyGram Group Distribution, through a team of field product-development representatives, has spent the first year of its existence extending its marketing thrust beyond its account base to reach independent retailers.

"When we were putting together PGD, part of the blueprint was to get our distribution company to service the entire marketplace and not just our customer base," says PGD executive VP Jim Caparro. "We are reaching out to the so-called mom-and-pops, the independent retailers. We want the entire marketplace covered and that includes from 125th Street in Harlem to independent retailers in small towns in Iowa."

In order to cover the entire marketplace, a product-development team was built into the blueprint of PGD, when the company was created about 13 months ago to handle distribution for the PolyGram labels.

Each of PGD's nine branches have a three-person marketing team, consisting of product-development representatives for urban, alternative, and pop. "The product-development reps not only have a sales orientation but are

music people," Caparro says.

Rick Rogers, VP of field marketing at PGD, adds, "Each product-development rep lives and breathes the type of music they are representing. We now have a specialist in urban, alternative, and pop in each branch."

PGD has three national directors coordinating each team of

*'Each rep lives and  
breathes the type of  
music they represent'*

product specialists: Jim McDermott handles alternative; Peter Mullen oversees pop; and David Alexander covers urban. But the product-development reps report directly to branch managers.

That allows each branch to be "absolutely focused" on the music with people who live the lifestyle of each genre so they can better relate to the customer, Caparro continues. "This way we are never outsiders," he says. "We are not coming across as corporate people," out of touch with the scene.

In addition, the teams allow PGD to have a relationship with independent retailers who do not buy direct. "We have created an in-

die loop," Rogers says. "We communicate with them and supply them with marketing and promotional materials. The contact can be by phone or mail. The logistics of it dictates that. But when the representatives visit a market, they will go in person to stores."

Moreover, Caparro points out that one-stops are an integral part of the whole process. "We are not looking to sell to the independents," he says. "The one-stop closes the loop. We need to keep them informed of our focus."

Recent albums that have benefited by the work of the teams are Oleta Adams' "Circle Of One" and Material Issue's "International Pop Overthrow."

"Oleta Adams is a classic example of a record that has been built through working with retail," Caparro says. "It has been out for awhile and sales have mushroomed to 600,000. Material Issue has sold 150,000 units and keeps going."

The product-development teams also keep PGD in touch with the street. "If a label is frustrated on a project, the field can give them feedback on what they might try as the next single," Rogers says.

"Our field product-development people are our eyes and ears. What

(Continued on page 63)



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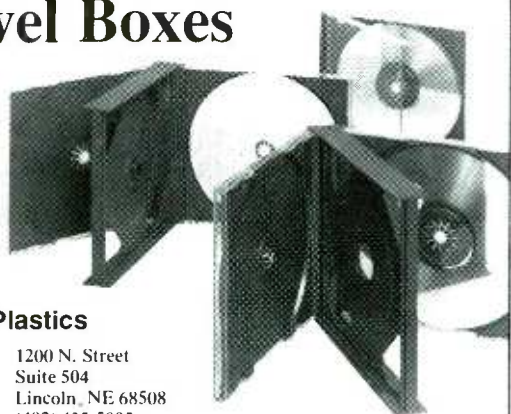
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## RETAIL

# How The Western/Hastings Meet Was Won; A Title Wave Rave For Monday Street Date

**YARDEDES, PLAY BALL!** The June 18-22 Western Merchandisers/Hastings Books, Music and Video sales meeting was a fine kick-off to the 1991 retail chain convention trail. Although there will be fewer conventions this summer than in past years, once again Retail Track is looking forward to hitting the road. Conventions allow us the opportunity to renew old friendships as well as meet people we have been talking to on the phone. Also, conventions, as a medium, really allow us to get a feel for the personalities of the different chains we cover all year. Accordingly, each convention unfolds differently with its own rhythm and identity.

Over the years, we have seen management use many different forums to communicate with employees and/or vendors. One of the more well-thought-out and rewarding sessions we have attended was carried off by John Marmaduke, the CEO and president of Western/Hastings. At the company's convention, an hour was set aside for Marmaduke to meet with vendors as a group, where a 45-minute slide presentation, followed up with a question-and-answer session, was designed to allow suppliers to see where the company is heading.

He began the slide presentation by noting, "When I see something I like or dislike, I take a picture. I found that people don't argue with pictures. Of course, every now and then, security at Wal-Mart [which Western racks] would arrest me."

Successive slides walked the vendors through the store, showing the latest merchandising designs—covering music, video, and books—implemented by the rack and retail operations.

Also, Marmaduke wasn't shy about mentioning or showing the mistakes the company had made. For instance, he noted, "We are still working on our video rental section. It needs more ambiance and less light."

At another point, he showed a successful merchandising display, and admitted that the company had arrived at it by mistake, but decided to roll it out chainwide after seeing how effective it was at generating sales.

Along the same line, he said that the chain was putting a combo store with video rental in an enclosed mall environment, even though that real estate strategy is widely considered

to be a failure in the rental business. Hastings already had a music store elsewhere in the center but the developer "gave us a location next to the mall's main entrance," he said. "We moved our music store down to that location, and added books and video, and our music sales increased by

len's latest album complicated life for most chain retailers, rackjobbers, and one-stops (Billboard, July 13), some store operators—who were lucky enough to get timely delivery—actually liked the off-cycle release schedule. "We are into it," says Ted Singer, VP of purchasing for six-store Title Wave, in the Minneapolis area. "We were pleased that it came on Monday because it gave us an extra day of business—especially the way sales have been this year."

Singer notes, though, that his chain emphasizes developing good relations with UPS drivers, to the point where store personnel help unload shipments, and says this strategy helps ensure timely delivery. So, while distributors and most retailers are singing "Never On A Monday," Singer would like to see more Monday releases. "I think Tuesday's silly. I don't know why we ever went to that in the first place," he says.

**NEW COMPANY:** Laura Giarratano, who spent the last 12 years working for Arista and then Capitol, and Lenny Leon, whose 15 years in the business include stints with Wherehouse Entertainment, Show Industries, Pacific Coast One Stop, and most recently as marketing manager with Concrete Marketing, have joined forces to start their own business, which they have named **Funny Bone Marketing Analysts**. The focus of the Kew Gardens, N.Y.-based company will be "marketing new bands that no one is paying attention to," according to Giarratano.

The company has put together a list of 1,000 accounts, which includes chains and independents, and offers labels two packages, says Leon. A four-week plan, called the "bare bones" setup campaign, has the company calling each account once to notify it about the record being worked. The eight-week "marketing bonanza" allows for follow-up calls. So far, Funny Bone has worked two records: **Skrapp Mettle** on Hollywood, Calif.-based **Par Records**; and the **Freaky Fukin Weirdoz**, who have released two records on their own label in Europe.



by Geoff Mayfield & Ed Christman

45%. That just proves that what we are doing is an art and not a science."

**SOUNDCAN** WAS ALSO covered by Marmaduke, during his talk with vendors. "SoundScan will revolutionize the business," he said. "It will be the death of hype. Most accounts have better systems than [labels], and we know what is selling quicker and better than you."

"I wonder why labels don't consult with retailers more often," he continued. "Recently, we have seen labels sign high-dollar contracts with about a half a dozen acts that we consider to be has-beens. And only once did a label call us to see how the artist was selling. Every time you guys make a mistake, our customers pay for it."

Marmaduke also said he thought SoundScan will prove instrumental in shooting down the widely held industry theory about cannibalization. "We hope that SoundScan will once and for all prove that the cassette single doesn't cannibalize album sales. The cassette single used to sell until marketing people got involved."

**MINORITY OPINION:** While use of a Monday street date on Van Ha-

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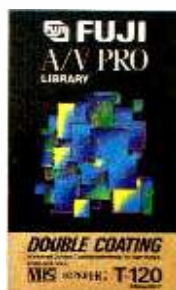
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## RETAIL

# 'Naiveté' At Nastymix?; EMI's Slammin' New Imprint

**NASTY SUIT:** When Anthony Ray and Ed Locke met at a Seattle boy's club and decided to channel their talents into **Nastymix Records** in 1986, it's doubtful they envisioned a future in a Seattle courtroom.

But Ray, aka **Sir Mix-A-Lot**, and Locke, **Nastymix** president, currently are embroiled in a *nasty* dispute over royalties, copyrights, and contractual commitments. Attorneys for both sides blame the "naiveté" of their respective clients for the current legal action.

Ray's attorney, **Keven Davis**, argues that Locke "took advantage" of his client, using one of Locke's own employees to manage the rapper and collecting "hundreds of thousands of dollars" in royalties owed to the artist.

Meanwhile, **Nastymix** counsel **Craig Kastner** claims Locke was a

"novice," himself, and was "duped" when he admitted his "mistake" and agreed to pay back royalties to Ray in monthly installments.

Ray wants all of the money he says he is owed and the freedom to record with **Def American**. But **Nastymix** wants Ray to produce at least one more **Nastymix** album to generate the monies it agreed to pay him.

**REAL MUSIC:** **Terence Yallop's** Sausalito, Calif.-based label, **Real Music**, is set to "throw its hat into the bigger independent ring" thanks to the major financial backing of a silent investor and the addition of VP of sales and marketing **Gary Chappell**, formerly of **Music West**. "Heart Of A Gypsy," by German guitarist **Govi**, is set for August release, and the label is seek-

ing artists established in contemporary jazz, classical, and adult contemporary music. Future releases are slated for harpist **Hilary Stagg** and multi-instrumentalist **Mars Laser**. Distributors include **Corte Madera, Calif.'s Backroads**



by Deborah Russell

Distributors, Waterbury, Vt.'s **Silo Inc.**, and Milwaukee's **Music Design Inc.**

**BLUES LEGEND** **Willie Dixon** hosts the **National Public Radio** program "Bluesstage" this week during a two-hour salute to **Alligator Records'** 20th anniversary. The program features interviews and exclusive, unreleased live performances by artists on the Chicago label's roster, including **Koko Taylor**,

**Lonnie Mack**, **Albert Collins**, and **Son Seals**. The show will be fed to NPR affiliates Wednesday (17) and Friday (19).

**EMI Records** is tapping the independent network with the formation of **Slammin' Records**, a new street/underground rap label to be distributed by the New York-based independent **Quark Inc.** **Quark** will serve as an initial "launching pad" for **Slammin's** developing acts, who eventually may graduate to the majors via **CEMA** distribution.

**SEEDS & SPROUTS:** San Francisco's **Heyday Records** is now manufacturing and pressing its own product due to the Chapter 7 status of **Rough Trade** of New York. **Sonya Hunter's** "Favorite Short Stories" and **Connie Champagne's** "La Strada" are **Heyday's** first self-manufactured titles. New distributors include San Rafael's **City Hall**, Long Island City, N.Y.'s **Landmark Distributors**, and Cleveland's **Action Music Sales**... Middlesex, (Continued on next page)

# Christmas in August!

B I L L B O A R D ' S

## HOLIDAY BUYER'S GUIDE

Christmas may be months away but now is the time to sell your holiday product to Billboard's music-video retailers, distributors, racks and one-stops. Billboard's Holiday Buyer's Guide will be must-reading for these important buyers, so make sure your product is a part of this powerful reference tool.

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**Goody Greetings Galway.** James Galway, front and center, relaxes after an autograph signing at Sam Goody's 51st Street store in New York. Galway was in town to promote "Over The Sea To Skye," his latest RCA Victor album with the Chieftains. He is about to enter BMG Studios to record "Wind Beneath My Wings," his upcoming RCA Victor album, which will be produced by Ralph Mace. Sam Goody executives in the back row, from left, are divisional marketing coordinator Brian Albright; classical manager Jeff Tarlow; store manager Steve Ragan; regional manager Randy Abbott; district manager Ron Hall; and assistant manager Wayne Lakko.



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**SUNRISE QUILTS GROUP***(Continued from page 57)*

specifically, what day it is out."

One label source says, "We're seeing a volleying for a No. 1 position and guerrilla marketing tactics. Being a new player on Yonge Street, HMV is getting a lot of attention. With that attention there's been a counter reaction from other retailers. The animosity directed at HMV is because of it being a multicorporate company with seemingly unlimited funds."

Saturn's Kennedy also suggests that the other retailers may be singling out HMV. "Sam's does a \$5.99 every Saturday downtown on one or two titles and nobody has ever said anything about those specials," he says. "If HMV had gone to \$5.99 on cassettes, there would have been the same repercussions" as there were when the British retailer went down as far as \$3.33.

Although most merchandisers seem to be annoyed by HMV's pricing strategy, some grudgingly compliment the chain.

"HMV is getting some people off their ass and it's about time," says a Toronto-based wholesaler. "Can you imagine what it'd be like if Tower or A&B Sound opened up on Yonge Street. If all of this makes my business better by being on top of situations, being more creative with what we're doing, giving more attention to the product blend, and paying more attention to hits out there, well, maybe that's the way the business should be."

**GRASS ROUTE***(Continued from preceding page)*

N.J.'s **Skyclad Records** is planning a tribute to the **Bee Gees** and is seeking alternative bands "willing to admit an admiration for the songcraft of the Brothers Gibb" ... L.A.-based **Wild West Records** hits the rap scene this month with debut singles by **Torche** and **Taz** i.e. **No Fisk** ... Houston jazz label **Justice Records** and big band artist **Stan Kenton** have established the Justice Records-Stan Kenton Memorial Scholarship for the Division of Jazz Studies at the Univ. of North Texas ... **Arizona's Music Conference And Showcase '91** is scheduled for Nov. 7-9 at Tempe, Ariz.'s Westcourt In The Buttes Resort Hotel.

**DEVELOPMENT TEAMS***(Continued from page 57)*

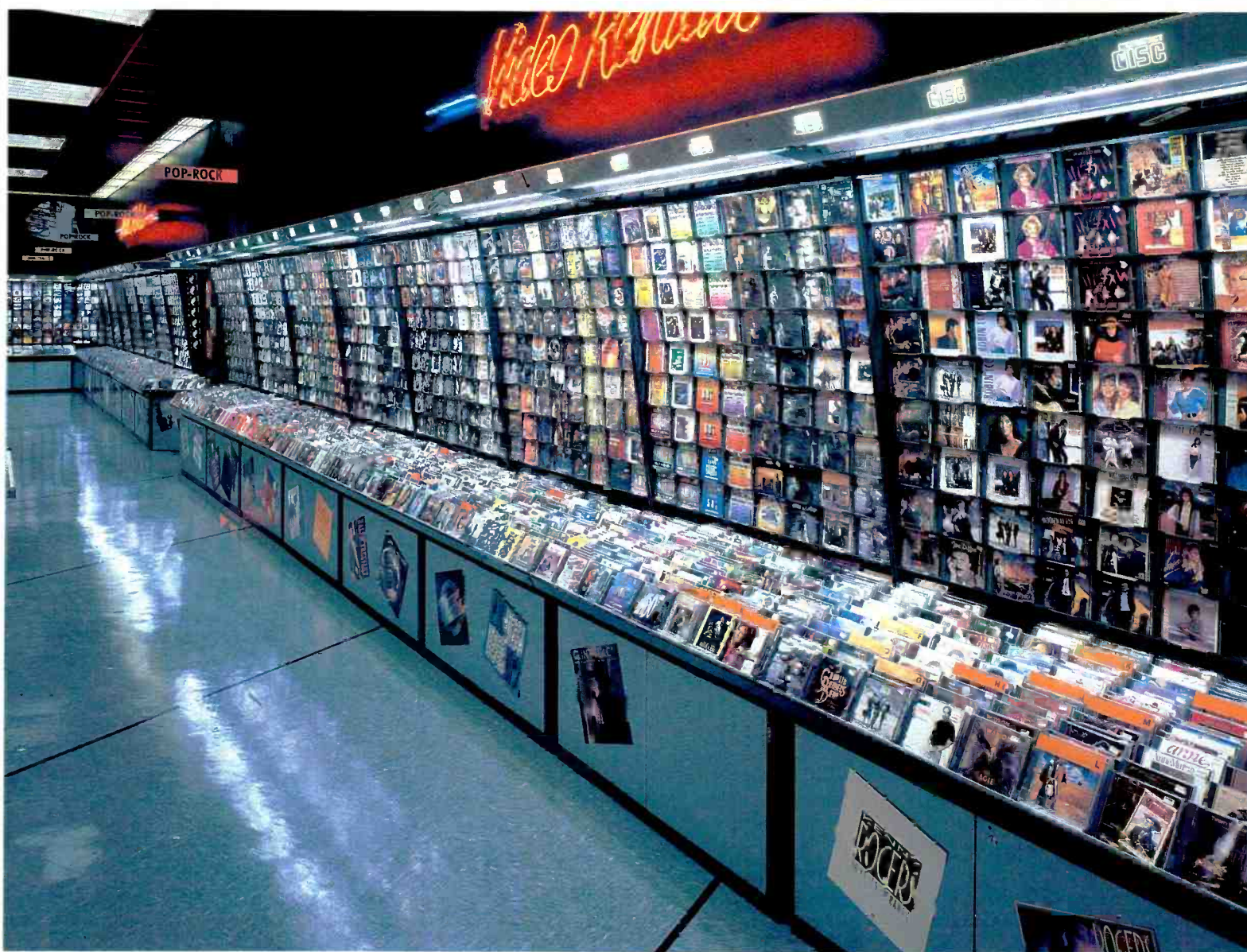
they hear on the street filters up to us. It lets everyone keep in step."

Also, the artists and their managers are an integral part of it, Rogers adds. Managers are calling the product-development reps directly.

When PGD was created, the focus was to be in step with the music and with the labels, Caparro adds. "We wanted everybody to have the same sense of purpose."

With the introduction of SoundScan, "The game is no longer perception; the game is results," Caparro says. "We want to market to the dealer base and get tangible increases. We want to influence sales at the point of sales and the product-development teams allow us to do this."

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

### POP/ROCK

APOLLO SMILE

CD DGC 24299  
CA 24299

**B.A.D. II**  
**The Globe**

CD Columbia 46147  
CA 46147

**ALBERT COLLINS**  
**The Complete Imperial Recordings**

CD EMI 96740  
CA 96740

**THE INNOCENCE MISSION**  
**Umbrella**

CD A&M 5362  
CA 5362

**JOHN KILZER**  
**Busman's Holiday**

CD Geffen 24322  
CA 24322

**ROBBIE NEVIL**  
**Day 1**

CD EMI 91067  
CA 91067

**TOM PETTY & THE HEARTBREAKERS**  
**Into The Great Wide Open**

CD MCA 10317  
CA 10317

**SQUEEZE**  
**Play**

CD Reprise/WB 26644  
CA 26644

**CHRISSY STEELE**  
**Magnet To Steele**

CD Chrysalis 21843  
CA 21843

**VARIOUS ARTISTS**  
**Steal This Disc 3**

CD Rykodisc RCD 00205  
CA RACS 00205

**WIDESPREAD PANIC**  
**CD WB/Capricorn 10001**

CA 10001

**XTC**  
**Rag And Bone Buffet**

CD Geffen 24322  
CA 24322

### R&B

**COLOR ME BADD**  
**CMB**

CD Giant/Reprise 24429  
CA 24429

**EX-GIRLFRIEND**  
**X Marks The Spot**

CD WB/Reprise 26547  
CA 26547

**ICY BLU**

CD WB/Giant 24421  
CA 24421

**D.J. JAZZY JEFF & THE FRESH PRINCE**  
**Homebase**

CD Jive/RCA 392-2-J  
CA 392-4-J

**GLADYS KNIGHT**  
**Good Woman**

CD MCA 10329  
CA 10329

**LADY LEVI**

**The Legend Of Lady Levi**

CD Motown 6329  
CA 6329

**RAY PARKER JR.**  
**I Love You Like You Are**

CD MCA 10327  
CA 10327

**VESTA**  
**Special**

CD A&M 5347  
CA 5347

### COUNTRY

**SHANE BARMBY**  
**Jukebox Symphony**

CD PolyGram 846976  
CA 846976

**MARK COLLIE**  
**Born And Raised In Black And White**

CD MCA 10321  
CA 10321

**HOLLY DUNN**  
**Milestones, Greatest Hits**

CD Warner Bros. 2-26630  
CA 4-26630

**RONNA REEVES**  
**Only The Heart**

CD PolyGram 848260  
CA 848260

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**Hit By A Succession Of Bricks**

CD Skyline/Veebelectronics FRABE 109/\$14.98  
LP FRABE 109/\$8.98

**VARIOUS ARTISTS**  
**Soundtrack To Livin' Large**

CD Columbia 48501  
CA 48501

**VARIOUS ARTISTS**  
**Soundtrack To Point Break**

CD MCA 10202  
CA 10202

**VARIOUS ARTISTS**  
**Soundtrack To Regarding Henry**

CD EMI 97496  
CA 97496

**Elektra Nonesuch**  
has just released  
the first five titles  
on its new American  
Explorer imprint  
... see page 35

### JAZZ/NEW AGE

**Bendik**  
**IX**

CD Columbia 47458  
CA 47458

**THE CHARLIE BYRD TRIO**  
**The Bossa Nova Years**

CD Concord CCD-4468  
CA CJP-468-C

**KITARO**  
**Live In America**

CD Geffen 24323  
CA 24323

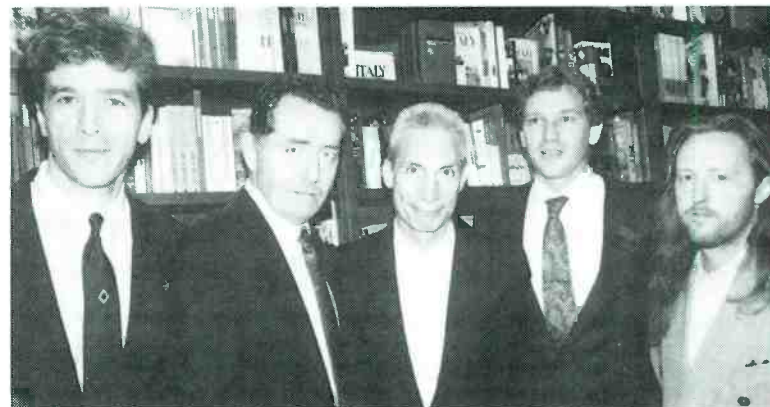
**MICHAEL PETRUCCIANI**  
**Playground**

CD BlueNote 95480  
CA 95480

**CECIL TAYLOR**  
**Jazz Advance**

CD BlueNote/Capitol 84462  
CA 84462

To get your company's new releases listed, send release sheets or type the information in the above format on your letterhead. Please include suggested list price whenever possible. Send to: Karen O'Connor, New Releases, Billboard, 1515 Broadway, New York, N.Y. 10036.



**Watts At Rizzoli?** Rolling Stones drummer Charlie Watts stopped at the Rizzoli Bookstore at the World Financial Center in downtown New York to autograph copies of "From One Charlie," a boxed-set tribute to Charlie Parker. The set, which includes Watts' book, "Ode To A High Flying Bird," and a musical interpretation by the Charlie Watts Quintet on 10-inch vinyl or CD, is published by Continuum Records. Pictured, from left, are Rizzoli manager Theodore Hovey, Rizzoli promotions manager Bob Lemstrom-Sheedy, Watts, Rizzoli buyer Arend Lubbers, and Continuum Records president Tim Brack.

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# Latin Notas



by John Lannert

**WHAT IMPACT DO** televised Spanish-language music events have on the careers of Hispanic recording artists? Try enormous. Take **Fiesta Acapulco '91**, for example, which was held May 26-June 2 in Acapulco, Mexico.

Produced by Mexico's giant network **Televisa** and the state of Guerrero, the eight-day music happening drew a slew of top Hispanic stars such as **Julio Iglesias**, **Juan Luis Guerra Y La 440**, **Luis Miguel**, **Vincente Fernandez**, and **Jose Luis ("El Puma") Rodriguez**, as well as popular foreign artists including **Basia**, **Roxette**, and **Richard Marx**.

The international stars came out for **Fiesta Acapulco '91**—which was patterned after Televisa's long-running "Siempre En Domingo"—primarily because the event was broadcast to Latin America, the U.S., Europe, and Japan. That's heady exposure by any yardstick. Iglesias, Rodriguez, and Fernandez even hooked up for a once-in-a-lifetime live rendition of "Volver Volver." Televisa executive **Raul Velasco** already has announced a follow-up show set for May 1992.

**SONY DISCOS SIGNS LISA M:** The nascent Latin reggae scene received a rocket boost when Sony Discos signed Puerto Rican rap artist Lisa M two weeks ago. On her first album, "No Lo Derumbes"—released last year on Puerto Rican-based **Prime Records**—the 17-year-old rapstress deftly layered streetwise verse over an ear-catching blend of reggae, dancehall, hip-hop, and merengue grooves. Her local smash "Tu Pum-Pum" was later rerecorded (in a slightly altered version) with **Ku-**

**baney** act **Santi Y Sus Duendes** and put out under the title "Soy Chiquito (No Inventes Papito, No Inventes)." After briefly hitting Billboard's Hot Latin Tracks chart earlier this year, the chugging merengue single has been recently re-invigorated by a **Globo Records** TV campaign promoting a Kubaney compilation that contains the song. "Tu Pum-Pum" was released as an "answer" record to **El General's** macho dancehall rave-up "Pu Tun Tun," now becoming a cult favorite in non-Hispanic clubs on the East Coast. El General, also a Prime artist, recently put out a follow-up 12-inch single, "Te Ves Bien." Lisa M's Sony debut, which will be recorded in Spanish and English, is due out later this year.

**MISCELLANEA:** Budweiser launched its Musicruise Latin series July 5 in New York with **Ray Sepulveda & His Orchestra**. Other performers set to

## Television exposure helps fans tune in to Hispanic acts

participate in the tropical music program are **Wilson Sanchez & Los Caballeros Del Merengue** (July 2) and **Ray de la Paz** (Aug. 23). **TH-Rodven** artists **David Pabon**, **Carlos Oliva**, and **Orquesta La Solucion** have been in Madrid in the past week taping segments for "Programa Caliente," a new one-hour music show dedicated to dance/tropical artists. A quick glance at the Top Latin Albums chart two months after Billboard revised its panel finds no significant change, save Capitol-EMI Latin's diminished presence on the Regional/Mexican survey. A first-time compilation package consisting of songs from **Ramon Ayala** and **Vincente Fernandez** is due out July 23 on Sony Discos. **Vikki Carr's** latest Sony album, "Cosas De Amor," hit retail two weeks ago. Sony president **Frank Welzer** says the label already has shipped 150,000 units of **Ana Gabriel's** just-released "Mi Mexico" in the U.S. and Puerto Rico.

## NEW PRODUCTS AND SERVICES

(Continued from page 40)

the **M Series** loudspeakers for guitarists and bassists. The 12-inch **M121-8** and the 15-inch **M151-8** feature new **Harmonic Suppression Geometry** magnetic structure technology, a method of controlling harmonic tones across the spectrum.

**MASTERING THE MIX:** **JLCooper Electronics**, Marina Del Rey, Calif., unveiled the **MixMaster** automation system designed to interface with any console to provide real-time audio control. The unit can also be used as a stand-alone 8-by-1 or dual 4-by-2 MIDI automated line mixer/submixer. Suggested list price is \$499.95.

**E-MU U: E-Mu Systems Inc.**, Scotts Valley, Calif., and the California state government teamed with **Cogswell College** to create an accelerated 12- and 16-week employment training program to help up to 192 students become skilled in digital music technology applications.

**SERIESTEN IN TOKYO:** A 66-module **Harrison SeriesTenB** console was purchased by **VITT** for use in its **Studio Hymeqs** video post and multitrack audio facilities in Tokyo. In addition, a second **SeriesTenB** was added to **Chicago Recording Co.** **EFX Systems**, Burbank, Calif., upgraded the automation of its **SeriesTenB** to work with a **Mac II** computer.

**STORYK DELIVERS:** Studio designer **John Storyk** is designing a new suite, **Studio 9**, for **Howard Schwartz Recording**, New York.

The suite will feature **Sony D-2** digital video machines, a **Solid State Logic** console and **Screensound** system, and customized **UREI** monitors.

**A NEW ERA:** The 45-year-old **Audiocraft Recording Co.** in Cincinnati moved into the digital era with the addition of a **Studer Dyaxis** hard disc recording/editing system.

**THIRD PARTY** developer's kit: **Panasonic/Ramsa**, Los Angeles, introduced the **Developers Toolkit**, a set of utilities designed to aid development of application-specific software for its **SV-3900 Pro DAT**. The kit is compatible with **Symantec's Lightning C**, **Apple MPW C**, and **Pascal** languages.

**GET CONVERTED:** **Apogee Electronics**, Santa Monica, Calif., unveiled the **DA-1000-E** digital-to-analog converter, an enhanced version of its DA-1000. The unit incorporates two additional AES or SPDIF digital inputs designed to operate at any sampling rate between 32 and 55 kHz, and the same A/D features of the DA-1000. List price for the DA-1000-E is \$1,695, and Apogee offers preferred pricing to DA-1000 owners.

**BBC GOES DAR:** **Digital Audio Research** in Chessington, England, delivered its **DASS 100** digital audio interface to the **BBC's Pebble Mill Studios** in Birmingham. **DASS 100** is a synchronizer, interface, and processor designed to interface normally incompatible pieces of digital equipment by providing essential signal processing and conversion functions.

**900 NEDs:** Sales of **New England Digital** systems exceeded 900 units worldwide with a number of recent sales: **dB Sound Studios**, New York, purchased an eight-track **PostPro SD**; **Magno Sound**, New York, installed a **Synclavier 6400**; **Sync Sound**, New York, launched a new room based around an eight-track **PostPro SD**; **Premier Radio Network**, Los Angeles, took delivery of a **Synclavier 6400 TS**; and **Margarita Mix**, Los Angeles, also invested in a 6400 TS.

**IN CONTROL:** The **M1001S** real-time MIDI controller, designed to connect outboard signal processors with an existing console automation computer for parameter control in real time, was debuted by **systems tcb**, Burbank, Calif. The unit converts control-voltage information that can be stored into floppy disc or Winchester drive as part of a conventional mix. It's compatible with **SSL Studio Computer**, **Neve Flying Fader**, and **GML's Moving-Fader** automation, according to the company.

**CROWN CONTROL:** **Crown International Inc.**, Elkhart, Ind., introduced the **MPX-6** multiplexer. A stereo mixer with six inputs and two outputs, the unit is controlled by an external host computer and onboard microprocessor. It is also designed to act as an interface with the company's **IQ System 2000** to control a single loop of 250 amplifiers.

SUSAN NUNZIATA

Billboard.

FOR WEEK ENDING JULY 20, 1991

# Hot Latin Tracks™

| THIS WEEK                  | LAST WEEK | 2 WKS. AGO | WKS. ON CHART | ARTIST<br>LABEL                                    | Compiled from national Latin radio airplay reports. | TITLE                     |
|----------------------------|-----------|------------|---------------|--|---|---------------------------|
| ★ ★ NO. 1 ★ ★              |           |            |               |  |   |                           |
| ①                          | 1         | 1          | 9             | <b>DANIELA ROMO</b><br>CAPITOL-EMI LATIN           | ◆ TODO TODO<br>5 weeks at No. 1                     |                           |
| 2                          | 2         | 3          | 8             | <b>RICARDO MONTANER</b><br>TH-RODVEN               | ◆ DEJAME LLORAR                                     |                           |
| ③                          | 4         | 4          | 6             | <b>BANDA BLANCA</b><br>SONOTONE                    |   | FIESTA                    |
| 4                          | 3         | 2          | 19            | <b>LOS BUKIS</b><br>FONOVISA                       |   | MI DESEO                  |
| 5                          | 5         | 5          | 13            | <b>LUIS MIGUEL</b><br>WEA LATINA                   |   | AMANTE DEL AMOR           |
| 6                          | 6         | 6          | 8             | <b>BRAULIO</b><br>SONY                             | ◆ NAVEGAR EN TI                                     |                           |
| 7                          | 11        | 12         | 9             | <b>ROCIO DURCAL</b><br>ARIOLA                      |   | A QUE ME QUEDO CONTIGO    |
| 8                          | 10        | 11         | 9             | <b>WILKINS</b><br>RCA                              | ◆ SERENO  |                           |
| 9                          | 8         | 13         | 16            | <b>PANDORA</b><br>CAPITOL-EMI LATIN                |   | CON TU AMOR               |
| 10                         | 12        | 20         | 6             | <b>XUXA</b><br>GLOBO                               |   | CHINDOLELE                |
| 11                         | 16        | 29         | 3             | <b>YURI</b><br>SONY                                |   | TODO MI CORAZON           |
| ⑫                          | 18        | 23         | 5             | <b>FRANCO DE VITA</b><br>SONY                      |   | YA LO HE VIVIDO           |
| ⑬                          | 17        | 18         | 5             | <b>SERGIO DALMA</b><br>TH-RODVEN                   | ◆ BAILAR PEGADO                                     |                           |
| 14                         | 13        | 10         | 11            | <b>VICENTE FERNANDEZ</b><br>SONY                   |   | QUE SEPAN TODOS           |
| 15                         | 7         | 7          | 14            | <b>MIJARES</b><br>CAPITOL-EMI LATIN                |   | NO HACE FALTA             |
| ★ ★ ★ POWER PICK ★ ★ ★     |           |            |               |  |   |                           |
| ⑬                          | 35        | —          | 2             | <b>LIZA LOPEZ</b><br>DISCOS INTERNATIONAL          |   | DIME QUIEN ES             |
| ⑮                          | 30        | 30         | 6             | <b>RUBEN BLADES</b><br>SONY                        |   | CAMALEON                  |
| ⑮                          | 24        | 22         | 7             | <b>LOS YONICS</b><br>FONOVISA                      |   | POR QUE VOLVI CONTIGO     |
| 19                         | 14        | 9          | 13            | <b>MYRIAM HERNANDEZ</b><br>CAPITOL-EMI LATIN       |   | HERIDA                    |
| 20                         | 19        | 21         | 10            | <b>GLORIA TREVI</b><br>ARIOLA                      | ◆ PELO SUELTO                                       |                           |
| ⑮                          | 23        | —          | 2             | <b>VICTO VICTOR</b><br>SONOTONE                    |   | MESITA DE NOCHE           |
| 22                         | 9         | 8          | 23            | <b>EMMANUEL</b><br>SONY                            | ◆ NO HE PODIDO VERTE                                |                           |
| ⑮                          | 27        | 26         | 7             | <b>EL GRAN COMBO</b><br>COMBO                      |   | LA CURANDERA              |
| ⑮                          | 29        | 35         | 3             | <b>OSCAR D'LEON</b><br>TH-RODVEN                   |   | DETALLES                  |
| 25                         | 25        | 19         | 23            | <b>ANA GABRIEL</b><br>SONY                         |   | DESTINO                   |
| 26                         | 15        | 17         | 9             | <b>ROBERTO CARLOS</b><br>DISCOS INTERNATIONAL SONY |   | MUJER                     |
| ⑮                          | 31        | 32         | 5             | <b>EDNITA NAZARIO</b><br>CAPITOL-EMI LATIN         |   | DESPUES DE TANTO          |
| 28                         | 28        | —          | 2             | <b>SIMONE</b><br>SONY DISCOS                       |   | PROCURO OLVIDARTE         |
| ★ ★ ★ HOT SHOT DEBUT ★ ★ ★ |           |            |               |  |   |                           |
| ⑮                          | NEW ▶     | 1          |               | <b>NAOMI</b><br>DISCOS INTERNATIONAL               | ◆ QUEDATE   |                           |
| 30                         | 26        | 27         | 8             | <b>RAUL DI BLASIO</b><br>ARIOLA                    | ◆ BARROCO   |                           |
| 31                         | 20        | 16         | 20            | <b>EDNITA NAZARIO</b><br>CAPITOL-EMI LATIN         | ◆ LO QUE SON LAS COSAS                              |                           |
| ⑮                          | NEW ▶     | 1          |               | <b>JOSE LUIS RODRIGUEZ</b><br>SONY                 |   | SE ME HACE AGUITA LA BOCA |
| 33                         | 33        | 24         | 5             | <b>LOS CAMINANTES</b><br>LUNA                      |   | AMOR QUERIDO              |
| 34                         | 34        | 34         | 7             | <b>H2O</b><br>LEADER                               |   | SI ESTO NO ES AMOR        |
| ⑮                          | 40        | 38         | 3             | <b>MARIA CONCHITA ALONSO</b><br>CAPITOL-EMI LATIN  |   | A EL LO QUIERO            |
| 36                         | 22        | 14         | 12            | <b>TIERRA TEJANA BAND</b><br>TH-RODVEN             |   | LAS HIJAS DE DON SIMON    |
| 37                         | 36        | —          | 2             | <b>PIMPINELA</b><br>SONY                           |   | HIPOCRECIA                |
| 38                         | 38        | 31         | 3             | <b>LA SOMBRA</b><br>FONOVISA                       |   | EL SANCHO                 |
| 39                         | 21        | 15         | 13            | <b>JUAN LUIS GUERRA Y LA 440</b><br>KAREN          |   | BACHATA ROSA              |
| 40                         | 32        | 28         | 16            | <b>MARISELA</b><br>ARIOLA                          |   | A PARTIR DE HOY           |

Records with the greatest airplay gains this week. ◆ Video clip availability. Chart is compiled weekly, but appears in the magazine bi-weekly. © 1991, Billboard/BPI Communications, Inc.

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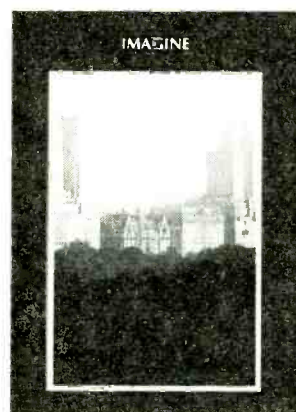
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# International

## BMG Stressing Internal Growth Dornemann Points Direction At Int'l Meet

■ BY ADAM WHITE

FARO, Portugal—The Bertelsmann Music Group is focusing on internal growth as the engine of future prosperity, chairman/CEO Michael Dornemann told attendees at the BMG International managing directors' conference, held here June 23-28. "We're looking for increased market share through our own work," he said, "not by acquisition."

Dornemann noted that there are, anyway, few acquisition opportunities left in the music industry—and he forecast more mergers and consolidations among BMG's competitors.

The BMG chairman also reported that 22% of total company revenues come from distributed—rather than owned—repertoire. In fiscal 1990-91, group revenues were \$2.2 billion, to which BMG International contributed \$1.6 billion (Billboard, July 13).

Later, BMG International president/CEO Rudi Gassner detailed his division's ratio: In fiscal 1990-91, distributed (including licensed) repertoire accounted for \$506 million (39%) of total audio-only revenues of \$1.3 billion, while owned repertoire accounted for \$804 million (61%).

BMG distributes MCA/Geffen/GRP in most world markets, as well as Motown and a number of other licensed and joint-venture lines. Gassner said that, historically, 40% of MCA revenues come from catalog sales, and BMG is in the process of

building up that catalog's availability since the switch from Warner distribution.

BMG-owned catalog provides a useful source of income for Gassner's division, too. Strategic marketing director Klaus Schmalenbach reported that 1.5 million units of Elvis Presley catalog were sold in fiscal 1990-91, generating \$8.7 million in revenues and \$1.4 million in royalty income. A five-CD "King Of Rock & Roll" package is due in 1992, drawing from what Schmalenbach called "a huge volume of unreleased Presley repertoire."

Other highlights of the BMG International convention:

- BMG Records U.K. chairman John Preston revealed that the Eurythmics' "Greatest Hits" has sold well over 3 million copies worldwide, including 900,000 in the U.K. He anticipates total world sales of 5 million by the end of fiscal 1991-92.

- Preston also disclosed that BMG no longer distributes Dave Stewart's Anxious Records, although it has retained rights to Anxious acts Londonbeat and Curve.

- BMG's Asia/Pacific unit under senior VP Peter Jamieson has grown by 43% in sales over the past three years, according to Gassner. That compares with market growth of 13%. Newest affiliates are in Taiwan and Korea.

- Whitney Houston's current album has to date sold 4 million copies outside the U.S., according to Arista president Clive Davis. He said that in France, Spain, and Italy, it has performed better than the singer's first two albums. Davis also urged BMG affiliate chiefs to maximize sales as more singles are released from the album.

- BMG's European manufacturing arm, Sonopress, has acquired the DCC manufacturing patents from Philips. Meanwhile, Jorg Christian has been appointed manager of new technologies, based in New York, to coordinate the company's DCC interests and activities.

- BMG International's newest managing directors are Dietmar Glodde in Denmark and Seungdoo Park in Korea. Both have taken up their slots in recent weeks.

## Virgin To Open Its First Italian Megastore In Milan

MILAN—Virgin is poised to launch its first megastore in Italy. Sited here in the city's noted Piazza del Duomo, the store will cover 15,000 square feet and is due to begin trading by the end of August. Virgin chairman Richard Branson is scheduled to attend the inauguration ceremony slated for Sept. 19.

Celeste Pietro Milani, managing director of Virgin Retail Italy, confirms that the project has cost around \$6 million and comments, "We aim to change the small shopkeeper mentality that exists on national territory. We have done our market research and are convinced that the arrival of a Virgin megastore will mark the start of a new phase in the Italian retail industry."

The Milan store is part of a new complex called Duomo Center. The other sections will house catering firm Auto Grill. Says Milani, "With the service that Auto Grill offers, the public will be able to drink a coffee and listen to Phil Collins, or eat a sandwich and listen to Mozart."

They will be drawn naturally to the megastore downstairs and will feel almost obliged to buy something."

CDs will account for 43% of sound carrier stock; 13% will be given over to vinyl LPs, 25% to cassettes, and 2% to CD- and 12-inch singles. The store will also carry a total of 3,500 home video titles, which will account for 17% of total stock. Milani says the commitment to home video will expand what he describes as a niche market that relies on rental merchants, small retail outlets, and news agents.

Computer games, books, hi-fi accessories, gadgets, and T-shirts will also be on sale.

Milani claims he is not worried about the Ricordi megastore, which has been trading in the city since November 1989. He says, "We have three times the space and will provide more international news and information. We will also develop more direct marketing strategies, which have never before been seen in Italy."

DAVID STANSFIELD

## French Vid Biz Reeling With Change

■ BY PHILIPPE CROCC

PARIS—Significant changes are taking place in the French home video market, with major U.S. suppliers switching licensees and new players entering the fray. The sell-through market here is heading for gross sales in excess of 2 billion francs (\$345 million) this year.

Film Office, which posted \$32 million in sales from the Walt Disney catalog alone in 1990, has lost the MGM line to Warner Home Video. Concurrently, CBS/Fox Video has ended its sales and distribution deal with Sony Music France and is setting up its own eight-man sales team under Jean-Pierre Bedel.

The switch takes Sony's market share to 15% from 20%, with a \$10 million dip in sales. For its part, CBS/Fox anticipates its 1990-91 revenues will be about \$39 million. Company president Olivier Philippon says, "We made an agreement with Sony—then CBS—in 1987 because it was well-established in the video field and the deal enabled us to establish ourselves rapidly in the market place. Today, with the video market exploding, I feel that it makes sense to have a dedicated distribution system rather than to go through a company which is handling both video and records."

CBS/Fox already has an 11-strong sales force for the rental segment of the market. It will be moving its stock from Sony to Hachette, the group that handles stocking for TFI, Film Office, and Delta.

CBS/Fox is also entering other product realms, including the children's market, and it recently concluded a distribution agreement with Hanna-Barbera, which has opened a

Paris office under Thierry Cassuto.

Sony Music France president Henri de Bodinat sees more than adequate compensation for the Fox loss from the rapidly expanding sales that will accompany the escalating acquisition of VCRs. He says, "Penetration of VCRs went from 13.4% in 1985 to 42.5% in 1990—but we are still a long way behind Britain, where penetration is 70%. We anticipate that 9 million homes will be equipped with VCRs by the end of this year."

"Furthermore, the market is becoming less and less dominated by feature film product as sport, music, comedy, instructional, and special-interest subjects gain ground. We are aiming to concentrate on these other areas, notably comedy."

Sony has also acquired a number of television series for video exploitation. Adds de Bodinat, "We still have an excellent sales operation—the same setup that enabled Fox to impose itself so rapidly and effectively in the market—and we are seeking new distribution deals."

The Nouvelles Messageries Video,

set up last year under the direction of Jean-Paul Commin with the aim of increasing the video market share of French films, is nonetheless also seeking major foreign titles and has achieved a coup by acquiring French distribution of "Dances With Wolves," which is scheduled for video release in France in 1992.

Another new company looking to expand its operations in 1991 is TFI Video, directed by Pierre Brossard. It currently has a 5% share of the sell-through market but, given the impact of the television channel—which achieves an average 45% audience rating—and its promotional resources, it is expected to boost its share of the market considerably this year. Says Brossard, "We had sales of 60 million francs [\$10.3 million] in 1990 but we expect to achieve sales in excess of 100 million francs [\$17.2 million] this year and to boost our market share to around 10%."

As a co-producer of feature films, TFI is in an advantageous position when it comes to acquisition of French movies for video distribution.

## France Plans Chain Based On B'buster

PARIS—French video distributor Film Office is hunting for partners to invest in a nationwide home video chain modeled after the Blockbuster stores in the U.S.

Film Office executive Jacques Souplet says the deal is near completion, though he would not identify the other investors in the venture. The plan calls for the opening of up to 200 stores throughout France over a period of three years. The stores would offer videos for rental and for sale.

France lags far behind other European countries in its effort to set up a wide network of home video outlets, particularly those offering rentals; France has 2,500 rental stores against around 13,000 of them in the U.K.

Souplet says that the government has discouraged the development of chains because of a long-held view that the home video market takes business from movie theaters.

PIA FARRELL

## Outdoor Concert Turns Dublin Into 'Music City'

DUBLIN—Music has begun to make its contribution to Dublin's year as the European City of Culture.

A thus far muted role in the celebrations moved up several leagues through "Music City," a free seven-hour rock concert sponsored by Seven-Up and staged June 30 in Phoenix Park.

About 100,000 were expected but heavy rain kept down the audience to between 65,000 and 80,000—still the biggest crowd for an open-air event since the million-plus attendance at a Mass in the park during the Pope's 1979 visit to Ireland.

The acts, all of which played for free, included Hothouse Flowers, the Saw Doctors, the Fat Lady Sings, An Emotional Fish, and an unbilled appearance by Def Leppard's Joe Elliott.

The next industry event in conjunction with Dublin's cultural year will be the Hot Press magazine seminar in September.

KEN STEWART

## Swiss ICM In Capital Crunch

ZURICH—ICM, the Swiss CD-manufacturing and cassette duplication company, is in the throes of a severe financial crisis and is urgently seeking an injection of capital to keep it in business.

Hit by a substantial downturn in demand in the first quarter of the year—the product of the recession and of the current surplus of CD pressing capacity—ICM placed its 200-plus workforce on short time two months ago. In the last two weeks, production has slowed even more dramatically as cash flow problems worsen and raw material supplies dry up.

The ICM crisis comes just a month after the closure of Switzerland's last vinyl-pressing plant Turicaphon (Billboard, May 25).

Acknowledging that ICM has a major liquidity problem, director of sales and business development Herman Bauert will not confirm or deny a report that ICM has debts totalling \$16.2 million. Neither will he give details of the company's output of CDs and cassettes.

"We are hoping to weather the storm by disposing of some of our nonproducing assets and by linking up with a new industrial partner; then, provided our customers keep faith with us, we shall be able to continue in business."

Founded in 1974, ICM with its CD plant in Diessenhofen and cassette factory in Buttikon, developed a reputation for quality and service over the years.

MIKE HENNESSEY



# Hits of the U.K.™

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## HOT SINGLES

| THIS WEEK | LAST WEEK | TITLE                                   | LABEL                 | ARTIST                             |
|-----------|-----------|---|-----------------------|------------------------------------|
| 1         | 2         | (EVERYTHING I DO) I DO IT FOR YOU       | A&M                   | BRYAN ADAMS                        |
| 2         | 1         | ANY DREAM WILL DO REALLY USEFUL         |                       | JASON DONOVAN                      |
| 3         | NEW       | YOU COULD BE MINE                       | GEFFEN                | GUNS N' ROSES                      |
| 4         | 3         | CHORUS                                  | MUTE                  | ERASURE                            |
| 5         | 5         | THINKING ABOUT YOUR LOVE                | COOLTEMPO             | KENNY THOMAS                       |
| 6         | 9         | ALWAYS THERE TALKIN' LOUD               |                       | INCOGNITO 1/JOCELYN BROWN          |
| 7         | 7         | RUSH RUSH                               | VIRGIN AMERICA        | PAULA ABDUL                        |
| 8         | 17        | 7 WAYS TO LOVE                          | ARISTA                | COLA BOY                           |
| 9         | 30        | NOW THAT WE'VE FOUND LOVE               | MCA                   | HEAVY D. & THE BOYZ                |
| 10        | 4         | I WANNA SEX YOU UP                      | GIANT                 | COLOR ME BADD                      |
| 11        | 6         | DO YOU WANT ME                          | 11fr POLYGRAM         | SALT-N-PEPA                        |
| 12        | NEW       | ARE YOU MINE?                           | COLUMBIA              | BROS                               |
| 13        | 11        | IT AIN'T OVER 'TIL IT'S OVER            | VIRGIN                | LENNY KRAVITZ                      |
| 14        | 22        | BRING THE NOISE                         | ISLAND                | ANTHRAX 1/CHUCK D                  |
| 15        | 14        | THERE'S NOTHING LIKE THIS               | TALKIN' LOUD/POLYGRAM | OMAR                               |
| 16        | 10        | I TOUCH MYSELF                          | VIRGIN AMERICA        | DIVINYLS                           |
| 17        | 12        | THE MOTOWN SONG                         | WARNER BROS           | ROD STEWART                        |
| 18        | 33        | THINGS THAT MAKE YOU GO . . .           | COLUMBIA              | C&C MUSIC FACTORY/FREEDOM WILLIAMS |
| 19        | 8         | FROM A DISTANCE                         | ATLANTIC              | BETTE MIDLER                       |
| 20        | 26        | UNFORGETTABLE                           | ELEKTRA               | NATALIE COLE & NAT "KING" COLE     |
| 21        | 15        | NIGHT IN MOTION                         | WEA                   | CUBIC 22                           |
| 22        | 13        | BABY BABY                               | A&M                   | AMY GRANT                          |
| 23        | 16        | REAL LOVE                               | 4TH & B'WAY           | DRIZA BONE                         |
| 24        | 23        | SHERIFF FATMAN                          | BIG CAT/EMI           | CARTER THE UNSTOPPABLE SEX MACHINE |
| 25        | 35        | MAMA                                    | PARLOPHONE            | KIM APPELBY                        |
| 26        | NEW       | PANDORA'S BOX                           | VIRGIN                | OMD                                |
| 27        | 31        | SEXUALITY                               | GO! DISCS             | BILLY BRAGG                        |
| 28        | NEW       | I LIKE IT                               | RCA                   | D.J.H FEATURING STEFY              |
| 29        | 32        | MY NAME IS NOT SUSAN                    | ARISTA                | WHITNEY HOUSTON                    |
| 30        | NEW       | BITTER TEARS                            | MERCURY               | INXS                               |
| 31        | NEW       | LET THE BEAT HIT 'EM                    | COLUMBIA              | LISA LISA & CULT JAM               |
| 32        | 21        | HEY STOOPID                             | EPIC                  | ALICE COOPER                       |
| 33        | 19        | ONLY FOOLS (NEVER FALL IN LOVE)         | IQ-BMG                | SONIA                              |
| 34        | 20        | PEOPLE ARE STILL HAVING SEX             | POLYDOR               | LATOUR                             |
| 35        | 37        | GENERATIONS OF LOVE                     | MORE PROTEIN          | JESUS LOVES YOU                    |
| 36        | NEW       | LOVE AND UNDERSTANDING                  | GEFFEN                | CHER                               |
| 37        | 25        | SHINY HAPPY PEOPLE                      | WARNER BROS           | R.E.M.                             |
| 38        | 18        | THE SHOOP SHOOP SONG (IT'S IN HIS KISS) | EPIC                  | CHER                               |
| 39        | 27        | ROLLIN' IN MY 5.0                       | SBK                   | VANILLA ICE                        |
| 40        | 24        | GET THE FUNK OUT                        | A&M                   | EXTREME                            |

## TOP ALBUMS

| THIS WEEK | LAST WEEK | ARTIST                     | LABEL              | TITLE                               |
|-----------|-----------|----------------------------|--------------------|-------------------------------------|
| 1         | 1         | CHER                       | GEFFEN             | LOVE HURTS                          |
| 2         | NEW       | THE JAM                    | POLYDOR            | GREATEST HITS                       |
| 3         | 2         | R.E.M.                     | WARNER BROS.       | OUT OF TIME                         |
| 4         | NEW       | ALICE COOPER               | EPIC               | HEY STOOPID                         |
| 5         | 5         | SEAL                       | ZTT                | SEAL                                |
| 6         | 3         | EURHYTHMICS                | RCA                | GREATEST HITS                       |
| 7         | 4         | STRANGLERS                 | EPIC               | GREATEST HITS 1977-1990             |
| 8         | NEW       | BETTE MIDLER               | ATLANTIC           | SOME PEOPLE'S LIVES                 |
| 9         | 8         | ROD STEWART                | WARNER BROS.       | VAGABOND HEART                      |
| 10        | 6         | BEVERLEY CRAVEN            | EPIC               | BEVERLEY CRAVEN                     |
| 11        | 20        | SOFT CELL/MARC ALMOND      | MERCURY            | MEMORABILIA—THE SINGLES             |
| 12        | 16        | DEXY'S MIDNIGHT RUNNERS    | MERCURY            | THE BEST OF DEXY'S MIDNIGHT RUNNERS |
| 13        | 12        | LENNY KRAVITZ              | VIRGIN AMERICA     | MAMA SAID                           |
| 14        | 15        | MADONNA                    | WEA                | THE IMMACULATE COLLECTION           |
| 15        | 14        | ROXETTE                    | EMI                | JOYRIDE                             |
| 16        | 9         | HARRY CONNICK JR.          | COLUMBIA           | WE ARE IN LOVE                      |
| 17        | 13        | MICHAEL BOLTON             | COLUMBIA           | TIME, LOVE AND TENDERNESS           |
| 18        | 10        | JAMES LAST & HIS ORCHESTRA | POLYDOR            | POP SYMPHONIES                      |
| 19        | NEW       | THE GIPSY KINGS            | COLUMBIA           | ESTE MUNDO                          |
| 20        | 19        | BOB MARLEY & THE WAILERS   | TUFF GONG          | LEGEND 3                            |
| 21        | 23        | THE KLF                    | KLF COMMUNICATIONS | THE WHITE ROOM                      |
| 22        | 11        | RUNRIG                     | CHRYSALIS          | THE BIG WHEEL                       |
| 23        | NEW       | REBEL MC                   | DESIRE             | BLACK MEANING GOOD                  |
| 24        | 18        | DEACON BLUE                | COLUMBIA           | FELLOW HOODLUMS                     |
| 25        | 27        | CHRIS REA                  | EAST WEST          | AUBERGE                             |
| 26        | 7         | MARILION                   | EMI                | HOLIDAYS IN EDEN                    |
| 27        | 32        | EXTREME                    | A&M                | EXTREME II PORNOGRAFFITTI           |
| 28        | 17        | KIRSTY MACCOLL             | VIRGIN             | ELECTRIC LANDLADY                   |
| 29        | 21        | SKID ROW                   | ATLANTIC           | SLAVE TO THE GRIND                  |
| 30        | 22        | ELECTRONIC                 | FACTORY            | ELECTRONIC                          |
| 31        | NEW       | OMD                        | VIRGIN             | SUGAR TAX                           |
| 32        | 31        | M.C. HAMMER                | CAPITOL            | PLEASE HAMMER DON'T HURT 'EM        |
| 33        | 35        | THE WONDER STUFF           | POLYDOR            | NEVER LOVED ELVIS                   |
| 34        | NEW       | CROWDED HOUSE              | CAPITOL            | WOODFACE                            |
| 35        | 37        | VANILLA ICE                | EMI                | EXTREMELY LIVE                      |
| 36        | 33        | T'PAU                      | SIREN POLYGRAM     | THE PROMISE                         |
| 37        | 26        | SIMPLE MINDS               | VIRGIN             | REAL LIFE                           |
| 38        | 34        | THE DOORS                  | ELEKTRA            | THE BEST OF THE DOORS               |
| 39        | 24        | HUE AND CRY                | POLYGRAM           | STARS CRASH DOWN                    |
| 40        | 29        | DANNII MINOGUE             | MCA                | LOVE AND KISSES                     |

## INTERNATIONAL

### BPI Renews Call For Govt. Recognition Concerns Aired At U.K. Record Assn.'s Annual Meet

■ BY JEFF CLARK-MEADS

LONDON—The British record industry's longstanding call for greater recognition from government was renewed last week.

John Deacon, director general of the British Phonographic Industry, told the organization's annual general meeting July 5 that the business should get "the credit it deserves."

Dacon pointed to the amount the record industry produces in foreign income—at \$1.25 billion in 1988-89, it is the U.K.'s third-largest generator of overseas earnings—and its position in the world market (second only to the U.S.) in terms of repertoire sales. He said that the BPI is now taking new steps to improve its image both with government and the public.

"We're trying to move the industry away from its defensive position on public relations," he said. Deacon added that it was not enough for the industry to wait until it was attacked in the press over such things as CD prices. A PR committee has now been established to seek out opportunities for presenting a positive message.

Legal director Sara John referred to the projected Copyright Tribunal hearing later in the year that will decide the level of mechanical royalties

in the U.K. She said of the BPI's arguments, "It is an extremely good case. Our [attorney] thinks it is very strong."

Outgoing chairman Terry Ellis told the meeting that it was his invitation to chair the BPI that had inspired him to return to the record industry.

When asked to take up the post, he was in the middle of a four-year hiatus after selling his share of Chrysalis to partner Chris Wright.

Taking up Deacon's point, he said, "Government lobbying is not something you start when you have a

(Continued on page 71)

### Virgin Thwarts Chart-Hyping Fine But London, Rhythm King Pay Up

LONDON—Virgin Records has escaped a fine by the British Phonographic Industry's committee of inquiry into chart hyping. The decision, taken July 5, follows the record \$81,000 fine for London Records and a \$8,100 fine for Rhythm King for alleged hyping-related breaches of the chart code of conduct (Billboard, June 29).

The committee said it found "clear evidence" that "Always On The Run" by Lenny Kravitz was deliberately hyped, but there was no evidence to link the illicit activity to Virgin. The committee passed the same comment in fining London Records and Rhythm King over records by the High and S'Express.

A BPI spokesman explains, "The

committee made a distinction between London, who did not cooperate with the inquiry, Rhythm King, who did and accepted responsibility because they hadn't told anyone about the chart code of conduct and they had no sales team of their own, and Virgin, who cooperated fully and had informed all their own staff about the code of conduct but not third parties such as managers, publishers, and outside promotion agencies. The committee felt it was not reasonable to impose a fine in Virgin's case."

The BPI will now examine the code of conduct and recommend changes "to strengthen further the protection it gives to the industry," says chairman Terry Ellis.

HUGH FIELDER

## CANADA

### Juno News: Late W.H. Moon To Be Honored Also, Ian & Sylvia Into Hall; New Category Created

■ BY LARRY LeBLANC

TORONTO—The 1992 Juno Awards may be some eight months away, but the Canadian Academy of Recording Arts and Sciences has already made several announcements pertaining to the annual awards, which will be televised live by CBC-TV March 29 from the O'Keefe Centre in Toronto.

CARAS has announced that the late William Harold Moon, former chairman of BMI Canada and one of the founding members of Nashville's Country Music Assn, will be honored posthumously as the recipient of the Walt Grealis Special Achievement Award. The award, which has previously been presented to broadcasters Lyman Potts, RCA Victor's A. Hugh Joseph, producer Jack Richard, manager Bruce Allen, retailer Sam Sniderman, singer Raffi, and manager Mel Shaw, acknowledges outstanding contributions to the Canadian music industry.

The organization has also announced that Ian & Sylvia, the folk and country duo that first gained prominence in the '60s, will be inducted into the Juno Hall of Fame during the upcoming awards.

Previous Hall of Famers include the Guess Who, Oscar Peterson, Paul Anka, Joni Mitchell, Glenn Gould, Guy Lombardo, the Diamonds, Neil Young, Hank Snow, the Crewcuts, the Four Lads, Wilf Carter, Gordon Lightfoot, the Band, Maureen Forrester, and Leonard Cohen.

Ian and Sylvia, at the forefront of the folk movement in the '60s, popu-

larized such original songs as "Four Strong Winds," "You Were On My Mind," "Lovin' Sound," and "Trucker's Cafe" before splitting in 1975 as an act, and as a couple. The duo's influences on a generation of Canadian artists, including Lightfoot, Mitchell, Young, Cohen, Shirley Eikhard, Nancy White, and Rita MacNeill, is incalculable.

Since their breakup, the two have met with sizable individual success in the country field. Ian Tyson has had hits with such songs as "Half A Mile Of Hell," "Navajo Rug," "Cowboy

Pride," "Fifty Years Ago," and "Irving Berlin (Is 100 Years Old Today)." Sylvia Tyson has hit the country chart with such tunes as "Sleep On My Shoulder," "Good Old Song," "Denim Blue Eyes," and "Too Short A Ride."

Finally, CARAS has announced the creation of a new Juno category, the best-selling Francophone album. Nominees and award recipients in this category will be determined on the basis of sales and albums must have an 80% French-language content to qualify.

## MAPLE BRIEFS

MONTREAL-born jazz pianist Oscar Peterson has become the eighth chancellor of York Univ. in Toronto, the third-largest university in Canada, with 40,000 students and 1,200 teachers. Previously, Peterson received an honorary doctorate of letters from York in 1982 before becoming adjunct professor of jazz studies there in 1986.

CANADIAN independent Attie Records has picked up Canadian distribution of Scotti Bros. Records with initial releases under the agreement including those by David Hallyday, Electric Light Orchestra II, and James Brown.

THE Mariposa Festival, Canada's best-known folk event, is returning to

Toronto after a nine-year absence. This year's weekend event will be held Sept. 6-8 at Ontario Place. Among those scheduled to perform are Los Lobos, Butch Hancock, Jimmy Dale Gilmore, Pop Staples, Guy Clark, Roy Harper, John Prine, Ramblin' Jack Elliot, Dave Van Ronk, Tom Paxton, Barenaked Ladies, Leslie Spit Treeo, Bobby Wiseman (of Blue Rodeo), and Jane Siberry.

WITH funding by the Government of Canada and Ontario's Ministry of Culture and Communications, Canada will host a showcase on Monday (15) at the Limelight in New York, in conjunction with this year's New Music Seminar, featuring the Leslie Spit Treeo, David Gogo & the Persuaders, Big Faith, and Barenaked Ladies.



# HITS

of the

# WORLD

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Europe's Music Radio Newsweekly

EUROCHART HOT 100 7/13/91

| SINGLES |   |
|---------|---|
| 1       | 4 GYPSY WOMAN (SHE'S HOMELESS) CRYSTAL WATERS A&M                           |
| 2       | 1 SENZA UNA DONNA (WITHOUT A WOMAN) ZUCCHERO FORNACIARI & PAUL YOUNG LONDON |
| 3       | 2 WIND OF CHANGE SCORPIONS MERCURY  |
| 4       | 3 THE SHOOP SHOOP SONG (IT'S IN HIS KISS) CHER GEFKEN                       |
| 5       | 5 I WANNA SEX YOU UP COLOR ME BADD GIANT                                    |
| 6       | 6 LAST TRAIN TO TRANSCENTRAL/THE IRON HORSE KLF KLF COMMUNICATIONS          |
| 7       | 7 ANY DREAM WILL DO JASON DONOVAN REALLY USEFUL                             |
| 8       | NEW CHORUS ERASURE MUTE   |
| 9       | NEW (EVERYTHING I DO) I DO IT FOR YOU BRYAN ADAMS A&M                       |
| 10      | 9 DESECHANTEE MYLENE FARMER POLYDOR   |
| 11      | 19 AUTEUIL NEUILLY PASSY LES INCONNUS PRODUCTIONS                           |
| 12      | 8 THE ONE AND ONLY CHESNEY HAWKES CHRYSALIS                                 |
| 13      | 13 RING RING RING (HA HA HEY) DE LA SOUL TOMMY BOY                          |
| 14      | 10 FADING LIKE A FLOWER (EVERY TIME YOU LEAVE) ROXETTE EMI                  |
| 15      | 24 RUSH RUSH PAULA ABDUL VIRGIN   |
| 16      | 12 THINKING ABOUT YOUR LOVE KENNY THOMAS COOLTEMPO                          |
| 17      | 16 SAGA AFRICA YANNICK NOAH CARRERE   |
| 18      | 17 SHINY HAPPY PEOPLE R.E.M. WARNER BROS.                                   |
| 19      | 18 THE MOTOWN SONG ROD STEWART WARNER BROS.                                 |
| 20      | 14 FROM A DISTANCE BETTE MIDLER ATLANTIC                                    |
| 21      | 20 MOVE THAT BODY TECHNOTRONIC ARS  |
| 22      | 15 BABY BABY AMY GRANT A&M  |
| 23      | 23 IT AIN'T OVER TILL IT'S OVER LENNY KRAVITZ VIRGIN AMERICA                |
| 24      | 11 JOYRIDE ROXETTE EMI  |
| 25      | NEW E VADO VIA FELIX GRAY & DIDIER BARBELIVIE MULTI/TALAR                   |
| 26      | 25 LA ZOUBIDA LAGAF FLARENSASCH   |
| 27      | 21 RHYTHM OF MY HEART ROD STEWART WARNER BROS.                              |
| 28      | NEW PROMISE ME BEVERLEY CRAVEN EPIC   |
| 29      | 26 SAILING ON THE SEVEN SEAS O.M.D. VIRGIN                                  |
| 30      | 29 BOW DOWN JESUS JESUS LOVES YOU MORE PROTEIN                              |
| ALBUMS  |   |
| 1       | 1 R.E.M. OUT OF TIME WARNER BROS  |
| 2       | 2 ROXETTE JOYRIDE EMI   |
| 3       | 3 EURHYTHMICS GREATEST HITS RCA   |
| 4       | 4 SEAL SEAL ZTT   |
| 5       | 7 SCORPIONS CRAZY WORLD MERCURY   |
| 6       | 5 ROD STEWART VAGABOND HEART WARNER BROS.                                   |
| 7       | 10 CHER LOVE HURTS GEFKEN   |
| 8       | 8 MICHAEL BOLTON TIME, LOVE AND TENDERNESS COLUMBIA                         |
| 9       | 6 SOUNDTRACK THE DOORS ELEKTRA  |
| 10      | 9 SIMPLE MINDS REAL LIFE VIRGIN   |
| 11      | 11 SKID ROW SLAVE TO GRIND ATLANTIC   |
| 12      | 12 LENNY KRAVITZ MAMA SAID VIRGIN   |
| 13      | 13 KLF THE WHITE ROOM INDISC  |
| 14      | NEW VAN HALEN FOR UNLAWFUL CARNAL KNOWLEDGE WARNER BROS.                    |
| 15      | 14 ENIGMA MCMXC A.D. VIRGIN   |
| 16      | 16 CHRIS REA AUBERGE EAST WEST  |
| 17      | NEW ZUCCHERO FORNACIARI ZUCCHERO LONDON                                     |
| 18      | 28 MYLENE FARMER L'AUTRE BARCLAY  |
| 19      | 25 BEE GEES HIGH CIVILIZATION WARNER BROS                                   |
| 20      | 18 DE LA SOUL DE LA SOUL IS DEAD TOMMY BOY                                  |
| 21      | 15 STING THE SOUL CAGES A&M   |
| 22      | 19 SOUNDTRACK GREASE POLYDOR  |
| 23      | NEW MARILLION HOLIDAYS IN EDEN EMI  |
| 24      | 17 ROLLING STONES FLASHPOINT COLUMBIA                                       |
| 25      | 22 O.M.D. SUGAR TAX VIRGIN  |
| 26      | 23 BOB MARLEY LEGEND ISLAND   |
| 27      | 29 THE STRANGLERS GREATEST HITS 1977-1990 EPIC                              |
| 28      | 26 THE DOORS IN CONCERT ELEKTRA   |
| 29      | 28 PATRICK BRUEL ALORS REGARDE RCA  |
| 30      | NEW BEVERLEY CRAVEN BEVERLEY CRAVEN EPIC                                    |

AUSTRALIA (Courtesy Australian Record Industry Assn.) As of 7/14/91

| SINGLES |  |
|---------|--|
| 1       | 3 READ MY LIPS MELISSA PHONOGRAM/POLYGRAM                            |
| 2       | 1 GREASE MEGAMIX OLIVIA NEWTON JOHN & JOHN TRAVOLTA POLYDOR/POLYGRAM |
| 3       | 2 RUSH RUSH PAULA ABDUL VIRGIN/EMI                                   |
| 4       | NEW YOU COULD BE MINE GUNS N' ROSES GEFKEN                           |
| 5       | 5 LAST TRAIN TO TRANSCENTRAL THE KLF LIBERATION/FESTIVAL             |
| 6       | 4 RING RING RING DE LA SOUL LIBERATION/FESTIVAL                      |
| 7       | 11 HOT CHILLI WOMAN NOISEWORKS COLUMBIA                              |
| 8       | 8 BABY BABY AMY GRANT POLYDOR/POLYGRAM                               |
| 9       | 6 RHYTHM OF MY HEART ROD STEWART WARNER                              |
| 10      | 12 LOVE REARS ITS UGLY HEAD LIVING COLOUR EPIC                       |
| 11      | 7 SHOCKED KYLIE MINOGUE FEATURING DNA MUSHROOM/FESTIVAL              |
| 12      | 9 WHAT COMES NATURALLY SHEENA EASTON MCA/BMG                         |
| 13      | 10 FADING LIKE A FLOWER ROXETTE EMI                                  |
| 14      | 13 WHERE ARE YOU NOW ROXUS MELODIAN/FESTIVAL                         |
| 15      | 14 3 A.M. ETERNAL THE KLF LIBERATION/FESTIVAL                        |
| 16      | 16 TOUCH ME (ALL NIGHT LONG) CATHY DENNIS POLYDOR/POLYGRAM           |
| 17      | 17 IESHA ANOTHER BAD CREATION BMG                                    |
| 18      | 15 WHEN YOUR LOVE IS GONE JIMMY BARNES MUSHROOM/FESTIVAL             |
| 19      | 20 LOVE JUNK JOHNNY DIESEL CHRYSALIS/EMI                             |
| 20      | NEW SLAVE JAMES REYNE VIRGIN/EMI                                     |
| ALBUMS  |  |
| 1       | 1 SOUNDTRACK GREASE POLYDOR/POLYGRAM                                 |
| 2       | 10 ROD STEWART VAGABOND HEART BMG                                    |
| 3       | 2 JIMMY BARNES TWO FIRES MUSHROOM/FESTIVAL                           |
| 4       | 4 SKID ROW SLAVE TO THE GRIND WARNER                                 |
| 5       | 13 KLF THE WHITE ROOM LIBERATION/FESTIVAL                            |
| 6       | 3 PAULA ABDUL SPELLBOUND VIRGIN/EMI                                  |
| 7       | 7 R.E.M. OUT OF TIME WARNER  |
| 8       | 9 DARYL BRAITHWAITE RISE COLUMBIA                                    |
| 9       | 5 VAN HALEN FOR UNLAWFUL CARNAL KNOWLEDGE WARNER                     |
| 10      | 11 ROXETTE JOYRIDE EMI   |
| 11      | 6 JAMES REYNE ELECTRIC DIGGER DANDY VIRGIN/EMI                       |
| 12      | 16 DE LA SOUL DE LA SOUL IS DEAD LIBERATION/FESTIVAL                 |
| 13      | NEW MARIAH CAREY MARIAH CAREY COLUMBIA                               |
| 14      | 8 RATCAT BLIND LOVE ROO/POLYGRAM                                     |
| 15      | NEW LIVING COLOUR TIME'S UP EPIC                                     |
| 16      | 18 LENNY KRAVITZ MAMA SAID VIRGIN/EMI                                |
| 17      | 15 THE DOORS THE BEST OF THE DOORS WARNER                            |
| 18      | 12 THE HIGHWAYMEN HIGHWAYMAN 2 COLUMBIA                              |
| 19      | 20 HOODOO GURUS KINKY BMG  |
| 20      | 14 SOUNDTRACK THE DOORS WARNER                                       |

GERMANY (Courtesy Der Musikmarkt) As of 7/2/91

| SINGLES |   |
|---------|---|
| 1       | 1 WIND OF CHANGE THE SCORPIONS MERCURY/PHONOGRAM                |
| 2       | 4 GYPSY WOMAN (SHE'S HOMELESS) CRYSTAL WATERS MERCURY/PHONOGRAM |
| 3       | 3 THE SHOOP SHOOP SONG CHER EPIC                                |
| 4       | 2 SENZA UNA DONNA ZUCCHERO & PAUL YOUNG LONDON                  |
| 5       | 5 FADING LIKE A FLOWER ROXETTE ELECTROLA                        |
| 6       | 4 LAST TRAIN TO TRANSCENTRAL KLF BLOW UP                        |
| 7       | 12 I WANNA SEX YOU UP COLOR ME BADD WARNER BROS.                |
| 8       | 9 BOW DOWN MISTER JESUS LOVES YOU VIRGIN                        |
| 9       | 8 RING, RING, RING DE LA SOUL EAST WEST                         |
| 10      | 10 SAILING ON THE SEVEN SEAS O.M.D. VIRGIN                      |
| 11      | 7 JOYRIDE ROXETTE ELECTROLA                                     |
| 12      | 14 THE ONE AND ONLY CHESNEY HAWKES CHRYSALIS                    |
| 13      | 15 BABY BABY AMY GRANT POLYGRAM                                 |
| 14      | 11 RHYTHM OF MY HEART ROD STEWART WARNER BROS                   |
| 15      | 13 JUST THE WAY IT IS, BABY REMBRANDTS ATCO                     |
| 16      | 16 GYPSY WOMAN HOMELESS EMI                                     |
| 17      | 19 SHINY HAPPY PEOPLE R.E.M. WARNER BROS.                       |
| 18      | NEW LOVES BURN KARL KEATON BMG/ARIOLA                           |
| 19      | 20 MOVE THAT BODY TECHNOTRONIC ARS/CLIP                         |
| 20      | NEW JEALOUSY PET SHOP BOYS EMI                                  |
| ALBUMS  |   |
| 1       | 1 ROXETTE JOYRIDE ELECTROLA                                     |
| 2       | 3 THE SCORPIONS CRAZY WORLD MERCURY/PHONOGRAM                   |
| 3       | 2 EURHYTHMICS GREATEST HITS RCA                                 |
| 4       | 4 R.E.M. OUT OF TIME WARNER BROS.                               |
| 5       | 5 ROD STEWART VAGABOND HEART WARNER BROS.                       |
| 6       | 7 BEE GEES HIGH CIVILIZATION WARNER BROS                        |
| 7       | 9 SEAL SEAL ZTT/WEA   |
| 8       | 6 THE DOORS SOUNDTRACK ELEKTRA                                  |
| 9       | NEW ZUCCHERO ZUCCHERO POLYGRAM                                  |
| 10      | 10 O.M.D. SUGAR TAX VIRGIN                                      |
| 11      | 9 SIMPLE MINDS REAL LIFE VIRGIN                                 |
| 12      | NEW SKID ROW SLAVE TO THE GRIND ATLANTIC/EAST WEST              |
| 13      | 11 CHRIS REA AUBERGE EAST WEST                                  |
| 14      | 13 DE LA SOUL DE LA SOUL IS DEAD TOMMY BOY                      |
| 15      | 15 HUEY LEWIS & THE NEWS HARD AT PLAY EMI                       |
| 16      | 12 THE DOORS IN CONCERT WARNER BROS.                            |
| 17      | 19 THE KLF WHITE ROOM BLOW UP                                   |
| 18      | NEW YELLO BABY POLYGRAM   |
| 19      | 18 MICHAEL BOLTON TIME, LOVE AND TENDERNESS COLUMBIA            |
| 20      | 16 KRAFTWERK THE MIX ELECTROLA                                  |

SPAIN (Courtesy TVE/AFYVE) As of 6/29/91

| SINGLES |   |
|---------|---|
| 1       | 1 GYPSY WOMAN (SHE'S HOMELESS) CRYSTAL WATERS POLYGRAM          |
| 2       | 2 EL 7 DE SEPTIEMBRE MECANO BMG/ARIOLA                          |
| 3       | 4 WE NEED FREEDOM ANTICO MAX                                    |
| 4       | 3 ALL MY LOVING LOS MANOLOS RCA                                 |
| 5       | 7 LAST TRAIN TO TRANSCENTRAL KLF BLANCO Y NEGRO                 |
| 6       | 8 NO COKE DR. ALBAN BMG   |
| 7       | 5 ALL TOGETHER NOW THE FARM GINGER                              |
| 8       | 9 THE GREASE MEGAMIX JOHN TRAVOLTA & OLIVIA NEWTON JOHN POLYDOR |
| 9       | 6 WHERE THE STREETS HAVE NO NAME THE PET SHOP BOYS EMI          |
| 10      | NEW 3 A.M. ETERNAL KLF BLANCO Y NEGRO                           |
| ALBUMS  |   |
| 1       | 1 MECANO AIDALAI BMG/ARIOLA                                     |
| 2       | 3 SOUNDTRACK GREASE POLYGRAM                                    |
| 3       | 2 JUAN LUIS GUERRA Y LA 440 BACHATA ROSA KAREN                  |
| 4       | 9 VARIOUS ZONA DE BAILE EMI                                     |
| 5       | 4 R.E.M. OUT OF TIME WARNER                                     |
| 6       | 5 JUAN LUIS GUERRA Y LA 440 OJALA QUE LLUEVA CAFE KAREN         |
| 7       | NEW STATUS QUO ROCKING ALL OVER THE YEARS POLYGRAM              |
| 8       | 6 SERGIO DALMA SENTIENODOROS LA PIEL HORUS                      |
| 9       | NEW EMILIO ARAGON TE HUELLEN LOS PIES CBS/SONY                  |
| 10      | 8 VARIOUS MAD MIX II MAX MUSIC                                  |

CANADA (Courtesy The Record) As of 7/8/91

| SINGLES |  |
|---------|--|
| 1       | 1 RUSH RUSH PAULA ABDUL VIRGIN/A&M                           |
| 2       | 2 UNBELIEVABLE EMF CAPITOL/CAPITOL                           |
| 3       | 8 PEOPLE ARE STILL HAVING SEX LATOUR POLYDOR/PLG             |
| 4       | 5 TOO HOT ALANIS MCA/MCA                                     |
| 5       | 6 MORE THAN WORDS EXTREME A&M/A&M                            |
| 6       | 4 I TOUCH MYSELF DIVINYLS VIRGIN/A&M                         |
| 7       | 9 I LIKE THE WAY (THE KISSING GAME) HI-FIVE JIVE/BMG         |
| 8       | 3 NOT LIKE KISSIN' YOU WEST END GIRLS A&M/A&M                |
| 9       | 11 POWER OF LOVE LUTHER VANDROSS EPIC/SONY                   |
| 10      | NEW CONDUCTIN' THANGS MAESTRO FRESH-WES ATTIC/ATTIC          |
| 11      | 16 DON'T TREAT ME BAD FIREHOUSE EPIC/SONY                    |
| 12      | 15 COUPLE DAYS OFF HUEY LEWIS & THE NEWS EMI/EMI             |
| 13      | 7 LOVE IS A WONDERFUL THING MICHAEL BOLTON COLUMBIA/SONY     |
| 14      | 19 FADING LIKE A FLOWER ROXETTE CAPITOL/CAPITOL              |
| 15      | 12 I DON'T WANNA CRY MARIAH CAREY COLUMBIA/SONY              |
| 16      | 10 BABY BABY AMY GRANT A&M/A&M                               |
| 17      | NEW MAMA SAID... L.L. COOL J DEF JAM/SONY                    |
| 18      | 14 RIGHT HERE, RIGHT NOW JESUS JONES SBK/EMI                 |
| 19      | 18 WHERE THE STREETS... PET SHOP BOYS CAPITOL/CAPITOL        |
| 20      | NEW I WANNA SEX YOU UP COLOR ME BADD WARNER BROS./WEA        |
| ALBUMS  |  |
| 1       | 1 R.E.M. OUT OF TIME WARNER BROS./WEA                        |
| 2       | 3 MICHAEL BOLTON TIME, LOVE AND TENDERNESS COLUMBIA/SONY     |
| 3       | 5 EXTREME EXTREME II PORNOGRAFFITTI A&M/A&M                  |
| 4       | 2 C&C MUSIC FACTORY GONNA MAKE YOU SWEAT COLUMBIA/SONY       |
| 5       | 4 ROXETTE JOYRIDE CAPITOL/CAPITOL                            |
| 6       | 6 PAULA ABDUL SPELLBOUND VIRGIN/A&M                          |
| 7       | 13 SKID ROW SLAVE TO THE GRIND ATLANTIC/WEA                  |
| 8       | 7 EMF SCHUBERT DIP CAPITOL/CAPITOL                           |
| 9       | NEW VAN HALEN FOR UNLAWFUL CARNAL KNOWLEDGE WARNER BROS./WEA |
| 10      | 10 LONDONBEAT IN THE BLOOD RADIOACTIVE/MCA                   |
| 11      | 9 BLACK CROWES SHAKE YOUR MONEY MAKER DEF AMERICAN/GEFFEN    |
| 12      | 8 ROD STEWART VAGABOND HEART WARNER BROS./WEA                |
| 13      | 11 THE TRAGICALLY HIP ROAD APPLES MCA/MCA                    |
| 14      | 16 CRASH TEST DUMMIES THE GHOSTS THAT HAUNT ME BMG/BMG       |
| 15      | 12 EURHYTHMICS GREATEST HITS RCA/BMG                         |
| 16      | 14 MARIAH CAREY VISION OF LOVE COLUMBIA/SONY                 |
| 17      | 17 BLACK BOX DREAMLAND deCONSTRUCTION/RCA                    |
| 18      | 15 ENIGMA MCMXC A.D. VIRGIN/A&M                              |
| 19      | NEW MARC COHN MARC COHN ATLANTIC/WEA                         |
| 20      | 20 DETROIT EMERALD THE BLACK TIE AFFAIR ATTIC/ATTIC          |

FRANCE (Courtesy of Nielsen/Europe 1) As of 7/6/91

| SINGLES |   |
|---------|---|
| 1       | 1 AUTEUIL, NEUILLY, PASSY LES INCONNUS SONY                 |
| 2       | 3 SAGA AFRICA VANNICK NOAM CARRERE                          |
| 3       | 2 DESECHANTEE MYLENE FARMER POLYDOR                         |
| 4       | 4 LA ZOUBIDA LAGAF CARRERE                                  |
| 5       | 7 SENZA UNA DONNA ZUCCHERO & PAUL YOUNG POLYDOR             |
| 6       | 6 PROMISE ME BEVERLEY CRAVEN SONY                           |
| 7       | 5 E VADO VIA GRAY & DIDIER BARBELIVIE BMG                   |
| 8       | 15 SEND ME AN ANGEL SCORPIONS PHONOGRAM                     |
| 9       | 16 TELL ME BONITA DANA DAWSON SONY                          |
| 10      | 8 HIJO DE LA LUNA (DIS MOI LUNE D'ARGENT) MECANO BMG        |
| 11      | 18 LES BROVILLARDS DE LONDRES THIERRY HAZARD SONY           |
| 12      | 9 A NOS ACTES MANQUES FREDERICKS, GOLDMAN & JONES RCA/BMG   |
| 13      | 12 CRAZY SEAL WEA   |
| 14      | 11 HOMELY GIRL UB40 VIRGIN                                  |
| 15      | NEW LOSING MY RELIGION R.E.M. WARNER BROS                   |
| 16      | NEW LE SERPENT QUI DANSE FRANCOIS FELDMAN POLYDOR           |
| 17      | 10 DARLIN ROCH VOISINE BMG                                  |
| 18      | NEW LA MUSCLADA LES MUSCLES POLYDOR                         |
| 19      | NEW GORGEOUS ROZLYNE CLARKE CARRERE                         |
| 20      | NEW WE'VE GOT A FEELING CHRIS WADDLE & BASILE BOLI POLYDOR  |
| ALBUMS  |   |
| 1       | 1 MYLENE FARMER L'AUTRE POLYGRAM                            |
| 2       | 2 PATRICK BRUEL ALORS REGARDE RCA/BMG                       |
| 3       | 4 JEAN-JACQUES GOLDMAN FREDERICKS, GOLDMAN & JONES COLUMBIA |
| 4       | NEW ELMER FOOD BEAT JE VAIS ENCORE DORMIR CE SOIR POLYDOR   |
| 5       | 3 ENIGMA MCMXC A.D. VIRGIN                                  |
| 6       | 7 FELIX GRAY & DIDIER BARBELIVIE LES AMOURS CASSEES BMG     |
| 7       | 5 SOUNDTRACK GREASE POLYGRAM                                |
| 8       | 11 ROLLING STONES FLASHPOINT COLUMBIA                       |
| 9       | 9 MANO NEGRA KING OF BONGO VIRGIN                           |
| 10      | NEW FRANCOIS FELDMAN MAGIC'BOUL'VARD POLYDOR                |
| 11      | 16 SCORPIONS CRAZY WORLD MERCURY                            |
| 12      | 6 UB40 LABOUR OF LOVE PART II VIRGIN                        |
| 13      | 8 FILM SOUNDTRACK THE DOORS WEA                             |
| 14      | 14 COLUCHE SES MEILLEURS MOMENTS SUR R.F.M. POLYGRAM        |
| 15      | 10 ROCH VOISINE DOUBLE GEORGES MARY/BMG                     |
| 16      | NEW THIERRY HAZARD POP MUSIC SONY                           |
| 17      | 13 SIMPLE MINDS REAL LIFE VIRGIN                            |
| 18      | 17 JOHNNY HALLYDAY DANS LA CHALEUR DE BERCY PHONOGRAM       |
| 19      | 19 BENNY B. L'ALBUM SONY                                    |
| 20      | 20 LIANE FOLY REVE ORANGE VIRGIN                            |

ITALY (Courtesy Musica e Dischi) As of 7/8/91

| SINGLES |   |
|---------|---|
| 1       | 1 GYPSY WOMAN (SHE'S HOMELESS) CRYSTAL WATERS MERCURY     |
| 2       | 6 RAPPUTT CLAUDIO BISIO EPIC                              |
| 3       | 3 PERCHE LO FAI? MARCO MASINI RICORDI                     |
| 4       | 9 WHERE THE STREETS HAVE NO NAME PET SHOP BOYS PARLOPHONE |
| 5       | 2 LET THERE BE LOVE SIMPLE MINDS EMI                      |
| 6       | 8 THIS IS YOUR LIFE BANDERARS POLYGRAM                    |
| 7       | NEW SIAMO SOLI NELL'IMMENSO VUOTO CHE C'E' RAF CGD        |
| 8       | 4 SE STIAMO INSIEME RICARDO COCCIANTE EMI                 |
| 9       | 7 JUST GET UP AND DANCE AFRIKA BAMBAATAA DFC              |
| 10      | 5 JOYRIDE ROXETTE EMI                                     |
| ALBUMS  |   |
| 1       | 2 GINO PAOLI MATTE COME UN GATTO WARNER BROS.             |
| 2       | 1 R.E.M. OUT OF TIME WEA                                  |
| 3       | 4 ADRIANO CELENTANO IL RE DEGLI IGNORANTI CLAN            |
| 4       | 3 MARCO MASINI MALINCONIOIA RICORDI                       |
| 5       | 7 ROBERTO VECCHIONI IL CAPOLAVORO POLYGRAM                |
| 6       | NEW VASCO ROSSI VASCO LIVE 10.7.90 SAN SIRO EMI           |
| 7       | 6 STING THE SOUL CAGES POLYGRAM                           |
| 8       | 9 UMBERTO TOZZI GLI ALTRI SIAMO NOI CGD                   |
| 9       | 5 PINO DANIELE PINO DANIELE TRA MUSICA E MAGIA EMI        |
| 10      | 8 SIMPLE MINDS REAL LIFE EMI                              |



## LIFELINES

## BIRTHS

Girl, Sarah, to **Stephen Starr** and **Deborah Fleisher**, May 28 in Philadelphia. He is a concert promoter there.

Boy, Scott Tyler, to **Les and Donna Bruce**, June 1 in Winnipeg, Manitoba. He is a promotion and sales representative for Sony Canada.

Girl, Isabelle Rose, to **Ivan and Becki Lipton**, June 3 in Stoughton, Mass. He is executive VP and chief merchandising officer for LIVE Specialty Retail Group.

Girl, Tovah Joy, to **Lee and Patricia Goldstein**, June 13 in Wood-Ridge, N.J. He is national marketing director of Shanachie Records.

Girl, Hayley Ilana, to **Danny and Sue Buch**, July 5 in New York. He

is VP of national album promotion for Atlantic Records.

## MARRIAGES

**Paul Craft** to **Patti Clements**, June 24 in Nashville. He is a songwriter/publisher best known for the songs "Dropkick Me, Jesus," "Brother Jukebox," and "Honky Tonk Waltz." She is a songwriter and former member of Porter Wagoner's band.

**Jimmy Wheeler** to **Molly Murray**, June 29 in Morristown, Tenn. He is regional singles manager for BMG in Atlanta.

## DEATHS

**Ernest S. Meyers**, 81, of complications resulting from a stroke, June 27 in Port Chester, N.Y. Meyers was general counsel of the Recording Industry Assn. of America from 1951-81. He was instrumental in se-

curing piracy protections for record companies and was active in international copyright law. From 1939-46 he was a special assistant to the U.S. Attorney General in the anti-trust division of the Justice Dept., and from 1956-76, he was a member of the panel of consultants of the Library of Congress on the general revision of copyright law. He is survived by his wife, Shirley, his daughter, Nancy, and three grandchildren.

**Bob Curry**, 46, of gunshot wounds, July 5 in Punxsutawney, Pa. Curry was news director/news anchor at WECZ/WPXZ there, the radio station at which he worked for the past 30 years.

Send information to Lifelines, c/o Billboard, 1515 Broadway, 39th Floor, New York, N.Y. 10036 within six weeks of the event.

## CALENDAR

A weekly listing of trade shows, conventions, award shows, seminars, and other notable events. Send information to Calendar, Billboard, 1515 Broadway, New York, N.Y. 10036.

## JULY

July 8-Aug. 7, **Bravo! Colorado Music Festival**, various locations, Vail, Colo. Ruth Summers, 212-307-7884.

July 11-14, **Upper Midwest Communications Conclave**, Radisson South, Minneapolis. 612-927-4487.

July 13-14, **Inspirational Artists and Music Marketing Seminar**, McCormick Inn Center, Chicago. 708-383-6669.

July 13-17, **New Music Seminar 12**, Marriott Marquis Hotel, New York. 212-473-4343.

July 14-17, **Video Software Dealers Assn. Convention**, Las Vegas Convention Center. 609-596-8500.

July 15, **"The Role of the Business Manager in the Music Industry,"** class held Mondays at UCLA, ends July 29. 121 Dodd Hall, Los Angeles. Richard Macales, 213-825-1909.

## AUGUST

Aug. 2-4, **Options for the Songwriter: Songwriting Seminar**, Colorado Mountain College, Breckenridge, Colo. 303-453-6757.

Aug. 7-12, **Fifth Annual Clovis Music Festival**, various locations, Clovis, N.M. 800-421-1433.

Aug. 9, **Virginia Beach Entertainment Law Seminar**, Virginia Beach Resort Hotel and Conference Center,

Virginia Beach, Va. 804-343-1143.

Aug. 15-18, **Midwest Music Conference '91**, China Club, Chicago. 312-254-4775.

Aug. 22-24, **Talentmasters Third Annual Air Talent Conference**, Hyatt-Ravina, Atlanta. Lisa Mulcahy, 404-926-7573.

Aug. 22-25, **Jack the Rapper**, Atlanta Hilton and Towers, Atlanta. 407-423-2328.

Aug. 22-25, **Sopot '91 International Music Festival and Trade Exhibition**, Sport Hall, Sopot, Poland. 011-48-26-74-41.

Aug. 23-25, **MultiMusic Festival**, Multiplex Studios, San Jose, Calif. Ned Torney, 408-452-8143.

## SEPTEMBER

Sept. 4, **The Music & Entertainment Industry Chapter of the City of Hope Honors Al Teller**, proceeds to be used for capital projects at the City of Hope National Medical Center, Universal Studios Sound Stage 12, Los Angeles. 213-626-4611.

Sept. 5, **MTV Awards**, Universal Amphitheatre, Los Angeles. 212-258-8000.

Sept. 7-8, **Doing Music & Nothing Else: The Music Business Weekend Seminar**, location to be announced, Cleveland. 207-865-1128.

Sept. 10-13, **National Assn. of Black-Owned Broadcasters (NABOB) Fall Conference**, Sheraton, Washington, D.C. 202-463-8970.

Sept. 11-14, **National Assn. of Broadcasters (NAB) Conference**, Moscone Convention Center, San Francisco. 202-429-5300.

Sept. 12-15, **L.D. Productions Inc. Third Annual Rap-A-Thon**, New York Penta Hotel, New York. 609-625-4627.

Sept. 12-15, **Vital Care Music & Tennis Festival** (proceeds to be donated to MusiCares, Grammy in the

Schools, and the City of Hope), Warner Center Hilton and Towers, Woodland Hills, Calif. Keri Fretty, 213-653-0493.

Sept. 14-15, **Doing Music & Nothing Else: The Music Business Weekend Seminar**, location to be announced, Chicago. 207-865-1128.

Sept. 14-16, **Sixth Annual Focus on Video**, Canadian Exposition & Conference Center, Toronto. Angela Abromaitis, 416-763-2121.

Sept. 19, **International Radio & Television Society (IRTS) Newsmaker Luncheon**, Waldorf-Astoria, New York. 212-867-6650.

Sept. 21-22, **Doing Music & Nothing Else: The Music Business Weekend Seminar**, location to be announced, Detroit. 207-865-1128.

Sept. 28-29, **Doing Music & Nothing Else: The Music Business Weekend Seminar**, location to be announced, Boston. 207-865-1128.

Sept. 29-30, **T.J. Martell Foundation Celebrity Golf Tournament/Bowling Party/Silent Auction**, location to be announced, Nashville. Paul Jankowski, 615-244-9844.

Sept. 29-Oct. 1, **BPI Seminar on Sponsorship and Event Marketing Strategies**, Stouffer Hotel, Nashville. Laura Stroh, 615-321-4250.

## BPI RENEWS CALL

(Continued from page 69)

problem. It is an every week, every month, every year practice."

Ellis added that the BPI is "not well enough financed or supported to achieve what it should." He said the upper echelons of the secretariat needed to be strengthened by the appointment of a full-time chairman.

Ellis has now been officially succeeded as BPI chairman by Maurice Oberstein, the American-born chairman of PolyGram U.K., whose appointment was ratified by the AGM (Billboard, July 13).

In a short address to the meeting, Oberstein eschewed the description of record companies as "manufacturers" and of their wares as "product." While acknowledging that the business needs support facilities, he declared, "We are a creative industry."

## Top 40 Radio Monitor™

Compiled from a national sample of monitored top 40 radio stations by Broadcast Data Systems. 121 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<br>ARTIST (LABEL)  | THIS WEEK | LAST WEEK | WEEKS ON | TITLE<br>ARTIST (LABEL)   |
|-----------|-----------|----------|--|-----------|-----------|----------|---|
|           |           |          | ★ ★ NO. 1 ★ ★  |           |           |          |   |
| 1         | 1         | 11       | <b>RUSH RUSH</b><br>PAULA ABDUL (VIRGIN) 8 weeks at No. 1          | 38        | 41        | 4        | <b>LET THE BEAT HIT 'EM</b><br>LISA LISA & CULT JAM (COLUMBIA)    |
| 2         | 2         | 16       | <b>I WANNA SEX YOU UP</b><br>COLOR ME BADD (GIANT)                 | 39        | 51        | 6        | <b>GOT A LOVE FOR YOU</b><br>JOMANDA (BIG BEAT)                   |
| 3         | 3         | 14       | <b>MORE THAN WORDS</b><br>EXTREME (A&M)                            | 40        | 36        | 13       | <b>NIGHTS LIKE THIS</b><br>AFTER 7 (VIRGIN)                       |
| 4         | 5         | 3        | <b>(EVERYTHING I DO) I DO IT FOR ...</b><br>BRYAN ADAMS (A&M)      | 41        | 43        | 4        | <b>MOTOWNPHILLY</b><br>BOYZ II MEN (MOTOWN)                       |
| 5         | 7         | 8        | <b>P.A.S.S.I.O.N.</b><br>RYTHM SYNDICATE (IMPACT/MCA)              | 42        | 48        | 3        | <b>TOO MANY WALLS</b><br>CATHY DENNIS (POLYDOR/PLG)               |
| 6         | 4         | 13       | <b>UNBELIEVABLE</b><br>EMF (EMI)                                   | 43        | 60        | 2        | <b>NOW THAT WE FOUND LOVE</b><br>HEAVY D. & THE BOYZ (UPTOWN/MCA) |
| 7         | 8         | 8        | <b>TEMPTATION</b><br>CORINA (CUTTING/ATCO)                         | 44        | 34        | 9        | <b>A BETTER LOVE</b><br>LONDONBEAT (RADIOACTIVE/MCA)              |
| 8         | 14        | 9        | <b>RIGHT HERE, RIGHT NOW</b><br>JESUS JONES (SBK)                  | 45        | 39        | 5        | <b>LOVE AND UNDERSTANDING</b><br>CHER (Geffen)                    |
| 9         | 10        | 10       | <b>PIECE OF MY HEART</b><br>TARA KEMP (GIANT)                      | 46        | 33        | 13       | <b>HOW CAN I EASE THE PAIN</b><br>LISA FISCHER (ELEKTRA)          |
| 10        | 13        | 19       | <b>DO YOU WANT ME</b><br>SALT-N-PEPA (NEXT PLATEAU)                | 47        | 47        | 7        | <b>ELEVATE MY MIND</b><br>STEREO MC'S (4TH & B'WAY/ISLAND)        |
| 11        | 6         | 16       | <b>I DON'T WANNA CRY</b><br>MARIAH CAREY (COLUMBIA)                | 48        | 40        | 7        | <b>MY BODY SAYS YES</b><br>TITIVO (ARISTA)                        |
| 12        | 9         | 21       | <b>BABY BABY</b><br>AMY GRANT (A&M)                                | 49        | 42        | 7        | <b>WALKING IN MEMPHIS</b><br>MARC COHN (ATLANTIC)                 |
| 13        | 15        | 16       | <b>HERE I AM (COME AND TAKE ME)</b><br>UB40 (VIRGIN)               | 50        | 28        | 20       | <b>JOYRIDE</b><br>ROXETTE (EMI)                                   |
| 14        | 11        | 21       | <b>I LIKE THE WAY</b><br>HI-FIVE (JIVE/RCA)                        | 51        | 70        | 2        | <b>THE MOTOWN SONG</b><br>ROD STEWART (WARNER BROS.)              |
| 15        | 21        | 6        | <b>SUMMERTIME</b><br>D.J. JAZZY JEFF/FRESH PRINCE (JIVE/RCA)       | 52        | 52        | 12       | <b>DON'T TREAT ME BAD</b><br>FIREHOUSE (EPIC)                     |
| 16        | 12        | 15       | <b>LOSING MY RELIGION</b><br>R.E.M. (WARNER BROS.)                 | 53        | 46        | 7        | <b>LOVE DESIRE</b><br>SANDEE (FEVER/COLUMBIA)                     |
| 17        | 19        | 5        | <b>EVERY HEARTBEAT</b><br>AMY GRANT (A&M)                          | 54        | —         | 1        | <b>TIME, LOVE AND TENDERNESS</b><br>MICHAEL BOLTON (COLUMBIA)     |
| 18        | 16        | 17       | <b>STRIKE IT UP</b><br>BLACK BOX (RCA)                             | 55        | 53        | 16       | <b>WHAT COMES NATURALLY</b><br>SHEENA EASTON (MCA)                |
| 19        | 20        | 7        | <b>IT AIN'T OVER 'TIL IT'S OVER</b><br>LENNY KRAVITZ (VIRGIN)      | 56        | 45        | 12       | <b>PLAYGROUND</b><br>ANOTHER BAD CREATION (MOTOWN)                |
| 20        | 17        | 22       | <b>TOUCH ME (ALL NIGHT LONG)</b><br>CATHY DENNIS (POLYDOR/PLG)     | 57        | 58        | 3        | <b>MY FALLEN ANGEL</b><br>CORO (CUTTING/CHARISMA)                 |
| 21        | 23        | 8        | <b>PLACE IN THIS WORLD</b><br>MICHAEL W. SMITH (REUNION/GEFFEN)    | 58        | 56        | 17       | <b>SAVE SOME LOVE</b><br>KEEDY (ARISTA)                           |
| 22        | 22        | 12       | <b>GYPSY WOMAN (SHE'S HOMELESS)</b><br>CRYSTAL WATERS (MERCURY)    | 59        | 57        | 13       | <b>FOREVER AMO'R</b><br>D'ZYRE (ATLANTIC)                         |
| 23        | 18        | 14       | <b>LOVE IS A WONDERFUL THING</b><br>MICHAEL BOLTON (COLUMBIA)      | 60        | —         | 1        | <b>ONLY TIME WILL TELL</b><br>NELSON (DGC)                        |
| 24        | 27        | 5        | <b>FADING LIKE A FLOWER</b><br>ROXETTE (EMI)                       | 61        | 55        | 9        | <b>YOU'RE THE ONE FOR ME</b><br>APRIL (METROPOLITAN)              |
| 25        | 35        | 6        | <b>THE PROMISE OF A NEW DAY</b><br>PAULA ABDUL (CAPTIVE/VIRGIN)    | 62        | —         | 1        | <b>WIND OF CHANGE</b><br>SCORPIONS (MERCURY)                      |
| 26        | 50        | 3        | <b>THINGS THAT MAKE YOU GO ...</b><br>C&C MUSIC FACTORY (COLUMBIA) | 63        | 54        | 18       | <b>CRAZY</b><br>DAISY DEE (LMR/RCA)                               |
| 27        | 25        | 20       | <b>HERE WE GO</b><br>C&C MUSIC FACTORY (COLUMBIA)                  | 64        | 74        | 5        | <b>BORROWED LOVE</b><br>BINGO BOYS (ATLANTIC)                     |
| 28        | 24        | 13       | <b>POWER OF LOVE/LOVE POWER</b><br>LUTHER VANDROSS (EPIC)          | 65        | —         | 1        | <b>POP GOES THE WEASEL</b><br>3RD BASS (DEF JAM/COLUMBIA)         |
| 29        | 29        | 6        | <b>I CAN'T WAIT ANOTHER MINUTE</b><br>HI-FIVE (JIVE/RCA)           | 66        | 72        | 4        | <b>(I WANNA GIVE YOU) DEVOTION</b><br>NOMAD (CAPITOL)             |
| 30        | 30        | 7        | <b>THE DREAM IS STILL ALIVE</b><br>WILSON PHILLIPS (SBK)           | 67        | 71        | 2        | <b>WANNA DANCE</b><br>YASMIN (GEFFEN)                             |
| 31        | 37        | 4        | <b>HARD TO HANDLE</b><br>BLACK CROWES (DEF AMERICAN/REPRISE)       | 68        | 65        | 2        | <b>YOUR LOVE</b><br>KEITH SWEAT (VINTERTAINMENT)                  |
| 32        | 26        | 8        | <b>LILY WAS HERE</b><br>DAVID STEWART/CANDY DULFER (ARISTA)        | 69        | 75        | 19       | <b>IT'S A SHAME (MY SISTER)</b><br>MONIE LOVE (WARNER BROS.)      |
| 33        | 44        | 3        | <b>CRAZY</b><br>SEAL (SIRE/WARNER BROS.)                           | 70        | 59        | 12       | <b>DANGEROUS ON THE DANCEFLOOR</b><br>MUSTO ANO BONES (RCA)       |
| 34        | 49        | 4        | <b>3 A.M. ETERNAL</b><br>THE KLF (ARISTA)                          | 71        | 62        | 19       | <b>WRITTEN ALL OVER YOUR FACE</b><br>RUDE BOYS (ATLANTIC)         |
| 35        | 31        | 18       | <b>RYTHM OF MY HEART</b><br>ROD STEWART (WARNER BROS.)             | 72        | —         | 1        | <b>I'LL NEVER LET YOU GO</b><br>STEELHEART (MCA)                  |
| 36        | 38        | 5        | <b>I'LL BE THERE</b><br>THE ESCAPE CLUB (ATLANTIC)                 | 73        | —         | 1        | <b>LIFE GOES ON</b><br>POISON (CAPITOL)                           |
| 37        | 32        | 12       | <b>NEVER GONNA LET YOU DOWN</b><br>SURFACE (COLUMBIA)              | 74        | —         | 1        | <b>WITH YOU</b><br>TONY TERRY (EPIC)                              |
|           |           |          |  | 75        | —         | 1        | <b>KISSING YOU</b><br>KEITH WASHINGTON (QWEST/WB)                 |

○ Tracks moving up the chart with airplay gains. © 1991, Billboard/BPI Communications, Inc.

## TOP 40 RADIO RECURRENT MONITOR

|    |    |    |   |    |    |    |   |
|----|----|----|---|----|----|----|---|
| 1  | 1  | 4  | <b>I'VE BEEN THINKING ABOUT YOU</b><br>LONDONBEAT (RADIOACTIVE/MCA) | 14 | 18 | 24 | <b>CAN'T STOP</b><br>AFTER 7 (VIRGIN)                           |
| 2  | 4  | 3  | <b>TOGETHER FOREVER</b><br>LISEITE MELENDEZ (FEVER/COLUMBIA)        | 15 | 23 | 24 | <b>GROOVE IS IN THE HEART</b><br>DEE-LITE (ELEKTRA)             |
| 3  | 2  | 7  | <b>SOMEDAY</b><br>MARIAH CAREY (COLUMBIA)                           | 16 | 16 | 27 | <b>CLOSE TO YOU</b><br>MAXI PRIEST (CHARISMA)                   |
| 4  | 5  | 4  | <b>HOLD YOU TIGHT</b><br>TARA KEMP (GIANT)                          | 17 | 17 | 20 | <b>ESCAPADE</b><br>JANET JACKSON (A&M)                          |
| 5  | 3  | 10 | <b>GONNA MAKE YOU SWEAT</b><br>C&C MUSIC FACTORY (COLUMBIA)         | 18 | 14 | 9  | <b>ONE MORE TRY</b><br>TIMMY T. (QUALITY)                       |
| 6  | 6  | 6  | <b>ROUND AND ROUND</b><br>TEVIN CAMPBELL (PAISLEY PARK/WB)          | 19 | —  | 18 | <b>DREAM BOY/DREAM GIRL</b><br>CYNTHIA & JOHNNY O (MICMAC)      |
| 7  | 7  | 15 | <b>LOVE WILL NEVER DO</b><br>JANET JACKSON (A&M)                    | 20 | 12 | 2  | <b>YOU'RE IN LOVE</b><br>WILSON PHILLIPS (SBK)                  |
| 8  | 8  | 8  | <b>THIS HOUSE</b><br>TRACIE SPENCER (CAPITOL)                       | 21 | 19 | 31 | <b>SOMETHING HAPPENED ON THE ...</b><br>PHIL COLLINS (ATLANTIC) |
| 9  | 9  | 33 | <b>RUB YOU THE RIGHT WAY</b><br>JOHNNY GILL (MOTOWN)                | 22 | —  | 1  | <b>MY PREROGATIVE</b><br>BOBBY BROWN (MCA)                      |
| 10 | 10 | 23 | <b>FEELS GOOD</b><br>TONY! TONE! TONE! (WING/MERCURY)               | 23 | —  | 27 | <b>LOVE AND AFFECTION</b><br>NELSON (DGC)                       |
| 11 | 11 | 12 | <b>I'LL GIVE ALL MY LOVE TO YOU</b><br>KEITH SWEAT (ELEKTRA)        | 24 | 21 | 19 | <b>MY YOUR BABY TONIGHT</b><br>WHITNEY HOUSTON (ARISTA)         |
| 12 | 13 | 26 | <b>GIVING YOU THE BENEFIT</b><br>PEBBLES (MCA)                      | 25 | 20 | 33 | <b>KING OF WISHFUL THINKING</b><br>GO WEST (EMI)                |
| 13 | 15 | 33 | <b>VOGUE</b><br>MADONNA (SIRE/WARNER BROS.)                         |    |    |    |   |

Recurrents are titles which have appeared on the Monitor for 20 weeks and have dropped below the top 20.

## FOR THE RECORD

The July 13 article "Labels Ready New Boxed-Set Binge" should have stated that the "Yesyears" CD boxed set will carry a list price of \$69.98. Also, Atco VP of marketing Steve Kleinberg stated, "I don't know of any [boxed sets] that haven't recouped. After the first 5,000, they start to make money."

**Motown teen quartet  
Boyz II Men is  
growing strong on  
both the R&B and  
pop singles charts  
... see page 37**



# SINGLE REVIEWS

## POP

► **WHITNEY HOUSTON** *My Name Is Not Susan* (4:10)  
PRODUCERS: L.A. Reid, Babyface  
WRITER: E.F. White  
PUBLISHER: not listed  
REMIXERS: John Waddell, The LaFace Family with Keith Cohen  
**Arista 2259** (c/o BMG) (cassette single)

After several ballads, Houston jacks it up on a percolating jam that features one of her more assertive vocals. Smooth remix by John Waddell emphasizes a slinky swing attitude that could entice clubsters. Additional programming incentive is provided by a rap cameo by Monie Love.

► **QUEENSRÛCHE** *Jet City Woman* (no timing listed)  
PRODUCER: Peter Collins  
WRITERS: C. DeGarmo, G. Tate  
PUBLISHERS: Tri-Ryche/Screen Gems/EMI  
**EMI 50357** (c/o CEMA) (cassette single)

Headbangers are sure to increase their top 40 momentum with this crisply produced rocker. Slams hard enough to please purists, but is lined with a hook that popsters will find irresistible. Another gem from the platinum “Empire” album.

**GREAT WHITE** *The Original Queen Of Sheba* (4:39)  
PRODUCERS: Alan Niven, Michael Lardie  
WRITERS: Brewster, Niven, Lardie  
PUBLISHER: not listed  
**Capitol 79883** (c/o CEMA) (cassette single)

Blues-juiced rocker has already scored with album rock radio programmers with top 40 prospects fairly good. Tune is fueled with stellar guitar work and rhythm section. From the current “Hooked” album.

**VICKI** *Full Time Lover* (4:00)  
PRODUCERS: Jim Cherry, Mike Lorello  
WRITERS: A.B. Reiter, J. Cherry  
PUBLISHER: One Hot Note, BMI  
**Reiter 4381** (12-inch single)

Pop/house confection by teen newcomer twirls into Cathy Dennis territory with impressive results. Glossy production and engaging vocals make this a formidable contender. Give it a shot.

## R&B

► **JENNIFER HOLLIDAY** *I'm On Your Side* (4:53)  
PRODUCER: Barry J. Eastmond  
WRITERS: N.M. Walden, A. Bofill, J. Cohen  
PUBLISHER: not listed  
**Arista 2238** (c/o BMG) (cassette single)

Holliday's long-awaited Arista debut is a glossy cover of a ballad originated by Angela Bofill. Tune benefits from a dynamic vocal performance and has the juice to be the singer's first (and much-deserved) multiformat smash. From the upcoming album of the same name.

► **OAKTOWN'S 357** *Turn It Up* (3:33)  
PRODUCERS: James Earley, Michael Kelly  
WRITERS: J. Earley, M. Kelly, D. Johnican  
PUBLISHER: not listed  
**Bust-It/Capitol 79744** (c/o CEMA) (cassette single)

Femme rap duo previews its sophomore set, “Fully Loaded,” with rapid-paced pop/hip-hopper. Pulsating, synth-prominent grooves are a fine complement to its rhythmic delivery. Icing on the cake is Tata Vega's sassy vamping at the chorus.

**GEORGIO** *Rollin'* (4:00)  
PRODUCER: Giorgio  
WRITER: Giorgio  
PUBLISHERS: Giorgio/Stone Diamond, BMI  
REMIXERS: Giorgio, Gerry E. Brown, DJ L.A. Jay  
**RCA** (c/o BMG) (cassette single)

Enigmatic vocalist ends an extended recording silence with a percussive, midtempo funk rave. Comparisons to Prince aren't likely to end, even though track does stand tall on its own merit. From the upcoming album of the same name.

## COUNTRY

► **LACY J. DALTON** *Lightnin' Strikes A Good Man* (3:16)  
PRODUCERS: Jimmy Bowen, Lacy J. Dalton  
WRITER: S. Whipple  
PUBLISHER: Music Corp. Of America, BMI  
**Capitol 79737** (c/o CEMA) (CD promo only)

A bluesy, determined explication of the thesis that fate is flatly indifferent to the presence or absence of human virtues.

► **McBRIDE & THE RIDE** *Same Old Star* (3:34)  
PRODUCERS: Tony Brown, Steve Fishell  
WRITERS: T. McBride, B. Carter, R. Ellsworth, G. Nicholson  
PUBLISHERS: Violet Crown/Blame/EMI/Cross Keys, BMI/ASCAP  
**MCA 74125** (c/o Uni) (7-inch single)  
Tastefully different production and harmonies that smile bring this slow-dancer to full bloom.

► **MARK O'CONNOR & STEVE WARINER** *Now It Belongs To You* (3:55)  
PRODUCERS: Mark O'Connor, Jim Ed Norman  
WRITER: S. Wariner  
PUBLISHERS: Steve Wariner/Irving, BMI  
**Warner Bros. 2343** (CD promo only)

It is the handing down of a family heirloom that serves as the story line in this charmingly performed single. O'Connor and Wariner's music simply twirls sensitively throughout.

★ **THE GOLDENS** *Long Gone, Long Gone* (3:40)  
PRODUCER: Blake Chancey  
WRITERS: C. Bickhardt, W. Waldman  
PUBLISHERS: Screen Gems-EMI/Moon And Stars/Colgems-EMI, BMI, ASCAP  
**Capitol/SBK 79796** (c/o CEMA) (CD promo only)  
Imaginatively produced and passionately sung, this seize-the-day treatise sounds like the breakthrough hit the deserving Goldenes have been working toward.

**THE BELLAMY BROTHERS** *All In The Name Of Love* (3:10)  
PRODUCERS: David Bellamy, Howard Bellamy, Ron Taylor  
WRITER: not listed  
PUBLISHER: not listed  
**Atlantic 4031** (CD promo only)

As always, it's good to hear the musically round vocal inflections of these brothers. Radio-oriented melody is deserving of attention.

**RAY KENNEDY** *I Like The Way It Feels* (2:58)  
PRODUCER: Ray Kennedy  
WRITER: not listed  
PUBLISHER: not listed  
**Atlantic 4030** (CD promo only)

Just enjoy—don't analyze—Kennedy

## NEW & NOTEWORTHY

**UNITY** *Unity* (5:57)  
PRODUCERS: Paul Witts, Robert Manley  
WRITERS: P. Witts, R. Manley  
PUBLISHERS: BMG Songs, ASCAP/Slow Dancing, BMI  
**Cardiac 4013-0** (12-inch single)

Fun'n'frenetic house anthem by U.K. duo has already begun to garner exposure on key crossover radio stations as well as in clubs. Track is chock-full of diva samples, wriggling percussion, and rousing piano lines. Expect extensive multiformat activity.

**BOB HALLIGAN** *Could've Been You* (4:02)  
PRODUCERS: Arnie Roman, Bob Halligan  
WRITERS: A. Roman, B. Halligan  
PUBLISHERS: Jobete, ASCAP/Oppernockity Tunes/Ellymax, BMI  
**Atco 3923** (c/o Atlantic) (cassette single)

Halligan has previously written hits for artists like Cher, Michael Bolton, and Kix. Here he aims to prove his own vocal ability with a catchy,

counsels in this up-tempo parade of alluring images.

**JOHNNY CASH** *Wanted Man* (2:52)  
PRODUCER: Jack Clement  
WRITERS: B. Dylan, J. Cash  
PUBLISHER: Big Sky, ASCAP  
**Mercury 469** (c/o PolyGram) (CD promo only)  
Cash chronicles the tongue-in-cheek odyssey of a hit-and-run lover.

**THE NORMALTOWN FLYERS** *I Just Couldn't Stay* (3:58)  
PRODUCERS: Harold Shedd, The Normaltown Flyers  
WRITER: B. Burke  
PUBLISHERS: PRI Songs/Old Sam, BMI  
**Mercury 487** (c/o PolyGram) (CD promo only)

Diamonds in the rough, group members sound more like they're singing around a campfire than in a recording studio.

**SHARON ANDERSON** *Go For Broke* (3:10)  
PRODUCER: Billy Joe Walker Jr.  
WRITERS: P. Nelson, L. Gottlieb  
PUBLISHERS: Great Cumberland/Julann, ASCAP/BMI  
**Capitol 79822** (c/o CEMA) (CD promo only)

A throbbing, disposable lament about always losing at love.

**BILL YOUNG** *Beyond Tonight* (2:52)  
PRODUCER: Gene Kennedy  
WRITER: T.G. Willoughby  
PUBLISHER: Door Knob, BMI  
**Mercury 496** (c/o PolyGram) (CD promo only)

To tropical rhythms, Young croons of a love affair that's reaching its end.

**JEANNIE C. RILEY** *Here's To The Cowboys* (2:58)  
PRODUCERS: Jack Gale, Jim Pierce  
WRITER: D. Bracken  
PUBLISHER: Vanessa, ASCAP  
**Playback 1350** (7-inch single)  
Riley gives a poignant reading of this tribute to “cowboys” who are committed enough to be domesticated.

## DANCE

► **PRINCE & THE N.P.G.** *Gett Off* (no timing listed)  
PRODUCERS: Prince & The New Power Generation  
WRITERS: Prince & The New Power Generation  
PUBLISHERS: Controversy/WB, ASCAP  
**Paisley Park 4977** (c/o Warner Bros.) (12-inch promo only)

Track that Prince leaked as an “official bootleg” last month has been restructured with a tighter funk attitude. More consistent beat and tougher bass line increase chances for widespread play. Although original mix is superior, house fans will find the “Thrust” version on the B side useful. From the forthcoming “Diamonds & Pearls” album.

► **ARTHUR BAKER & THE BACKBEAT DISCIPLES** *Let There Be Love* (7:08)  
PRODUCER: Arthur Baker  
WRITERS: A. Baker, E. Kupper  
PUBLISHERS: Shakin' Baker, BMI/Squalene, ASCAP  
REMIXERS: David Morales, Arthur Baker  
**RCA 62035** (c/o BMG) (12-inch single)

Legendary producer/remixer makes a welcome return to recording with this rousing, gospel-inflected house anthem. Imagination's Lee John and Tata Vega deliver roof-raising vocals, while Baker and remixer David

midtempo pop/rocker that occasionally recalls John Waite's “Missing You.” Custom-made for top 40 and AC formats.

**SOULED OUT INTERNATIONAL** *Shine On* (no timing listed)  
PRODUCERS: Souled Out International  
WRITERS: D. Canu, S. Della Monica, A. Sommella, R. Smith, K. Boddington  
PUBLISHER: Sony  
REMIXER: John Waddell  
**Columbia 73898** (c/o Sony) (12-inch single)

U.K. act should make waves at both radio and club levels with this insinuating, Soul II Soul-ish R&B jam. Singer Sarah Warwick delivers a powerful-yet-restrained performance, while John Waddell takes the track through a series of riveting remixes that alternately focus on subtle funk guitars and strings. Quite cool.

Morales surround them with caressing strings and a pumpin' bass line. Essential.

★ **BRYAN HILL** *Take It Easy* (6:10)  
PRODUCERS: Eddy Beatboxing, Raph Corbyn  
WRITERS: R. Corbyn, S. Campanlie  
PUBLISHER: Misam, ASCAP  
**Sam 5016** (12-inch single)

Pop-flavored houser's strongest element is Hill's expressive voice, which occasionally recalls Phil Collins. Throbbing bass line and subtle keyboard effects make this a peak-hour delight—not to mention a worthy crossover radio contender. Slammin.' Contact: 718-335-2112.

★ **MAN FREDDY FEATURING KEVIN WILLIAMS** *Find A Groove* (no timing listed)  
PRODUCER: Freddy Bastone  
WRITERS: F. Bastone, K. Williams  
PUBLISHERS: Bastone/Nevin/Quarkette  
REMIXER: Freddy Bastone  
**Quark 032** (12-inch single)  
Bastone and Williams concoct an ethereal deep-houser that swirls with ambient keyhoards and muselike vocals. Ultimately uplifting and spine-stirring. Get on it! Contact: 212-489-7260.

**ROZLYNE CLARKE** *Gorgeous* (7:06)  
PRODUCERS: Nicolas Skorsky, Eddy Beatboxing  
WRITERS: Skorsky, Beatboxing, Skorsky  
PUBLISHERS: BMC/Evasion  
REMIXERS: Mojoe Nocosa, Ojam Aisocin  
**Atlantic 1675** (12-inch single)

Singer who previously scored with “Eddy Steady Go” returns with a fluffy, NRGetic houser. Look beyond the extremely daft and narcissistic lyrics and a fairly insinuating groove becomes evident. Strictly for mainstreamers.

**FALLON** *Get On The Move* (6:04)  
PRODUCERS: Michael Fallon, Peter Fallon  
WRITERS: P. Fallon, M. Fallon  
PUBLISHER: not listed  
**Warlock 100** (12-inch single)

Try and identify all of the samples on this festive house instrumental. Already a hit among spinners with a close eye on the U.K. underground club scene. Check it out. Contact: 212-979-0808.

**27th CENTURY** *Turn It Up, Turn It Out* (no timing listed)  
PRODUCER: Crazy Ed  
WRITER: not listed  
PUBLISHER: not listed  
REMIXERS: Crazy Ed, DJ Pierre  
**27th Century Productions 01** (12-inch single)

Raw deep-houser captivates thanks to a pumped bass line and a subtle, spiraling melody. Will send early-a.m. punters into orbit. Contact: 212-255-6066.

**RAZOR** *Give Me A Sign* (8:51)  
PRODUCERS: Razor, Mac-Attack  
WRITER: M.J. McNamee  
PUBLISHER: Mac-Attack, ASCAP  
**Marz K-2** (12-inch single)

Sinister industrial rave hypnotizes with acidic keyboard effects and racy vocal sound bites. A cool choice for alternative club jocks and modern rock radio. Also noteworthy is the cathartic “Face Of Fear” on the flip. Contact: 305-573-5400.

## ROCK TRACKS

► **PSYCHEDELIC FURS** *Until She Comes* (3:47)  
PRODUCERS: Stephen Street, Psychedelic Furs  
WRITERS: R. Butler, Psychedelic Furs  
PUBLISHER: not listed  
**Columbia 73855** (c/o Sony) (cassette single)

First single from band's new “World Outside” takes its standard sound and frames it with strumming acoustic riffs and quiet, orchestral synths. An instant alternative radio hit, though pop crossover potential is quite strong.

► **RATT** *Nobody Rides For Free* (4:44)  
PRODUCERS: Mick Guzauski, Ratt  
WRITER: S. Caton  
PUBLISHER: not listed  
**MCA 1533** (c/o Uni) (CD promo only)

Metallurgists offer a radio-friendly headbanger from soundtrack to the film “Point Break.” Agile riffs should inspire air-guitarists all over the country.

**OUTLAW BLOOD** *Body & Soul* (4:09)  
PRODUCERS: Jeff Paris, The Blood Bros.  
WRITERS: McCoy, Paris  
PUBLISHER: not listed  
**Atco 3967** (c/o Atlantic) (CD promo only)

Quintet struts with the confidence of seasoned rockers on this pop-framed metal cut. Amorous lyrics and infectious chorus make this a good bet for album rock radio airplay.

★ **MEAT PUPPETS** *Sam* (3:05)  
PRODUCER: Pete Anderson  
WRITER: C. Kirkwood  
PUBLISHER: Meat Puppets, BMI  
**London 485** (c/o PLG) (CD promo only)

Underground rock faves enter the major-label arena with this cleanly produced tune that places emphasis on tight harmonies and nimble guitar work. May initially make old fans wince, though track is so contagious they'll eventually get over it. From the equally noteworthy “Forbidden Places” album.

**THE NORTHERN PIKES** *She Ain't Pretty* (2:43)  
PRODUCERS: Rick Hutt, Fraser Hill, The Northern Pikes  
WRITER: not listed  
PUBLISHER: not listed  
**Scotti Bros. 75287** (c/o BMG) (cassette single)

Canadian band may finally match homeland success here thanks to this bluesy, Chuck Berry-influenced rocker. Catchy chorus could help win top 40 radio adds.

## RAP

► **DE LA SOUL** *A Roller Skating Jam Named “Saturdays”* (4:02)  
PRODUCERS: De La Soul, Prince Paul  
WRITERS: P. Huston, K. Mercer, D. Jolicoeur, V. Mason, R. Matthews  
PUBLISHERS: Tee Girl/Daisy Age/Prinse Pawl/MCA/Upward Bound, BMI  
**Tommy Boy 990** (12-inch single)

Second shot from trio's current “De La Soul Is Dead” album is a scratch-happy slice of retro-funk, covered with nostalgic rhymes about young love and lust. Could cross into urban radio circles. Contact: 212-722-2211.

**TWO KINGS IN A CIPHER** *Definition Of A King* (no timing listed)  
PRODUCERS: The Noble Amen-Ra & Co.  
WRITERS: R. Lawrence, D. Angeltte  
PUBLISHER: Mystery System/SQA, BMI  
**Bahia/RCA 62002** (c/o BMG) (cassette single)

Royal rappers prove their lyrical prowess on a staccato-paced hip-hopper. Track comes with several potent remixes, including the “Ra” mix, which is a good choice for adventurous urban radio programmers.

**CYPRESS HILL** *The Phuncky Feel One* (3:28)  
PRODUCER: DJ Muggs  
WRITERS: L. Muggerrud, L. Freeze, S. Reyes  
PUBLISHERS: Cypress/BMG Songs, ASCAP  
**Ruff House/Columbia 73930** (c/o Sony) (cassette single)

Trio gets loose and sexy over a highly physical hip-hop beat-base. A bit too racy for radio, but fine for hardcore rap circles.

**PREP MC** *I Just Want To Use Your Love* (4:50)  
PRODUCERS: Mike Fresh, Kid Ice  
WRITER: A. DeCosta  
PUBLISHERS: Pac-Jam/Ghetto Force, BMI  
**Effect 724** (c/o Luke) (12-inch single)

The Outfield's pop/rock hit is basis for the silly tale of teenage romance. Could appeal to fans of Vanilla Ice-style rapping.

PICKS (►): New releases with the greatest chart potential.

CRITIC'S CHOICE (★): New releases, regardless of potential chart action, which the reviewer highly recommends because of their musical merit.

NEW AND NOTEWORTHY: Highlights new and developing acts worthy of attention.

Cassette, vinyl or CD singles equally appropriate for more than one format are reviewed in the category with the broadest audience. All releases available to radio and/or retail in the U.S. are eligible for review. Send copies to Larry Flick, Billboard, 1515 Broadway, New York, N.Y. 10036. Country singles should be sent to Billboard, 49 Music Square W., Nashville, Tenn. 37203.



*THIS IS NIKOLAJ OF*

*NIKOLAJ STEEN*

"My music is not the type you sit and listen to on

Sunday morning.

It's the kind you get up and dance to on a

Saturday night."



(i·mä'gō)

The Imago Recording Company • 152 W. 57th St. • New York • NY 10019



| THIS WEEK | LAST WEEK | 2 WKS AGO | WKS. ON CHART | ARTIST<br>LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT) | TITLE                               | PEAK POSITION |
|-----------|-----------|-----------|---------------|--|-------------------------------------|---------------|
|           |           |           |               | ★ ★ No. 1 ★ ★  |                                     |               |
| 1         | 1         | 1         | 3             | VAN HALEN WARNER BROS. 26594* (10.98)  | FOR UNLAWFUL CARNAL KNOWLEDGE       | 1             |
| (2)       | 4         | 11        | 4             | NATALIE COLE ELEKTRA 61049 (13.98)   | UNFORGETTABLE                       | 2             |
| 3         | 2         | 2         | 4             | SKID ROW ATLANTIC 82242* (10.98)   | SLAVE TO THE GRIND                  | 1             |
| 4         | 3         | 3         | 8             | PAULA ABDUL ▲ CAPTIVE 91611*/VIRGIN (10.98)                                      | SPELLBOUND                          | 1             |
| 5         | 5         | 5         | 28            | C&C MUSIC FACTORY ▲ ² COLUMBIA 47093 (9.98 EQ)                                   | GONNA MAKE YOU SWEAT                | 2             |
| (6)       | 9         | —         | 2             | BONNIE RAITT CAPITOL 96111 (10.98)   | LUCK OF THE DRAW                    | 6             |
| (7)       | NEW ►     |           | 1             | SOUNDTRACK MORGAN CREEK 20004* (10.98)   | ROBIN HOOD: PRINCE OF THIEVES       | 7             |
| 8         | 6         | 7         | 17            | R.E.M. ▲ ² WARNER BROS. 26496 (9.98)   | OUT OF TIME                         | 1             |
| 9         | 7         | 6         | 6             | N.W.A RUTHLESS 57126/PRIORITY (9.98)   | EFIL4ZAGGIN                         | 1             |
| 10        | 8         | 4         | 44            | GARTH BROOKS ▲ ⁴ CAPITOL 93866* (9.98)   | NO FENCES                           | 4             |
| 11        | 10        | 9         | 70            | THE BLACK CROWES ▲ ² DEF AMERICAN 24278 (9.98)                                   | SHAKE YOUR MONEY MAKER              | 4             |
| 12        | 12        | 10        | 11            | MICHAEL BOLTON ▲ COLUMBIA 46771 (10.98 EQ)                                       | TIME, LOVE AND TENDERNESS           | 1             |
| 13        | 11        | 8         | 56            | MARIAH CAREY ▲ ⁵ COLUMBIA 45202 (9.98 EQ)  | MARIAH CAREY                        | 1             |
| (14)      | NEW ►     |           | 1             | TOM PETTY & THE HEARTBREAKERS MCA 10317 (10.98)                                  | INTO THE GREAT WIDE OPEN            | 14            |
| 15        | 13        | 12        | 20            | ANOTHER BAD CREATION ▲ MOTOWN 6318* (9.98)                                       | COOLIN' AT THE PLAYGROUND YA' KNOW! | 7             |
| 16        | 14        | 14        | 8             | EMF ● EMI 96238 (9.98)   | SCHUBERT DIP                        | 12            |
| 17        | 15        | 13        | 32            | EXTREME ▲ A&M 5313 (8.98)  | EXTREME II PORNOGRAFFITTI           | 10            |
| (18)      | 18        | 18        | 8             | BOYZ II MEN MOTOWN 6320* (9.98)  | COOLEYHIGHHARMONY                   | 18            |
| 19        | 16        | 17        | 18            | AMY GRANT ▲ A&M 5321 (9.98)  | HEART IN MOTION                     | 11            |
| 20        | 17        | 15        | 18            | SOUNDTRACK ▲ GIANT 24409 /REPRISE (10.98)  | NEW JACK CITY                       | 2             |
| (21)      | NEW ►     |           | 1             | HEAVY D. & THE BOYZ MCA 10289 (9.98)   | PEACEFUL JOURNEY                    | 21            |
| 22        | 20        | 16        | 10            | LUTHER VANDROSS ▲ EPIC 46789 (10.98 EQ)  | POWER OF LOVE                       | 7             |
| 23        | 22        | 21        | 35            | SCORPIONS ● MERCURY 846 908 (9.98 EQ)  | CRAZY WORLD                         | 21            |
| 24        | 19        | 22        | 3             | 3RD BASS DEF JAM 47369/COLUMBIA (9.98 EQ)  | DERELICTS OF DIALECT                | 19            |
| 25        | 21        | 19        | 67            | WILSON PHILLIPS ▲ ⁵ SBK 93745 (9.98)   | WILSON PHILLIPS                     | 2             |
| 26        | 24        | 26        | 6             | STEVIE WONDER MOTOWN 6291* (10.98)   | MUSIC FROM "JUNGLE FEVER"           | 24            |
| (27)      | 35        | —         | 2             | ANTHRAX MEGAFORCE 848804/ISLAND (9.98)   | ATTACK OF THE KILLER B'S            | 27            |
| 28        | 23        | 20        | 42            | L.L. COOL J ▲ DEF JAM 46888/COLUMBIA (9.98 EQ)                                   | MAMA SAID KNOCK YOU OUT             | 16            |
| (29)      | NEW ►     |           | 1             | SLICK RICK DEF JAM 47372/COLUMBIA (9.98)   | RULER'S BACK                        | 29            |
| 30        | 26        | 24        | 44            | QUEENSRYCHE ▲ EMI 92806 (9.98)   | EMPIRE                              | 7             |
| (31)      | 31        | 31        | 21            | DJ QUIK ● PROFILE 1402 (9.98)  | QUIK IS THE NAME                    | 29            |
| 32        | 25        | 23        | 8             | ALAN JACKSON ARISTA 8681* (9.98)   | DON'T ROCK THE JUKEBOX              | 17            |
| 33        | 27        | 28        | 22            | JESUS JONES ● SBK 95715* (9.98)  | DOUBT                               | 25            |
| 34        | 28        | 30        | 8             | ICE-T SIRE 26492*/WARNER BROS. (9.98)  | O.G. ORIGINAL GANGSTER              | 15            |
| (35)      | 41        | 47        | 80            | UB40 ▲ VIRGIN 91324 (9.98)   | LABOUR OF LOVE II                   | 35            |
| 36        | 34        | 32        | 63            | GARTH BROOKS ▲ ² CAPITOL 90897 (8.98)  | GARTH BROOKS                        | 22            |
| 37        | 38        | 35        | 6             | TRAVIS TRITT WARNER BROS. 26589* (9.98)  | IT'S ALL ABOUT TO CHANGE            | 35            |
| 38        | 29        | 25        | 7             | RICKY VAN SHELTON COLUMBIA 46855* (9.98 EQ)                                      | BACKROADS                           | 23            |
| 39        | 30        | 33        | 5             | VANILLA ICE SBK 96648* (10.98)   | EXTREMELY LIVE                      | 30            |
| 40        | 32        | 29        | 14            | ROXETTE EMI 94435* (10.98)   | JOYRIDE                             | 12            |
| 41        | 36        | 36        | 20            | FIREHOUSE ● EPIC 46186* (9.98)   | FIREHOUSE                           | 21            |
| 42        | 33        | 27        | 15            | ROD STEWART ● WARNER BROS. 26300* (9.98)   | VAGABOND HEART                      | 10            |
| 43        | 37        | 38        | 34            | MADONNA ▲ ² SIRE 26440/WARNER BROS. (13.98)                                      | THE IMMACULATE COLLECTION           | 2             |
| (44)      | 51        | 62        | 4             | AARON NEVILLE A&M 5354* (9.98)   | WARM YOUR HEART                     | 44            |
| 45        | 40        | 49        | 44            | STEELHEART MCA 6368 (9.98)   | STEELHEART                          | 40            |
| 46        | 43        | 42        | 13            | ALICE IN CHAINS COLUMBIA 46075* (9.98 EQ)  | FACELIFT                            | 42            |
| (47)      | NEW ►     |           | 1             | ALICE COOPER EPIC 46786 (9.98)   | HEY STOOPID                         | 47            |
| (48)      | NEW ►     |           | 1             | GLADYS KNIGHT MCA 10329 (9.98)   | GOOD WOMAN                          | 48            |
| 49        | 39        | 40        | 72            | M.C. HAMMER ▲ ¹⁰ CAPITOL 92857 (9.98)  | PLEASE HAMMER DON'T HURT 'EM        | 1             |
| 50        | 45        | 37        | 6             | VARIOUS ARTISTS WALT DISNEY 60616* (9.98)  | FOR OUR CHILDREN                    | 31            |
| 51        | 42        | —         | 2             | L.A. GUNS POLYDOR 849485/PLG (9.98 EQ)   | HOLLYWOOD VAMPIRES                  | 42            |
| 52        | 52        | 81        | 3             | CHER GEFFEN 24369* (10.98)   | LOVE HURTS                          | 52            |
| 53        | 44        | 39        | 21            | ENIGMA ▲ CHARISMA 91642* (9.98)  | MCMXC A.D.                          | 6             |
| 54        | 53        | 57        | 26            | HI-FIVE ● JIVE 1328 /RCA (9.98)  | HI-FIVE                             | 38            |
| 55        | 46        | 41        | 42            | AC/DC ▲ ² ATCO 91413 (9.98)  | THE RAZORS EDGE                     | 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. and SoundScan, Inc.

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|-----------|-----------|-----------|---------------|--|----------------------------------|---------------|
| 56        | 50        | 45        | 35            | WHITNEY HOUSTON ▲ ³ ARISTA 8616 (10.98)  | I'M YOUR BABY TONIGHT            | 3             |
| (57)      | NEW ►     |           | 1             | SOUNDTRACK ARISTA 8692* (10.98)  | DYING YOUNG                      | 57            |
| (58)      | 80        | 122       | 5             | CANDY DULFER ARISTA 8674* (9.98)   | SAXUALITY                        | 58            |
| 59        | 49        | 68        | 13            | MARC COHN ATLANTIC 82178* (9.98)   | MARC COHN                        | 49            |
| 60        | 54        | 48        | 9             | VARIOUS ARTISTS TOMMY BOY 1037 (9.98)  | CLUB MTV PARTY TO GO, VOL. 1     | 38            |
| 61        | 47        | 44        | 44            | VANILLA ICE ▲ ⁷ SBK 95325* (9.98)  | TO THE EXTREME                   | 1             |
| 62        | 62        | 74        | 14            | LENNY KRAVITZ VIRGIN 91610* (9.98)   | MAMA SAID                        | 41            |
| 63        | 57        | 53        | 43            | WARRANT ▲ COLUMBIA 45487 (9.98 EQ)   | CHERRY PIE                       | 7             |
| 64        | 58        | 55        | 44            | REBA MCENTIRE ▲ MCA 10016 (9.98)   | RUMOR HAS IT                     | 39            |
| 65        | 56        | 34        | 5             | PAUL MCCARTNEY CAPITOL 96413 (10.98)   | UNPLUGGED - THE OFFICIAL BOOTLEG | 14            |
| 66        | 69        | 59        | 105           | MICHAEL BOLTON ▲ ³ COLUMBIA 45012 (9.98 EQ)                                      | SOUL PROVIDER                    | 3             |
| 67        | 48        | 51        | 22            | GERARDO INTERSCOPE 91619/ATLANTIC (9.98)   | MO' RITMO                        | 36            |
| 68        | 65        | 60        | 72            | ORIGINAL LONDON CAST ▲ POLYDOR 831563/PLG (10.98 EQ)                             | PHANTOM OF THE OPERA HIGHLIGHTS  | 55            |
| 69        | 68        | 61        | 16            | DOLLY PARTON ● COLUMBIA 46882* (9.98 EQ)   | EAGLE WHEN SHE FLIES             | 24            |
| 70        | 55        | 43        | 39            | CHRIS ISAAK ▲ REPRISE 25837 (9.98)   | HEART SHAPED WORLD               | 7             |
| 71        | 59        | 46        | 9             | HUEY LEWIS & THE NEWS ● EMI 93355* (10.98)                                       | HARD AT PLAY                     | 27            |
| 72        | 63        | 54        | 16            | GEORGE STRAIT ● MCA 10204* (9.98)  | CHILL OF AN EARLY FALL           | 45            |
| 73        | 60        | 50        | 35            | CLINT BLACK ▲ RCA 2372* (9.98)   | PUT YOURSELF IN MY SHOES         | 18            |
| 74        | 61        | 52        | 8             | DE LA SOUL TOMMY BOY 1029 (9.98)   | DE LA SOUL IS DEAD               | 26            |
| 75        | 66        | 65        | 23            | GLORIA ESTEFAN ▲ EPIC 46988 (10.98 EQ)   | INTO THE LIGHT                   | 5             |
| 76        | 72        | 78        | 4             | KOOL MOE DEE JIVE 1388/RCA (9.98)  | FUNKE FUNKE WISDOM               | 72            |
| 77        | 74        | 76        | 111           | BOB MARLEY AND THE WAILERS ▲ ² TUFF GONG 422-846-210 /ISLAND (9.98 )             | LEGEND                           | 72            |
| (78)      | 78        | 77        | 6             | EURHYTHMICS ARISTA 8680* (9.98)  | GREATEST HITS                    | 77            |
| 79        | 67        | 56        | 53            | NELSON ▲ DGC 24290/GEFFEN (9.98)   | AFTER THE RAIN                   | 17            |
| 80        | 64        | 58        | 10            | YES ● ARISTA 8643* (9.98)  | UNION                            | 15            |
| 81        | 71        | 69        | 41            | THE DOORS ▲ ELEKTRA 60345* (12.98)   | BEST OF THE DOORS                | 32            |
| 82        | 76        | 67        | 4             | LYNYRD SKYNYRD ATLANTIC 82258* (9.98)  | LYNYRD SKYNYRD 1991              | 64            |
| (83)      | NEW ►     |           | 1             | CROWDED HOUSE CAPITOL 93559 (9.98)   | WOODFACE                         | 83            |
| 84        | 75        | 64        | 47            | YANNI ● PRIVATE MUSIC 2067* (9.98)   | REFLECTIONS OF PASSION           | 29            |
| 85        | 81        | 71        | 14            | THE KENTUCKY HEADHUNTERS ● MERCURY 848 054* (9.98 EQ)                            | ELECTRIC BARNYARD                | 29            |
| 86        | 82        | 89        | 6             | SOUNDTRACK MCA 10239 (10.98)   | THELMA & LOUISE                  | 54            |
| 87        | 70        | 63        | 52            | POISON ▲ ² CAPITOL 91813 (9.98)  | FLESH AND BLOOD                  | 2             |
| (88)      | 95        | 147       | 4             | THE KLF ARISTA 8657* (9.98)  | WHITE ROOM                       | 88            |
| 89        | 88        | 84        | 12            | KEITH WASHINGTON QWEST 26528*/WARNER BROS. (9.98)                                | MAKE TIME FOR LOVE               | 48            |
| 90        | 77        | 66        | 53            | HARRY CONNICK, JR. ▲ COLUMBIA 46146 (9.98 EQ)                                    | WE ARE IN LOVE                   | 22            |
| 91        | 79        | 70        | 34            | TESLA ▲ GEFFEN 24311 (9.98)  | FIVE MAN ACOUSTICAL JAM          | 12            |
| (92)      | NEW ►     |           | 1             | BEBE & CECE WINANS CAPITOL 92078* (9.98)   | DIFFERENT LIFESTYLES             | 92            |
| 93        | 83        | 75        | 24            | STING ▲ A&M 6405 (10.98)   | THE SOUL CAGES                   | 2             |
| 94        | 94        | —         | 2             | THE MOODY BLUES POLYDOR 849433*/PLG (9.98 EQ)                                    | KEYS OF THE KINGDOM              | 94            |
| 95        | 85        | 88        | 68            | BELL BIV DEVOE ▲ ³ MCA 6387 (10.98)  | POISON                           | 5             |
| 96        | 86        | 80        | 31            | THE SIMPSONS ▲ ² GEFFEN 24308 (9.98)   | THE SIMPSONS SING THE BLUES      | 3             |
| (97)      | 101       | 102       | 60            | VAN MORRISON ● MERCURY 841 970 (9.98 EQ)   | THE BEST OF VAN MORRISON         | 41            |
| 98        | 90        | 93        | 34            | THE JUDDS ● CURB 2070*/RCA (9.98)  | LOVE CAN BUILD A BRIDGE          | 62            |
| (99)      | 104       | 113       | 7             | CHUBB ROCK SELECT 21640 (9.98)   | THE ONE                          | 71            |
| 100       | 92        | 82        | 35            | PHIL COLLINS ▲ ATLANTIC 82157 (14.98)  | SERIOUS HITS...LIVE!             | 11            |
| 101       | 93        | 91        | 34            | GUY ▲ UPTOWN 10115/MCA (9.98)  | THE FUTURE                       | 16            |
| 102       | 89        | 94        | 68            | SOUNDTRACK ▲ ³ EMI 93492 (10.98)   | PRETTY WOMAN                     | 4             |
| (103)     | 107       | 133       | 7             | MICHAEL W. SMITH REUNION 24325*/GEFFEN (9.98)                                    | GO WEST YOUNG MAN                | 103           |
| 104       | 91        | 90        | 47            | TRIXTER ● MECHANIC 6389/MCA (9.98)   | TRIXTER                          | 28            |
| 105       | 84        | 72        | 19            | GREAT WHITE ● CAPITOL 95330 (9.98)   | HOOKED                           | 18            |
| (106)     | 116       | 141       | 112           | BONNIE RAITT ▲ ² CAPITOL 91268 (8.98)  | NICK OF TIME                     | 1             |
| 107       | 96        | 108       | 50            | BLACK BOX ● RCA 2221 (9.98)  | DREAMLAND                        | 56            |
| 108       | 99        | 103       | 9             | BILLY DEAN SBK 94302*/CAPITOL (9.98)   | YOUNG MAN                        | 99            |
| 109       | 105       | 96        | 31            | SOUNDTRACK ● ASSOCIATED 46982*/EPIC (9.98 EQ)                                    | DANCES WITH WOLVES               | 48            |



# ALBUM REVIEWS

## POP

### ★ FLIES ON FIRE

**Outside Looking Inside**  
PRODUCERS: Ric Browne  
Atco/Atlantic 91675

Perhaps seeing what it did for the Black Crowes, Detroit rockers adopt a harder Rolling Stones edge on latest effort. And the good news is it fits. Driving, never-say-die guitar work by Howard Drossin, down-and-dirty vocals by Tim Paruskiewicz, plus tunes that were made for playing in a smoke-filled bar make this a natural for album rock. "Cry To Myself" and "Hello Mr. Daniels" (an homage to Jack) are perfect places to start.

### ★ BILLY FALCON

**Pretty Blue World**  
PRODUCERS: Danny Kortchmar & Jon Bon Jovi  
Jambco/Mercury 848800

Returning after a protracted absence from music, singer/songwriter turns in a handsome performance that will ring bells with fans of such diverse vocalists as Van Morrison, Graham Parker, and John Cougar Mellencamp. Falcon has an earthy, soulful delivery, and his tunes are highly accessible and melodic; star-studded backup plays with restrained sympathy. Title cut, "Heaven's Highest Hill," and "Not Funny Anymore" stand out in a solid pack of tunes.

### ★ MEAT PUPPETS

**Forbidden Places**  
PRODUCER: Pete Anderson  
London/PLG 828254

Longtime SST Records mainstays and modern rock demigods finally get their major-label shot. Arizona trio's bigtime bow isn't as eccentric as some past works, but producer Anderson hasn't buffed away all of the band's charmingly rough edges. Dizzying "Sam" and "Open Wide" are good starters for group's traditional constituency; limpid waltz "That's How It Goes" could enlist new recruits.

## NEW & NOTEWORTHY

### DEFINITION OF SOUND

**Love & Life: A Journey With The Chameleons**  
PRODUCERS: The Red King, Donwon, John Coxon  
Cardiac 8002

Title of debut album by U.K. duo is quite appropriate given the ease with which it glides in and out of numerous R&B styles. International smash "Now Is Tomorrow," which has become a club and radio favorite here, is a bright and bouncy slice of pop/rap, while "City Lights" is a slinky foray into jazz and "Passion & Pain" is streetwise funk. Cool grooves are bolstered by intelligent lyrics and well-timed rapping.

### JOHNNIE JOHNSON

**Johnnie B. Bad**  
PRODUCERS: Terry Adams, Keith Richards  
Elektra Nonesuch 61149

One of five releases in the new American Explorer series, debut solo album by Chuck Berry's longtime piano player is a funky delight. As ever, Johnson is a soulful master of the 88s; guest

### ★ YASMIN

PRODUCERS: Cutfather, Soulshock, Depete  
Geffen 24411

Danish ingenue comes on like a cross between Tara Kemp and Lisa Stansfield on this well-crafted set of pop/dance ditties. Although first single, "Wanna Dance," has been struggling for attention, label would be wise to keep on pushing, given the wealth of strong, radio-friendly material here. Next logical single is the house-inflected "Sacrifice," which is a fine showcase for her rich alto voice. Other highlights include "Stop This Scene," a lush slow jam, and "I Need Time," with its spine-stirring funk bass line and jazzy keyboards.

### ★ SCHASCLE

**Haunted By Real Life**  
PRODUCER: Patrick Leonard  
Reprise 26510

Debut by singer/songwriter (who pronounces her name "Chess-el") practically shrieks "top label priority" and "next big thing" before the music even begins. Hype aside, album is actually a warm and ingratiating set of tunes that range in style from pop/dance and funk to straight-ahead rock and folk. Threads of cohesion come from Schascle's soulful pipes and producer Leonard's glossy production. First single, "Can't Get Love With Money," is a formidable top 40 contender, as are "Hold Me" and "Freedom."

### ★ THE WATCHMAN

PRODUCER: Joe Boyd  
Hannibal/Rykko 1362

Impressive debut from Dutch singer/songwriter Ad van Meurs (who sings in English) is a fresh folk foray whose roots are firmly planted in traditional forms. Best of an exemplary, mostly acoustic set includes the hard-driving "Freddie's Race," the poignant guitar picking of "Considering The Lowlands Of Holland," and the classic folk melody of "Letter To Your Wedding," sung by Watchman collaborator Ankie Keultjes. Also features snappy, bluegrass instrumentals such as "Wiener Cowboy" and "Lowland Tune."

### THE SCREAMING JETS

**All For One**  
PRODUCER: Steve James  
rooArt/Mercury 848826

Australian quintet serves a helping of hard rock that somehow manages to be engaging despite few characteristics to distinguish it from the pack. But simply played, fist-to-nose bashers prove winning, thanks to David Gleeson's unforced vocals and unfancy yet snappy playing by dual-guitar lineup of Grant Walmsley and

stints by Richards and Eric Clapton will add some heat for up-the-middle rock'n'roll buffs. Kickoff quintet of solid sets also includes fine albums by Charlie Feathers, Boozoo Chavis, Vernard Johnson, and Jimmie Dale Gilmore; press coverage should stoke buzz for roots music enthusiasts.

### THE ERIC GALE BANO

PRODUCERS: Jim Gaines & Paul Ebersold  
Elektra 61083

The Hendrix comparisons are flying thick and fast, but hopefully they won't swamp this classy 16-year-old singer/guitarist. Eruptive playing of Gales' power trio inevitably calls up reminders of the late guitar master, yet the kid has a direct, pungent writing style that is precocious on its own; there aren't any whiffs of the rock museum here. Howling "Resurrection" and "Sign Of The Storm" are excellent entrées for modern rockers.

Richard Lara. Album rockers might sample "C'Mon," "Better," and medium-tempo "Shine On."

### G.W. McLENNAN

**Watershed**  
PRODUCER: Dave Dobbyn  
Beggars Banquet/RCA 3160

Ex-Go-Betweens co-leader recently paired with Steve Kilbey in Jack Frost takes up a solo project stamped with his gentle lyricism. Modern rockers in sync with McLennan's feel for pop form and melodicism should get a handle on "Haven't I Been A Fool," "Haunted House," and "Easy Come Easy Go." An easy call for fans of accessible Aussie postpunk pop.

### MUSIC FROM THE MOTION PICTURE

**Point Break**  
PRODUCERS: Various  
MCA 10202

Soundtrack for Kathryn Bigelow's forthcoming thriller starring Patrick Swayze and Keanu Reeves is a mixed bag of hard rock and modern rock. Likeliest tracks to perk up album rock interest are Ratt's "Nobody Rides For Free" and "Kashmir"-like "Over The Edge" by L.A. Guns. Modern rockers will gravitate toward cuts by Concrete Blonde, Liquid Jesus, Loudhouse, and Public Image Ltd.

### ORIGINAL MOTION PICTURE SOUNDTRACK

**Robin Hood: Prince Of Thieves**  
PRODUCER: Michael Kamen, Robert John "Mutt" Lange, Jeff Lynne  
Morgan Creek 20004

Most of the album for Kevin Costner's blockbuster film of the English outlaw legend is an orchestral score by Kamen, but set could see some chart action due to inclusion of Bryan Adams' current top 20 hit, "(Everything I Do) I Do It For You," and Lynne's Eastern-influenced "Wild Times."

## R&B

### ► O.J. JAZZY JEFF & THE FRESH PRINCE

**Homebase**  
PRODUCERS: J. Townes; Hula & Fingers, C. King  
Jive/RCA 41392

Rap duo continues transformation from Rap Lite to more serious tunes. There's still plenty of fun here, but the pair is returning to its pre-"Parents Just Don't Understand" days of harder raps and denser melodies as evinced by first hit single, "Summertime." Well-thought-out tunes and rhymes and contrasts (smooth singing of "The Things That U Do" juxtaposed with relatively tough rapping) as well as judicious sampling ("Ring My Bell") make this a treat no matter what the season.

### MUSIC FROM THE MOTION PICTURE

**Boyz N The Hood**  
PRODUCERS: Various  
Quest/Warner Bros. 26643

Urban drama boasts a star-laden soundtrack that could give "New Jack City" a run for the chart money. Ice Cube (who also stars in the feature) turns in set's most searing performance with blazing, X-rated "How To Survive In South Central." Other hot acts on hand include Tevin Campbell, Yo-Yo, Tony! Toni! Toné!, Monie Love, 2 Live Crew, Too Short, and Quincy Jones.

### J.T.

**Kick The Funk**  
PRODUCERS: Doug Lazy and others  
East West America/Atlantic 91709

Though first single, "Swing It," has not taken off, East West is firmly behind this white rapper who combines street-tough rhymes with funky rhythms—and comes across as a better, more credible rapper than Vanilla Ice and funkier than Gerardo. It's probably going to be a hard sell, but the tough "Brainstormin'" or funky "One Nation," based on the P-funk song, stand the best chance of breaking through.

## JAZZ

### ★ SONNY SHARROCK & NICKY SKOPELITIS

**Faith Moves**  
PRODUCERS: Bill Laswell & Nicky Skopelitis  
CMP 52

A veritable chop shop for guitar fanatics, these rocking, offbeat, and sometimes cross-cultural duets are what results when you add together trail-blazing fretmen Sharrock and Skopelitis (the latter of whom also plays bass, sitar, and other unconventional instruments). Standout tracks from a delightfully challenging set include the fuzztone frenzy of "Uncle Herbie's Dance," the rhapsodic rhythms of "Mescalito," the bluesy funk of "In The Flesh," and the raga-rock of "Who Are You" and "Sacrifice."

### JIMMY SMITH

**Fourmost**  
PRODUCER: Eric Miller  
Milestone 9184

Led by the man for whom the Hammond B-3 organ was invented, this live set features such estimable veterans as Kenny Burrell, Stanley Turrentine, and Grady Tate—who create some soulfully swinging, utterly bass-less entertainment. Highlights of this classic Smith session include re-organized takes on the Gershwins' "Summertime" and Jobim's "Quiet Nights Of Quiet Stars," as well as fine versions of themes by both Ellingtons—Duke ("Main Stem") and Mercer ("Things Ain't What They Used To Be"). Their smooth, smoky take on "My Funny Valentine" features Tate's vocals.

### PETER APFELBAUM & THE HIEROGLYPHICS

**ENSEMBLE**  
**Signs Of Life**  
PRODUCERS: Hans Wendl & Wayne Horvitz  
Antilles 848634

Led by Bay area composer/arranger/instrumentalist Apfelbaum, this 15-piece band bears the heavy stamp of Nigerian pop and other world beat forms. Programmers looking for international spice might try the muscular, energetic Fela-esque themes of "Candles And

## VITAL REISSUES

### RAMONES

**All The Stuff (And More) Volume Two**  
REISSUE PRODUCERS: Howie Klein & the Ramones  
Sire/Warner Bros. 26618

There's gabba gabba galore on second jumbo reissue of classic material by the punk rock groundbreakers. Current set brings band's third and fourth albums "Rocket To Russia" (1977) and "Road To Ruin" (1978) to CD, with four unreleased cuts tossed in for good measure. New York quartet set the standard for the explosion of punk acts that followed, but group's wacky humor and cerebellum-shearing velocity were never quite matched. A must for all thinking pinheads.

### VARIOUS ARTISTS

**The Bristol Sessions**  
REISSUE PRODUCER: Bob Pinson  
Country Music Foundation 011

Two-CD reissue of historic sessions cut by Ralph Peer in Bristol, Tenn., in July-August 1927 lays bare the roots of recorded country music. Great field recordings captured early performances by Jimmie Rodgers, the Carter Family, the Stoneman Family, Blind Alfred Reed, and many other lesser-known yet masterful country music artists. For vintage material, sound couldn't be finer; performances are almost uniformly fascinating and rousing. A seminal look at country's backwoods genesis.

Stones," "The World Is Gifted," and "Forwarding, Parts 1 & 2," the electric-Miles impressions of "The Last Door" and "Samantha Smith," and their Afro-beat version of "Michael Rowed The Boat Ashore," retitled "Folksong #7."

## WORLD MUSIC

### ► THOMAS MAPFUMO

**Shumba: Vital Hits Of Zimbabwe**  
PRODUCER: A.K. Mapfumo  
Virgin/Earthworks 1022

Never before released in the U.S., this compilation of early tracks from the Zimbabwean chart-topper highlights his mastery of the mbira (thumb-piano)—spinning elemental, hypnotic grooves on such themes as the title track, "Mhondoro," and "Zimbabwe Yevatema." Mapfumo's fusion of roots-music with electric pop is danceably documented by tunes such as "Joyce," "Nzwananai," and "Nyaraí."

## COUNTRY

### SHARON ANDERSON

**The Bottom Line**  
PRODUCER: Billy Joe Walker Jr.  
Capitol 94897

It will take better material and more imaginative production than this to lift Anderson above the dozens of other female vocalists she must compete with. The music is pleasant, but not stirring.

### PAT ALGER

**True Love & Other Short Stories**  
PRODUCERS: Jim Rooney, Pat Alger  
Sugar Hill 1029

Alger is not just one of the hottest songwriters in Nashville, he is also a fine singer and guitar player. Among the songs he wrote and sings here: "Goin' Gone," "Once In A Very Blue Moon," "True Love," "She Came From Ft. Worth."

## CLASSICAL

### BARTOK: CONCERTO FOR ORCHESTRA; MUSIC FOR STRINGS, PERCUSSION & CELESTA

Chicago Symphony Orchestra, Levine  
Deutsche Grammophon 429 747

The strings and percussion piece comes off best. It's full of vitality, convincingly idiomatic, and played to the hilt. If the concerto is not quite up to the same standard, it is only because of juxtaposition, and inevitable comparison with great performances (some with the same orchestra) that linger more vividly in memory.

### VARESE: AMERIQUES; NOCTURNAL;

EQUATORIAL/HONEGGER: PACIFIC 231  
Utah Symphony Orchestra, Abravanel  
Vanguard OVC 4031

It's remarkable how well these once avant-garde works survive a surface shock value that startled listeners of an earlier generation. Colorful and innovative, they still retain the ability to force involved audition, especially in these remarkable vintage performances.

**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.



Billboard

Top Pop Albums

continued

FOR WEEK ENDING JULY 20, 1991

| THIS WEEK | LAST WEEK | 2 WKS AGO | WKS ON CHART | ARTIST<br>LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT) | TITLE                              | PEAK POSITION |
|-----------|-----------|-----------|--------------|--|------------------------------------|---------------|
| 110       | 87        | 73        | 42           | CARRERAS - DOMINGO - PAVAROTTI ▲ LONDON 430433* (9.98 EQ)                        | IN CONCERT                         | 35            |
| 111       | 102       | 99        | 41           | BETTE MIDLER ▲ <sup>2</sup> ATLANTIC 82129 (9.98)                                | SOME PEOPLE'S LIVES                | 6             |
| (112)     | NEW ►     |           | 1            | TRISHA YEARWOOD MCA 10297* (9.98)  | TRISHA YEARWOOD                    | 112           |
| 113       | 100       | 85        | 11           | HANK WILLIAMS, JR. CURB 26536*/WARNER BROS. (9.98)                               | PURE HANK                          | 50            |
| (114)     | 118       | 111       | 29           | ICE CUBE ● PRIORITY 7230 (6.98)  | KILL AT WILL                       | 34            |
| 115       | 110       | 100       | 10           | LISA FISCHER ELEKTRA 60889* (9.98)   | SO INTENSE                         | 100           |
| 116       | 98        | 86        | 69           | ALAN JACKSON ▲ ARISTA 8623 (8.98)  | HERE IN THE REAL WORLD             | 57            |
| 117       | 111       | 101       | 169          | ORIGINAL LONDON CAST ▲ POLYDOR 831 273 (17.98 EQ)(disc)                          | PHANTOM OF THE OPERA               | 92            |
| 118       | 108       | 98        | 49           | TRAVIS TRITT ● WARNER BROS. 26094* (9.98)  | COUNTRY CLUB                       | 70            |
| 119       | 106       | 112       | 144          | PAULA ABDUL ▲ <sup>7</sup> VIRGIN 90943 (9.98)                                   | FOREVER YOUR GIRL                  | 1             |
| 120       | 113       | 116       | 105          | DON HENLEY ▲ <sup>3</sup> GEFFEN 24217 (9.98)                                    | THE END OF THE INNOCENCE           | 8             |
| 121       | 124       | 125       | 62           | EN VOGUE ▲ ATLANTIC 82084 (9.98)   | BORN TO SING                       | 21            |
| (122)     | 139       | 190       | 3            | FOREIGNER ATLANTIC 82299* (10.98)  | UNUSUAL HEAT                       | 122           |
| (123)     | NEW ►     |           | 1            | ALLMAN BROTHERS BAND EPIC 47877* (9.98)  | SHADES OF TWO WORLDS               | 123           |
| (124)     | 140       | 134       | 83           | KENNY G ▲ ARISTA 8613 (13.98)  | LIVE                               | 16            |
| 125       | 103       | 92        | 21           | LONDONBEAT RADIOACTIVE 10192/MCA (9.98)  | IN THE BLOOD                       | 21            |
| 126       | 114       | 118       | 15           | SOUNDTRACK ● SBK 96204* (10.98)  | TEENAGE MUTANT NINJA TURTLES II    | 30            |
| 127       | 119       | 132       | 20           | SOUNDTRACK MCA 8039 (10.98)  | PUMP UP THE VOLUME                 | 50            |
| 128       | 97        | 79        | 6            | ZIGGY MARLEY & THE MELODY MAKERS VIRGIN 91626* (9.98)                            | JAHMEKYA                           | 63            |
| 129       | 115       | 106       | 18           | VINCE GILL MCA 10140* (9.98)   | POCKET FULL OF GOLD                | 69            |
| 130       | 73        | 95        | 96           | MOTLEY CRUE ▲ <sup>4</sup> ELEKTRA 60829 (9.98)                                  | DR. FEELGOOD                       | 1             |
| 131       | 120       | 121       | 15           | YO-YO EAST WEST 91605*/ATLANTIC (9.98)   | MAKE WAY FOR THE MOTHERLODE        | 74            |
| (132)     | 147       | 140       | 9            | TERMINATOR X COLUMBIA 46896* (9.98 EQ)   | TERMINATOR X                       | 97            |
| 133       | 126       | 105       | 7            | THE DOORS ELEKTRA 61082* (15.98)   | IN CONCERT                         | 50            |
| 134       | 109       | 104       | 75           | SLAUGHTER ▲ <sup>2</sup> CHRYSALIS 21702* (9.98)                                 | STICK IT TO YA                     | 18            |
| (135)     | 144       | 120       | 5            | DANGEROUS TOYS COLUMBIA 46754* (9.98 EQ)   | HELLACIOUS ACRES                   | 67            |
| 136       | 122       | 115       | 131          | SOUNDTRACK ▲ <sup>2</sup> ATLANTIC 81933 (9.98)                                  | BEACHES                            | 2             |
| 137       | 112       | 83        | 13           | PAT BENATAR CHRYSALIS 21805* (9.98)  | TRUE LOVE                          | 37            |
| (138)     | 143       | 149       | 26           | DRIVIN' N' CRYIN' ISLAND 848000 (9.98)   | FLY ME COURAGEOUS                  | 90            |
| 139       | 129       | 124       | 69           | DAMN YANKEES ▲ WARNER BROS. 26159 (9.98)   | DAMN YANKEES                       | 13            |
| 140       | 123       | 110       | 56           | BAD COMPANY ● ATCO 91371 (9.98)  | HOLY WATER                         | 35            |
| 141       | 125       | 146       | 25           | DIGITAL UNDERGROUND ● TOMMY BOY 964 (6.98)                                       | THIS IS AN EP RELEASE              | 29            |
| 142       | 134       | 107       | 4            | SHOXSIE AND THE BANSHEES GEFFEN 24387* (9.98)                                    | SUPERSTITION                       | 107           |
| 143       | 117       | 97        | 11           | VARIOUS ARTISTS ARISTA 8669* (9.98)  | DEADICATED                         | 24            |
| 144       | 130       | 109       | 6            | DIAMOND RIO ARISTA 8673* (9.98)  | DIAMOND RIO                        | 99            |
| 145       | 138       | 131       | 6            | ELECTRONIC WARNER BROS. 26387* (9.98)  | ELECTRONIC                         | 112           |
| (146)     | 148       | 159       | 56           | KEITH SWEAT ▲ <sup>2</sup> VINTERTAINMENT 60861/ELEKTRA (9.98)                   | I'LL GIVE ALL MY LOVE TO YOU       | 6             |
| 147       | 121       | 119       | 33           | RALPH TRESVANT ▲ MCA 10116 (9.98)  | RALPH TRESVANT                     | 17            |
| 148       | 127       | 126       | 94           | JANET JACKSON ▲ <sup>5</sup> A&M 3920 (9.98)                                     | JANET JACKSON'S RHYTHM NATION 1814 | 1             |
| 149       | 132       | 130       | 47           | SOUNDTRACK ▲ VARESE SARABANDE 5276*/MCA (9.98)                                   | GHOST                              | 8             |
| 150       | 131       | 138       | 63           | DEPECHE MODE ▲ <sup>2</sup> SIRE 26081/REPRISE (9.98)                            | VIOLATOR                           | 7             |
| 151       | 145       | 173       | 28           | SALT-N-PEPA ● NEXT PLATEAU 1019 (9.98)   | BLACK'S MAGIC                      | 38            |
| 152       | 135       | 114       | 10           | JOE WALSH ASSOCIATED 47384*/EPIC (9.98 EQ)                                       | ORDINARY AVERAGE GUY               | 112           |
| 153       | 128       | 87        | 14           | ROLLING STONES ● COLUMBIA 47456 (10.98 EQ)                                       | FLASHPOINT                         | 16            |
| (154)     | 154       | 151       | 20           | BRAND NUBIAN ELEKTRA 60946 (9.98)  | ONE FOR ALL                        | 130           |

| THIS WEEK | LAST WEEK | 2 WKS AGO | WKS ON CHART | ARTIST<br>LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT) | TITLE                                      | PEAK POSITION |
|-----------|-----------|-----------|--------------|--|--|---------------|
| 155       | 153       | 145       | 46           | JANE'S ADDICTION ● WARNER BROS. 25993 (9.98)                                     | RITUAL DE LO HABITUAL                      | 19            |
| 156       | 133       | 117       | 10           | PIRATES OF THE MISSISSIPPI CAPITOL 94389* (9.98)                                 | PIRATES OF THE MISSISSIPPI                 | 80            |
| (157)     | 162       | 176       | 15           | SOUNDTRACK GEFFEN 24310* (10.98)   | MERMAIDS                                   | 65            |
| (158)     | 160       | 168       | 43           | TOO SHORT ▲ JIVE 1348/RCA (9.98)   | SHORT DOG'S IN THE HOUSE                   | 20            |
| (159)     | 158       | 150       | 92           | AEROSMITH ▲ <sup>4</sup> GEFFEN 24254 (9.98)                                     | PUMP                                       | 5             |
| 160       | 136       | 142       | 97           | THE DOORS ▲ <sup>2</sup> ELEKTRA 515* (7.98)                                     | GREATEST HITS                              | 102           |
| 161       | 137       | 123       | 17           | DOUG STONE EPIC 45303 (8.98 EQ)  | DOUG STONE                                 | 97            |
| (162)     | 164       | —         | 2            | TONI CHILDS A&M 5358* (9.98)   | HOUSE OF HOPE                              | 162           |
| 163       | 152       | 137       | 52           | ERIC JOHNSON ● CAPITOL 90517 (9.98)  | AH VIA MUSICOM                             | 67            |
| 164       | 151       | 128       | 84           | THE KENTUCKY HEADHUNTERS ▲ MERCURY 838 744 (9.98 EQ)                             | PICKIN' ON NASHVILLE                       | 41            |
| 165       | 142       | 158       | 41           | OLETA ADAMS ● FONTANA 846 346/MERCURY (9.98 EQ)                                  | CIRCLE OF ONE                              | 20            |
| 166       | 141       | 143       | 111          | CLINT BLACK ▲ <sup>2</sup> RCA 9668 (8.98)                                       | KILLIN' TIME                               | 31            |
| 167       | 149       | 144       | 51           | THE JUDDS ▲ RCA/CURB 8318/RCA (8.98)   | GREATEST HITS                              | 76            |
| 168       | 159       | 155       | 61           | TONY! TONI! TONE! ▲ WING 841 902/MERCURY (8.98 EQ)                               | THE REVIVAL                                | 34            |
| (169)     | NEW ►     |           | 1            | TANYA TUCKER CAPITOL 95562* (9.98)   | WHAT DO I DO WITH ME                       | 169           |
| 170       | 161       | 162       | 30           | ALABAMA ● RCA 2108* (9.98)   | PASS IT ON DOWN                            | 57            |
| (171)     | NEW ►     |           | 1            | DAVID SANBORN ELEKTRA 61088* (10.98)   | ANOTHER HAND                               | 171           |
| 172       | 166       | 167       | 7            | ANDREW LLOYD WEBER ● MCA 6284* (10.98)   | PREMIERE COLLECTION                        | 161           |
| (173)     | 193       | —         | 2            | PEABO BRYSON COLUMBIA 46823* (9.98 EQ)   | CAN YOU STOP THE RAIN                      | 173           |
| 174       | 146       | 154       | 17           | RICK ASTLEY RCA 3004* (9.98)   | FREE                                       | 31            |
| (175)     | 175       | 170       | 9            | LORRIE MORGAN RCA 3021* (9.98)   | SOMETHING IN RED                           | 115           |
| 176       | 170       | 178       | 7            | ALDO NOVA JAMBCO 848513*/MERCURY (9.98)  | BLOOD ON THE BRICKS                        | 124           |
| 177       | 155       | 136       | 23           | DIVINYLS ● VIRGIN 91397* (9.98)  | DIVINYLS                                   | 15            |
| (178)     | NEW ►     |           | 1            | SEAL SIRE 26627*/WARNER BROS. (9.98)   | SEAL                                       | 178           |
| 179       | 163       | 160       | 84           | HARRY CONNICK, JR. ▲ COLUMBIA 45319 (9.98 EQ)                                    | MUSIC FROM "WHEN HARRY MET SALLY..."       | 42            |
| (180)     | 182       | 194       | 4            | MCBRIDE & THE RIDE MCA 42343* (9.98)   | BURNIN' UP THE ROAD                        | 180           |
| 181       | 176       | 189       | 3            | OTTMAR LIEBERT HIGHER OCTAVE 7036* (9.98 )                                       | BORRASCA                                   | 176           |
| 182       | 156       | 139       | 52           | VINCE GILL ● MCA 42321 (8.98)  | WHEN I CALL YOUR NAME                      | 67            |
| (183)     | 197       | —         | 2            | NEMESIS PROFILE 1411 (9.98)  | MUNCHIES FOR YOUR BASS                     | 183           |
| 184       | 157       | 127       | 18           | SOUNDTRACK ● ELEKTRA 61047* (10.98)  | THE DOORS                                  | 8             |
| 185       | 185       | 179       | 30           | JULIO IGLESIAS ● COLUMBIA 46857 (9.98 EQ)  | STARRY NIGHT                               | 37            |
| 186       | 167       | 148       | 29           | DWIGHT YOAKAM REPRISE 26344* (9.98)  | IF THERE WAS A WAY                         | 96            |
| 187       | 178       | 164       | 38           | PAUL SIMON ▲ WARNER BROS. 26098 (9.98)   | RHYTHM OF THE SAINTS                       | 4             |
| 188       | 150       | 129       | 8            | THUNDER GEFFEN 24384* (9.98)   | BACKSTREET SYMPHONY                        | 114           |
| 189       | 174       | 175       | 84           | PHIL COLLINS ▲ <sup>3</sup> ATLANTIC 82050 (9.98)                                | ...BUT SERIOUSLY                           | 1             |
| 190       | 168       | 163       | 42           | INXS ▲ ATLANTIC 82140 (9.98)   | X  | 5             |
| 191       | 169       | 165       | 12           | ANDREW DICE CLAY DEF AMERICAN 26555* (9.98)                                      | DICE RULES - LIVE AT MADISON SQUARE GARDEN | 81            |
| 192       | 165       | 152       | 13           | WHITE LION ATLANTIC 82193* (9.98)  | MANE ATTRACTION                            | 61            |
| (193)     | 192       | —         | 3            | TONY TERRY EPIC 45015 (9.98 EQ)  | TONY TERRY                                 | 191           |
| 194       | 173       | 182       | 34           | THE CURE ● ELEKTRA 60978 (9.98)  | MIXED UP                                   | 14            |
| 195       | 179       | 184       | 34           | SURFACE COLUMBIA 46772 (9.98 EQ)   | 3 DEEP                                     | 65            |
| 196       | 180       | 181       | 9            | AARON TIPPIN RCA 2374* (9.98)  | YOU'VE GOT TO STAND FOR SOMETHING          | 161           |
| (197)     | NEW ►     |           | 1            | CRYSTAL WATERS MERCURY 848894 (9.98)   | SURPRISE                                   | 197           |
| 198       | 191       | 171       | 13           | SOUNDTRACK VIRGIN 91609* (9.98)  | THE FIVE HEARTBEATS                        | 58            |
| 199       | 187       | 177       | 9            | HARRY CONNICK, JR. ● COLUMBIA 44369* (7.98)                                      | 20   | 136           |
| (200)     | RE-ENTRY  |           | 26           | LEVERT ATLANTIC 82164 (9.98)   | ROPE A DOPE STYLE                          | 122           |

TOP POP ALBUMS A-Z (LISTED BY ARTISTS)

|                                    |                                 |                        |                                  |                                     |                                    |                                 |                        |
|------------------------------------|---------------------------------|------------------------|----------------------------------|-------------------------------------|------------------------------------|---------------------------------|------------------------|
| 3rd Bass 24                        | C&C Music Factory 5             | EMF 16                 | Janet Jackson 148                | Bette Midler 111                    | Scorpions 23                       | Rod Stewart 42                  | Deadicated 143         |
| Paula Abdul 4, 119                 | Cher 52                         | En Vogue 121           | Alan Jackson 32, 116             | The Moody Blues 94                  | Seal 178                           | Sting 93                        | For Our Children 50    |
| AC/DC 55                           | Toni Childs 162                 | Enigma 53              | Jane's Addiction 155             | Lorrie Morgan 175                   | Paul Simon 187                     | Doug Stone 161                  | Joe Walsh 152          |
| Oleta Adams 165                    | Chubb Rock 99                   | Gloria Estefan 75      | Jesus Jones 33                   | Van Morrison 97                     | The Simpsons 96                    | George Strait 72                | Warrant 63             |
| Aerosmith 159                      | Andrew Dice Clay 191            | Eurythmics 78          | Eric Johnson 163                 | Siouxie and The Banshees 142        | Skid Row 3                         | Surface 195                     | Keith Washington 89    |
| Alabama 170                        | Marc Cohn 59                    | Extreme 17             | The Judds 98, 167                | N.W.A 9                             | Slaughter 134                      | Keith Sweat 146                 | Crystal Waters 197     |
| Aldo Nova 176                      | Natalie Cole 2                  | Firehouse 41           | The Kentucky Headhunters 85, 164 | Nelson 79                           | Sick Rick 29                       | Terminator X 132                | Andrew Lloyd Weber 172 |
| Alice In Chains 46                 | Phil Collins 100, 189           | Lisa Fischer 115       | The KLF 88                       | Nemesis 183                         | Michael W. Smith 103               | Tony Terry 193                  | White Lion 192         |
| Allman Brothers Band 123           | Harry Connick, Jr. 90, 179, 199 | Foreigner 122          | Gladys Knight 48                 | Aaron Neville 44                    | SOUNDTRACK                         | Tesla 91                        | Hank Williams, Jr. 113 |
| Another Bad Creation 15            | COOPER*ALICE 47                 | Kenny G 124            | Kool Moe Dee 76                  | ORIGINAL LONDON CAST                | Beaches 136                        | Thunder 188                     | Wilson Phillips 25     |
| Anthrax 27                         | Crowded House 83                | Gerardo 67             | Lenny Kravitz 62                 | Phantom Of The Opera 117            | Dances With Wolves 109             | Aaron Tippin 196                | BeBe & CeCe Winans 92  |
| Rick Astley 174                    | The Cure 194                    | Vince Gill 129, 182    | L.A. Guns 51                     | Phantom Of The Opera High-lights 68 | The Doors 184                      | Tony! Toni! Tone! 168           | Stevie Wonder 26       |
| Bad Company 140                    | Damn Yankees 139                | Great White 105        | L.L. Cool J 28                   | Pirates Of The Mississippi 156      | Dying Young 57                     | Too Short 158                   | Yanni 84               |
| Bell Bliv Devove 95                | De La Soul 74                   | Guy 101                | Levert 200                       | Poison 87                           | The Five Heartbeats 198            | Ralph Tresvant 147              | Trisha Yearwood 112    |
| Pat Benatar 137                    | Billy Dean 108                  | M.C. Hammer 49         | Huey Lewis & The News 71         | Queen'sryche 30                     | Ghost 149                          | Travis Tritt 37, 118            | Yes 80                 |
| Black Box 107                      | Depeche Mode 150                | Heavy D. & The Boyz 21 | Ottmar Liebert 181               | R.E.M. 8                            | Mermaids 157                       | Trixter 104                     | Dwight Yoakam 186      |
| The Black Crowes 11                | Diamond Rio 144                 | Don Henley 120         | Londonbeat 125                   | Bonnie Raitt 6, 106                 | New Jack City 20                   | Tanya Tucker 169                | Yo-Yo 131              |
| Clint Black 73, 166                | Digital Underground 141         | Hi-Five 54             | Lynyrd Skynyrd 82                | Rolling Stones 153                  | Pretty Woman 102                   | UB40 35                         |                        |
| Michael Bolton 12, 66              | Divinyls 177                    | Madonna 43             | Madonna 43                       | Roxette 40                          | Pump Up The Volume 127             | Van Halen 1                     |                        |
| Boyz II Men 18                     | DJ Quik 31                      | Makers 128             | McBride & The Ride 180           | Salt-N-Pepa 151                     | Robin Hood: Prince Of Thieves 7    | Ricky Van Shelton 38            |                        |
| Brand Nubian 154                   | The Doors 81, 133, 160          | McCartney 65           | Reba McEntire 64                 | David Sanborn 171                   | Teenage Mutant Ninja Turtles II 1- | Luther Vandross 22              |                        |
| Garth Brooks 10, 36                | Drivin' N' Cryin' 138           | INXS 190               |                                  |                                     | Thelma & Louise 86                 | Vanilla Ice 39, 61              |                        |
| Peabo Bryson 173                   | Candy Dulfer 58                 | Chris Isaak 70         |                                  |                                     | Steelheart 45                      | VARIOUS ARTISTS                 |                        |
| Mariah Carey 13                    | Electronic 145                  |                        |                                  |                                     |                                    | Club MTV Party To Go, Vol. 1 60 |                        |
| Carreras - Domingo - Pavarotti 110 |                                 |                        |                                  |                                     |                                    |                                 |                        |



# Top Pop Catalog Albums™

| THIS WEEK | LAST WEEK | ARTIST<br>LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)  | TITLE  | WKS. ON CHART |
|-----------|-----------|--|--|---------------|
|           |           | COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY <b>SoundScan</b> |  |               |
|           |           | ★ ★ NO. 1 ★ ★  |  |               |
| 1         | 1         | <b>THE RIGHTEOUS BROTHERS</b> ●<br>CURB 77381* (6.98)  | BEST OF RIGHTEOUS BROTHERS<br>5 weeks at No. 1 | 9             |
| 2         | 4         | <b>MEATLOAF</b> ▲ <sup>6</sup><br>CLEVELAND INTL 34974 / EPIC (5.98 EQ)  | BAT OUT OF HELL                                | 9             |
| 3         | 2         | <b>STEVE MILLER BAND</b> ▲ <sup>1</sup><br>CAPITOL 46101* (7.98)   | GREATEST HITS                                  | 9             |
| 4         | 3         | <b>JIMMY BUFFETT</b> ▲<br>MCA 5633 (7.98)  | SONGS YOU KNOW BY HEART                        | 9             |
| 5         | 5         | <b>AC/DC</b> ▲ <sup>10</sup><br>ATLANTIC 16018* (7.98)   | BACK IN BLACK                                  | 9             |
| 6         | 7         | <b>AEROSMITH</b> ▲ <sup>5</sup><br>COLUMBIA 36865* (5.98 EQ)   | GREATEST HITS                                  | 9             |
| 7         | 6         | <b>JOURNEY</b> ▲ <sup>3</sup><br>COLUMBIA 44493* (9.98 EQ)   | JOURNEY'S GREATEST HITS                        | 9             |
| 8         | 8         | <b>THE EAGLES</b> ▲ <sup>12</sup><br>ELEKTRA 105 (7.98)  | GREATEST HITS 1971-1975                        | 9             |
| 9         | 10        | <b>ERIC CLAPTON</b> ▲ <sup>2</sup><br>POLYDOR 825 382 (6.98 EQ)  | TIME PIECES - THE BEST OF ERIC CLAPTON         | 9             |
| 10        | 14        | <b>GUNS N' ROSES</b> ▲ <sup>8</sup><br>Geffen 24148* (9.98)  | APPETITE FOR DESTRUCTION                       | 9             |
| 11        | 9         | <b>PATSY CLINE</b> ▲ <sup>2</sup><br>MCA 12 (4.98)   | GREATEST HITS                                  | 9             |
| 12        | 11        | <b>JAMES TAYLOR</b> ▲ <sup>3</sup><br>WARNER BROS. 3113 (7.98)   | GREATEST HITS                                  | 9             |
| 13        | 12        | <b>LED ZEPPELIN</b> ▲ <sup>10</sup><br>ATLANTIC 19129 (7.98)   | LED ZEPPELIN IV                                | 9             |
| 14        | 13        | <b>BILLY JOEL</b> ▲ <sup>2</sup><br>COLUMBIA 40121* (11.98 EQ)   | GREATEST HITS VOL. I & II                      | 9             |
| 15        | 15        | <b>BAD COMPANY</b> ▲ <sup>2</sup><br>ATLANTIC 81625* (7.98)  | 10 FROM 6                                      | 9             |
| 16        | 16        | <b>PINK FLOYD</b> ▲ <sup>8</sup><br>COLUMBIA 36183 (15.98 EQ)  | THE WALL                                       | 9             |
| 17        | 18        | <b>AC/DC</b> ▲<br>ATLANTIC 81650 (7.98)  | WHO MADE WHO                                   | 9             |
| 18        | 17        | <b>THE EAGLES</b> ●<br>ELEKTRA 60205* (7.98)   | GREATEST HITS VOL. 2                           | 9             |
| 19        | 19        | <b>LED ZEPPELIN</b> ▲ <sup>4</sup><br>ATLANTIC 19126 (7.98)  | LED ZEPPELIN                                   | 8             |
| 20        | 20        | <b>CHICAGO</b> ●<br>REPRISE 26080 (9.98)   | GREATEST HITS 1982-1989                        | 9             |
| 21        | 21        | <b>PINK FLOYD</b> ▲ <sup>11</sup><br>CAPITOL 46001 (9.98)  | DARK SIDE OF THE MOON                          | 9             |
| 22        | 22        | <b>DIGITAL UNDERGROUND</b> ▲<br>TOMMY BOY 1026 (9.98)  | SEX PACKETS                                    | 9             |
| 23        | 25        | <b>DEF LEPPARD</b> ▲ <sup>10</sup><br>MERCURY 830 675 (9.98)   | HYSTERIA                                       | 9             |
| 24        | 23        | <b>THE POLICE</b> ▲<br>A&M 3902* (9.98)  | SINGLES - EVERY BREATH YOU TAKE                | 7             |
| 25        | 26        | <b>ROD STEWART</b><br>WARNER BROS. 26158 (9.98)  | DOWNTOWN TRAIN/SELECTIONS...                   | 9             |
| 26        | 24        | <b>SCORPIONS</b> ●<br>MERCURY 842 002 (9.98)   | GREATEST HITS - BEST OF ROCKERS N' BALLADS     | 8             |
| 27        | 28        | <b>BON JOVI</b> ▲ <sup>9</sup><br>MERCURY 830 264 (6.98 EQ)  | SLIPPERY WHEN WET                              | 9             |
| 28        | 35        | <b>ORIGINAL BROADWAY CAST</b> ●<br>Geffen 24151 (17.98)  | LES MISERABLES                                 | 8             |
| 29        | 31        | <b>FOREIGNER</b> ●<br>ATLANTIC 80999* (7.98)   | RECORDS  | 9             |
| 30        | 30        | <b>GEORGE STRAIT</b> ▲<br>MCA 42035* (7.98)  | GREATEST HITS VOL. 2                           | 5             |
| 31        | 32        | <b>LUTHER VANDROSS</b> ▲<br>EPIC 45320 (13.98 EQ)  | BEST OF LUTHER: THE BEST OF LOVE               | 9             |
| 32        | 29        | <b>INXS</b> ▲ <sup>4</sup><br>ATLANTIC 81796* (7.98)   | KICK   | 9             |
| 33        | 45        | <b>KENNY G</b> ▲ <sup>2</sup><br>ARISTA 8457* (9.98)   | SILHOUETTE                                     | 4             |
| 34        | 40        | <b>JANIS JOPLIN</b> ▲ <sup>2</sup><br>COLUMBIA 32168* (5.98 EQ)  | GREATEST HITS                                  | 8             |
| 35        | —         | <b>TOM PETTY</b> ▲ <sup>3</sup><br>MCA 6253 (9.98)   | FULL MOON FEVER                                | 1             |
| 36        | 34        | <b>SKID ROW</b> ▲ <sup>3</sup><br>ATLANTIC 81936* (9.98)   | SKID ROW                                       | 4             |
| 37        | —         | <b>PUBLIC ENEMY</b> ▲<br>COLUMBIA 45413* (9.98)  | FEAR OF A BLACK PLANET                         | 1             |
| 38        | —         | <b>KENNY G</b> ▲ <sup>3</sup><br>ARISTA 8427* (9.98)   | DUOTONES                                       | 3             |
| 39        | 37        | <b>NINE INCH NAILS</b><br>TVT 2610 (8.98 EQ)   | PRETTY HATE MACHINE                            | 3             |
| 40        | 46        | <b>FLEETWOOD MAC</b> ▲<br>WARNER BROS. 25801* (9.98)   | GREATEST HITS                                  | 4             |
| 41        | 36        | <b>THE EAGLES</b> ▲ <sup>9</sup><br>ELEKTRA 103* (7.98)  | HOTEL CALIFORNIA                               | 9             |
| 42        | 27        | <b>ELTON JOHN</b> ●<br>MCA 1689 (4.98)   | GREATEST HITS                                  | 9             |
| 43        | 50        | <b>SOUNDTRACK</b> ▲ <sup>10</sup><br>RCA 6408* (9.98)  | DIRTY DANCING                                  | 5             |
| 44        | 41        | <b>SOUNDTRACK</b> ▲<br>WALT DISNEY 6403* (8.98)  | THE LITTLE MERMAID                             | 9             |
| 45        | 47        | <b>THE CHARLIE DANIELS BAND</b> ▲<br>EPIC 38795* (6.98 EQ)   | A DECADE OF HITS                               | 8             |
| 46        | —         | <b>ZZ TOP</b> ▲ <sup>7</sup><br>WARNER BROS. 23774* (9.98)   | ELIMINATOR                                     | 3             |
| 47        | —         | <b>QUEENSRÛCHE</b> ●<br>EMI 48640* (9.98)  | OPERATION: MINDCRIME                           | 8             |
| 48        | 38        | <b>LINDA RONSTADT/A. NEVILLE</b> ▲ <sup>2</sup><br>ELEKTRA 60872 (9.98)  | CRY LIKE A RAINSTORM...                        | 6             |
| 49        | 39        | <b>LED ZEPPELIN</b> ▲ <sup>5</sup><br>ATLANTIC 19127 (7.98)  | LED ZEPPELIN 2                                 | 7             |
| 50        | —         | <b>GUNS N' ROSES</b> ▲ <sup>3</sup><br>Geffen 24198* (9.98)  | G N' R LIES                                    | 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.

## TOURS AIM TO OPEN WALLETS, MUSICAL TASTES

(Continued from page 3)

liticized heavy metal of Warrior Soul. And the "Lollapalooza Festival," which kicks off Thursday (18) at Compton Terrace in Phoenix, is headlined by Jane's Addiction and features other modern rock favorites such as Siouxsie & the Banshees and Nine Inch Nails, but it also features hardcore rapper Ice-T and hard rock act Living Colour.

Lollapalooza is the brainchild of Geiger and Jane's Addiction. Geiger calls the jaunt "the biggest tour of the year other than Guns N' Roses." The tour's early success backs up that claim. More than 26,000 tickets for the festival's July 21 and 23 dates at California's Irvine Meadows Amphitheatre sold out in a day, and a third date (July 24) was added.

In contrast, the Tribes minitour, another version of which did fair business last year, sold poorly in its three dates this season. Only 5,000 of 9,000 seats were occupied at Denver's Red Rocks Amphitheatre July 4; at the Pacific Amphitheatre in Costa Mesa, Calif., July 6, 4,178 of 18,780 tickets were sold; and at the Shoreline Amphitheatre in Mountain View, Calif., July 7, the Tribes lineup moved just 9,000 of 20,000 tickets.

These three shows were all that was left of the 16 originally planned. Pamela Burton of the New York-based Burton Management says the tour was cut down because some of the acts on the bill could not commit to multiple dates. However, Nederlander Organization VP Alex Hodges, who was also involved in planning the Tribes—along with International Creative Management and Bill Graham Presents—says that "between the economy and the recession, the schedules of the acts, and the support from radio, we thought we should only expand to one more show [than last year]."

### LIKES CONCEPT

Despite their variable box-office success, Geiger says the multigenre package tours are a success on concept alone. "People are taking chances," he says. "When the Greek Theatre [in Los Angeles] and the Universal Amphitheatre schedules came out, they were atrocious. There was a lot of MOR, has-beens, and dino-

sours. There was not a lot of excitement. Whether these tours work economically, we will see. The real acid test is if someone is willing to spend 27 bucks."

Geiger acknowledges that multigenre packages rarely draw fans of one specific act on the bill. "I don't think a kid is going to spend \$20 to see one out of seven bands, but if he is a Living Colour and Nine Inch Nails fan too, it becomes a lot more of an attractive proposition."

The William Morris Agency's John Marx, who was instrumental in setting up the Tune In tour, shares Geiger's enthusiasm for heterogeneous bills. "Hopefully we will be able to open a few people's minds and musical tastes," he says. "We're all taking a chance and don't want to report we have the answer. We're charting some unproven waters here."

The recession was a catalyst for the multigenre package tours, according to Sisters Of Mercy front man Andrew Eldritch. "You have to

be a bit bold, take a few musical risks, and break some of the lines set by people who format music into categories," he explains. "I think promoters and house managers are beginning to realize that. The audience gets more value for their money, and the promoters are able to bring in three or four slightly different crowds on one night."

### NEW AUDIENCE FOR RAP

One plus of the tours is that they allow rap acts to be exposed to a new audience.

Marx says it is easier to book Public Enemy on the Tune In tour than on a rap package. "There is clearly a stigma attached to a rap act with political overtones and the size of Public Enemy," Hodges says. "These tours allow kids to go see rap acts they might otherwise shy away from, in a safe amphitheater environment."

There is also a political dimension to one of this year's multigenre

(Continued on page 82)

## Over The Counter

by Geoff Mayfield

A weekly look behind the Billboard album charts.

**BATTLE OF THE DEMOGRAPHICS:** In one corner, the brawny rock of **Van Halen**, which retains its title as the champ of the Top Pop Albums chart for a third straight week. In the other corner, the tall challenger named **Natalie Cole**, with an album of smooth material from her father's illustrious career. Van Halen, boosted by MTV play and its young, eager audience, tops Cole's sales by roughly 20%, but the gap between No. 1 and No. 2, compared with last week, has narrowed significantly.

**COLE'S MOMENTUM** is impressive because the material on her album appeals to an older buyer who does not necessarily rush to the record store, and her lead single has not yet been worked at radio. According to Elektra, she's the top seller at **Musicland**, **Wherehouse**, and **Music Plus**. In just four weeks, she has already reached the highest Top Pop Albums rank of her career. Plus, Van Halen does not have top 40 radio to sustain it. All of which means Cole may climb to the top next week... For the second consecutive week, WEA owns the top four spots on the pop chart.

**HIT MOVIES** OFTEN produce hit records, as happens with the mostly instrumental soundtrack of "Robin Hood: Prince Of Thieves," which debuts at No. 7. It marks the first time the new Morgan Creek label has landed a title on the Top Pop Albums list. The film's box office has been boffo, but we suspect this set has further been boosted by the fact that, to date, this is the only album that contains **Bryan Adams'** closing theme, "(Everything I Do) I Do It For You." Adams' upcoming A&M set, which will also feature the hit, won't be out until September.

**HALO EFFECTS:** For the second straight week, **Bonnie Raitt's** fast-moving new album (9-6) revives interest in her previous title (116-106). Similarly, **Tom Petty & the Heartbreakers'** latest, which debuts at No. 14, has renewed interest in three of the Petty's earlier releases. His previous album, "Full Moon Fever," enters the Top Pop Catalog list at No. 35. Bubbling under the catalog chart are two early Heartbreakers titles that have just been released on compact disc.

**THERE'S AN OLD ADAGE** that suggests there's no such thing as negative publicity, characterized by the phrase, "I don't care what you say about me in the papers, just so long as you spell my name right." The ton of ink that **Axl Rose** received for possibly triggering a riot at a **Guns N' Roses** show in St. Louis (see story, page 7) generates enough sales to boost the ironically (or appropriately) titled "Appetite For Destruction" 14-10 on the catalog chart, and causes the live "GN'R Lies" to re-enter at No. 50.

**NOTABLES:** How does newcomer **Trisha Yearwood** score such hot debuts on the pop albums and the Top Country Albums lists (see Country Corner, page 56)? MCA Nashville says she bowed at No. 65 for Musicland, No. 55 for **Sound Warehouse**, No. 18 for **Camelot Music**, and No. 4 for rack **Western Merchandisers**... Once and future fusionist **David Sanborn** becomes the second jazz artist to enter the pop chart since our conversion to the point-of-sale system. Like the previous jazz entry, **Harry Connick Jr.'s** "20," Sanborn's Elektra debut is a mainstream outing.

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## DUPING ROYALTY PACT SIGNALS NEW ERA

(Continued from page 3)

songwriters and music publishers, dropped its year-old suit against Sony's importation of DAT recorders.

Ed Murphy, president and CEO of the National Music Publishers Assn. and the coalition's leader, termed the announcement "the first act in a three-act play—we're very happy with the first act, and the second act will be getting the bill through Congress, which will take an equal amount of effort. If that happens, then the third act will be administrating the new law."

"We're excited and gratified about the agreement," says Hilary Rosen, VP of government affairs for the Recording Industry Assn. of America. "It was time for our industries to begin working together."

John Roach, president and CEO of Tandy Corp., comments, "I felt it was time for the digital recording stalemate to be broken. For consumers to enjoy the full benefit of emerging digital audio technologies, a stable environment for product introduction and use needs to be created."

Notes Donald Palmquist, president of Yamaha Electronics Corp. U.S.A., "I don't think any of us on the [EIA] board are in favor of royalties and we've been fighting this for years. However, we've come to the business realization that if we don't do something to satisfy the desires of the software industry, we're not going to have the support of any of the new digital technologies that become available over the years."

According to Palmquist, the levy will have little effect on the growth of mass-market DAT, but will open the door for future formats. He anticipates that the annual income gathered from the tax will "become a

large number in the second half of the '90s, as these kinds of digital recording systems show up" at mass-market prices.

### SIGNIFICANT INCOME

Should Congress pass the enabling legislation, the royalty fees on digital equipment and blank tape would produce a significant income boost for the music industry.

While no officials could offer a firm figure, most agreed with an estimate of \$100 million a year, based on 1990 analog recorder and blank tape sales data.

"No one knows for sure at this point," says the RIAA's Rosen. "But that figure doesn't seem out of line."

Murphy says the figure should be seen "in the context that the royalty is on wholesale prices of machines, and it's going to take 10 years before there's a complete switchover to digital, but I would say that the \$100 million figure is a fair estimate, maybe even conservative."

The royalty payments to artists, songwriters, publishers, record labels, and others would be based on record sales and, in some cases, airplay figures, which would provide a measure of flexibility.

All costs for administration—collection and disbursement of funds as well as verification procedures—would come off the top of the royalty pool under the proposed bill. "It won't cost the government a penny," says Murphy.

### TWO-FUND PLAN

The draft bill contains a detailed payment plan that would channel future royalties into two basic funds: one for performers and owners of the

copyright in the sound recording, and the other for owners of the musical compositions.

The two funds would be further broken down into the following percentages: 38.41% to record companies, 25.60% to featured artists, 16.66% to songwriters, and 16.66% to music publishers; 1.75% to the American Federation of Musicians for non-featured musicians; and 0.92% to the American Federation of Television and Radio Artists for nonfeatured vocalists.

Hardware royalty caps could be increased after six years (but only once) by petitioning the Copyright Royalty Tribunal. The CRT would also be charged with disbursing the two funds in lump sums to record companies and publishers, who would then parcel them out to the individuals and smaller groups involved.

The bill also calls for recorder or tape manufacturers to file model and sales data and verification forms with the Register of Copyrights; no specific company financial information would be included in future reports from the Copyright Office.

### CHANCES OF PASSAGE

The hardware-software agreement increases chances of Congressional passage of such a bill, according to Capitol Hill insiders. Weary of 10 years of acrimonious and intractable debate between the two industries, Congress turned a cold shoulder last year when they asked it to require DAT makers to install copy protection equipment in their machines.

Legislators were also not pleased that the songwriter/music publisher community had not been given a larg-

er voice in past discussions, including the 1989 Athens DAT agreement.

The groups most likely to derail the proposed bill—consumer associations and blank tape manufacturers—have yet to signal any dissent, although some tape suppliers are clearly disgruntled.

"We're caught between a rock and a hard place," says an angry executive from a major tape manufacturer, who asked not to be identified. "It doesn't seem fair to me. If we're taxed on consumer tape, we'll have to raise prices across the board."

Only five of the 35 members on the 1991 EIA board of directors are tape manufacturers, and two of these, Sony and Tandy, also have strong interests in new digital formats.

According to sources, at least one of the five, 3M, objected to the proposal, but executives at 3M could not be reached for comment at press time.

At least one consumer group seems receptive to the idea of a home-taping levy. "A compromise has been worked out as far as a small amount [of tax] placed on hardware that people have purchased, and I think it seems very reasonable," says Linda Golodner, executive director of the National Consumers' League in Washington, D.C. "After all, people are sort of stealing recordings by taping, and we feel that the artists should be compensated for the works that they do."

### LONG BATTLE

The joint agreement signals the end of a decade-old, multimillion-dollar lobbying fight over the legal principle of royalty fees to compensate for home-taping losses.

The compromise agreement began to unfold June 5 with a statement at the Summer Consumer Electronics Show by EIA/CEG spokesman Gary Shapiro that it was time to abandon the anti-royalty principle in order to break the stalemate that has prevented hardware companies—and consumers—from having access to digital recording equipment (Billboard, June 15).

Last July, consumer DAT sales plans screeched to a halt when the Copyright Coalition, represented by veteran songwriter Sammy Cahn and other songwriters and publishers, sued Sony Inc. in a class action suit for importing consumer DAT machines.

As a result of the agreement, that suit was dropped the day before the announcement, after the judge hearing the case studied the provisions of the agreement and made the determination.

At present, industry officials and government relations staffers are forging a legislative pathway for the agreement, which may be voted on by both the Commerce Committees and by the Judiciary Committees, which oversee copyright issues. Plans are to gain sponsorship for the draft bill in both the House and Senate after the August recess.

The agreement has the support not only of RIAA, EIA/CEG, the AFM, AFTRA, NMPA, and the Songwriters Guild of America, but also of ASCAP, BMI, SESAC, NARAS, NASI, the National Consumers League, the National Academy of Songwriters, the National Assn. of Retail Dealers of America, and the AFL-CIO's Department of Professional Employees.

## DIAZ AIMS TO BOLSTER SONY'S EUROPEAN TALENT ROSTER IN NEW POST

(Continued from page 6)

from Europe, or based in Europe. In the past, the industry has concentrated on Anglo-American product. Today, the markets of the world need fresh creative ideas, reflecting ethnic sources combined with rock influences."

He says the company is determined to invest whatever funds are necessary. Sony Music International president Bob Summer, in a prepared statement, said, "Manolo's appointment ensures a high-priority commitment to the creative aspects of the business, backed by all the necessary marketing tools."

Diaz estimates that Sony's European market share is in the 12%-15% range. Competitors such as PolyGram and BMG recently claimed to have 23% and 20%, respectively, of European business—largely due to their success with local repertoire. For Sony, Diaz says 20% represents a desirable, if ambitious, market-share goal across the region.

The executive does stress that in the major's quest for pan-European talent, it must not fall into the trap of signing acts to a central corporate structure. "We always have to find a base company for those artists. It could be the affiliate of their country of origin, or another affiliate interested in developing them. I am not going to be competing with affiliates to sign talent, nor do I have sufficient staff to support that. We'll be looking for consensus."

That task will be aided, says Diaz, by the newly formed European management committee, headed by Bob

Summer. Scheduled to meet monthly, it includes European affiliate chiefs Paul Russell (U.K.), Jochen Leuschner (Germany), Piero La Falce (Italy), Henri de Bodinat (France), and Diaz. "On that committee, I will represent all the affiliates which report to me," he says.

Those companies are in Norway, Sweden, Denmark, Finland, Holland, Belgium, Switzerland, Austria, Spain, Portugal, and Greece. The heads of the other European subsidiaries report directly to Summer in New York. Diaz also assumes responsibility for Eastern Europe and licensees in Turkey and Israel.

## 2 POLYGRAM INT'L EXECUTIVES MOVED UP

(Continued from page 6)

operations more music-oriented and in rethinking and establishing systems which allow for the better exploitation of our pop repertoire on a regional and worldwide basis."

Of Munns' departure from Polydor, he adds, "We feel that the worldwide career of U2, Dire Straits, and so on is more important than having David do two jobs at the same time."

Oberstein, to whom Munns will report, says, "PolyGram International is now being oriented from a company which is purely bottom line to one that is directed by artist development." Saying that Munns has a wealth of experience in pop marketing, he adds, "They now have the head of a real record company in charge of international marketing."

A onetime songwriter whose work was recorded in the '60s by a number of popular Spanish artists, Diaz joined CBS Records in Spain 14 years ago in an A&R capacity. He later held artist development and marketing posts in Europe and Latin America. In 1985, he rejoined the Spanish company as deputy managing director, moving to the top slot in 1986.

Diaz's successor in Spain, Conde, also has a creative background: He was lead singer of a successful band in Brazil. He joined CBS there as A&R director and was appointed president in 1988.

He is experienced in the marketing of artists in the context of a local company.

"The operators rather than finance people are now running the company," he says. "Levy is an operating man and so is Munns and so am I."

Munns says that PolyGram has a wealth of talent and it needs only a new emphasis on artist development and marketing for a new generation of superstars to emerge.

Of Polydor, Munns says he has "many regrets" about relinquishing his leadership of the company. "I truly believe that it is now a first-class record label. It's very attractive to artists and managers and lawyers and it has a great future ahead of it."

JEFF CLARK-MEADS

## Par To Distribute Audio Video Supplier Links With Label

BY JIM McCULLAUGH

LOS ANGELES—In the first such arrangement by any of the major motion picture studios, Paramount Home Video has become the exclusive distributor for audio releases from a record label, Moonstone Records.

Moonstone is a subsidiary of Full Moon Entertainment, which produces fantasy/sci-fi/horror films exclusively for Paramount Home Video distribution.

Initial Paramount-distributed releases are the soundtracks of three Full Moon films: "Meridian," "The Pit And The Pendulum," and "Puppet Master."

Beginning with the soundtrack to "Subspecies," an August release, Moonstone soundtracks will be available day-and-date with the corresponding film. Titles will be released on CD and cassette and will be priced at \$13.98 and \$7.98, respectively.

Moonstone VP Pat Siciliano says the label hopes not only to "chart records," but to "rebreak what you would call a classic artist," as well as breaking new artists.

Contributors to current as well as upcoming soundtrack product include Edgar Winter and David Bryan, keyboardist for Bon Jovi.

The "Subspecies" soundtrack is performed by the Aman Folk En-

semble, a world music act.

While the label intends to stick to soundtracks for the next 12 months, Siciliano adds, "I fully intend to release albums that ... are not connected to a film."

The move, according to Eric Doctorow, executive VP for Paramount Home Video, does not signal any plan by Paramount to plunge into the record business.

He points out that the deal is a further utilization of Paramount's existing distribution system for supplemental and related product as typified by the distribution of a specialized "Star Trek" album (Billboard, July 6).

"It allows Paramount to maximize the potential of its in-place video distribution network," says Doctorow.

Siciliano says Paramount already has strong ties with music/video combo stores, prime targets for the audio product. But he adds that a number of video specialty stores have added nonvideo product and could be candidates for the albums as well.

In situations at combo stores where the audio and video buyers are two different people, "it's just one extra phone call or visit and the account is already set up," he says.

Full Moon also hopes to exploit album sales among its sizable Full Moon fan club.



## STREET-DATE CHANGES, CUTOFFS SIGN OF SOFT TIMES FOR VID MARKET

(Continued from page 3)

is generally a tactic of last resort for suppliers because of the problems it causes for distributors and retailers. Typically, a studio will first try pushing the order cutoff date back without changing the published release date.

The increasing frequency of actual street date changes is seen by many observers as a measure of how soft the rental market has become in the past six months. Distributors estimate that the preorder and/or street date is now being changed on 15-20 titles a month.

### OTHER EXPLANATIONS

Some supplier executives attribute the problem to changes in retailers' ordering patterns as consumer rental activity has flagged. "The problem is you have retailers now ordering so late in the ball game, we just don't know where we're going to be at on a given title," one executive says. "There's a tightness of money in the retail community. That's why dealers are ordering so late. They're constantly stealing from one month to pay for another. It's a real problem."

For independent suppliers, the problem is compounded by competition with the major studios. Notes Vidmark Entertainment president Sam Pirnazar, "If we announce a picture and another big picture is announced for the same date, we avoid it, because retailers will just reduce their orders on the smaller titles."

On the other hand, changing street dates is "much more critical for the triple-A titles than for secondary titles," Snyder says. "Consumers have heightened expectations about those big titles, whereas some of the lesser titles are not street-date sensitive."

Extrinsic factors, such as consolidation among suppliers, also affect street-date decisions, according to Kirk Kirkpatrick, VP of sales for Owensboro, Ky.-based distributor Wax-Works/VideoWorks. He says Warner's acquisition of the video rights to the HBO and MGM/UA cat-

alogs last year and earlier this year, respectively, affected both of those labels' release programs. New Line Home Video's acquisition of the video rights to Nelson Entertainment's product had a similar impact, he notes.

### DEALERS' COMPLAINTS

Regardless of the reasons for street-date changes, retailers are likely to use this week's Video Software Dealers Assn. convention in Las Vegas (July 14-17) as a forum to pressure studios into resolving the problem.

"We'll certainly hear about it at VSDA," says a studio source. "Every manufacturer will hear about it; it's a very sensitive issue right now."

In fact, the problem first came to light at another VSDA function, the recent chapter leaders' conference in San Diego, where retailers raised a ruckus over studios' manipulations of street dates (Billboard, Feb. 2). Now, dealers are especially vexed because cable and pay-per-view dates generally don't change commensurately with street dates, resulting in a much shorter window of exclusivity for retail.

Other concerns advanced by dealers are budgeting, advertising, and customer confusion. "From a buyer's standpoint, it's just crazy," says John Thrasher, VP of video purchasing and distribution at Tower Records/Tower Video, headquartered in West Sacramento, Calif. "It shoots budget planning right out the window."

While the industry endeavors to find a solution to this problem, Home Video Plus principal Rich Thorward, who also heads the New Jersey chapter of the VSDA, says his chapter and three others recently recommended to VSDA that it issue a statement "to clearly communicate to the studios that [street-date changes] cause a lot of problems for retailers."

Thorward says the letter specifically recommended that retailers order early, especially on high-demand ti-

ties. "It came to the surface that several large accounts were not placing their orders early enough," creating the misperception that those titles were not selling, he says. "My distributor's got to have a method of knowing that I'm going to order something."

### SUCCESSFUL STRATEGY

Retailers' pleas notwithstanding, supplier execs seem convinced that last-minute adjustments to a title's order cutoff or street date can improve a movie's sales numbers.

According to Turner Home Entertainment senior VP Martin Weinstein, the extra time before release sometimes hikes the numbers by as much as 50%. "Incurring the wrath of the industry is preferable to coming

up with horrible numbers," he says.

Adds another studio exec, "Every time we've moved a date we've ended up getting the number we wanted... It's a decision we don't like to make, but we're getting pressure from above. That's what it comes down to."

At least one studio, HBO Video, has begun to implement four-week gaps between order cutoff date and street date—rather than the more standard three weeks—allowing it to change the order date without affecting the video's release, according to senior VP of sales Bill Polich.

Other studios may push back the street date of some titles by anywhere from two to eight weeks.

Another sticking point between studios and the distribution and retail

champs has been the question of a common street date. Before the recent National Assn. of Video Distributors convention, an overwhelming majority of distributors pressed the studios to adopt a standard Wednesday release date (Billboard, May 18). This would permit them, they argued, to save on shipping costs.

Now, LIVE Home Video has become the first major supplier to implement a Wednesday release date, effective September. Snyder says the move was in direct response to distributors' recommendations.

*Assistance in preparing this story was provided by Jim McCullaugh in Los Angeles and Paul Sweeting in New York.*

## SUPER CLUB COMBINES STORES TO FORM 182-UNIT CHAIN

(Continued from page 5)

president in the Super Club Music Corp., the combined Turtle's and Record Bar company shaping up in Atlanta (Billboard, May 4).

The rest of the management team overseeing the video chain consists of: Al Hagerman, who oversees corporate human resources, and will extend those responsibilities to the new company; Sally Pietsch, project manager; Anna Currente, formerly with the B. Dalton/Barnes & Noble web, who has joined as VP of store operations; Don Marchi, president of Movies At Home, who will head up merchandising and purchasing; and Peter Gencarelli, executive VP and chief operating officer at Movies At Home, who will head up MIS and store support.

Also, George Solomon, president of Alfalfa/MovieTime, will head up real estate and serve as special assistant to Shepard; Dick Ballentine, VP and CFO at Video Towne, will head up finance; Patrick Kane, GM at Alfalfa/MovieTime will head up the marketing and advertising; and Bob Williams, president of Video Towne, and Jan Williams, senior VP of Video, Towne, will each conduct special projects as assigned by the president.

"We feel it is more important to organize the leadership, and then from there begin to plan how we get the best advertising and marketing system," Shepard says. "Many elements of the merger are still to be decided by the management team that has been put in place." Because of that, Shepard declines to place a time frame on the merger's completion.

Dallas was chosen to house the new company, Shepard says, because "we had substantial existing operations here already, including our home office, a Best branch. Also, it's a major studio regional office area."

In addition to the three chains, the new company will also oversee the video racking of 20 AGI grocery stores in the Dallas market, as well as the video rental operations of Turtle's and Record Bar. According to the most recent information available to Billboard, 91 of Turtle's 115 stores include video rental, as do 10 of Record Bar's 187 stores.

On the other hand, Super Club Video's accessories and sell-through product lines will be handled out of Super Club Music Corp.'s facility in Atlanta, which should be ready by the end of this year.

The company's video chains already buy a great percentage of their rental product from distributor Best

Video, a Super Club subsidiary with branches in Dallas, San Antonio, Texas, Salt Lake City, and Oklahoma City.

Shepard says that Super Club Video will not open its own distribution facility since it has Best and the Atlanta facility to fulfill that role. Video manufacturers, meanwhile, are waiting to hear more about the consolidation and wondering if it means they should now treat Best as a direct account, according to some sources.

Although the chains will be merged, the stores will continue to operate under their current logos, Shepard says. But he acknowledges that Super Club has talked about various merchandising and marketing strategies that could be rolled out to give the stores a single corporate identity to the industry while remaining invisible to the consumer.

## DON ROSENBERG NAMED VSDA EXECUTIVE VP

(Continued from page 5)

overlap, like censorship, but the way they play themselves out isn't necessarily the same for both groups and they need to be dealt with separately."

Having served as both a distributor executive (at SBI), and as a manufacturer (with both CBS/Fox and Trans World Entertainment/Epic Home Video), Rosenberg has broad industry experience that he believes will serve him well in his new post.

"I think the thing I bring to the or-

ganization is that I understand how manufacturers and distributors work because I did it," he says. "What I have to learn is what exactly is the retail position on various agenda items, but I think that will be easier than coming at the problem from the other direction... Having been on both sides, I think a lot of the problems stemmed from people on each side not understanding what the other was saying. Hopefully, I can help bridge that gap."

But others may have jobs in the field, since video is largely a local business. The company will have offices, probably, in the cities where the chains currently are headquartered, which will be staffed by field and marketing people, Shepard adds.

The bottom line, according to Shepard, is "we are not doing anything sudden. Our employees are going to get plenty of advance warning as to what's going on."

## Fox Fills U.K. Film/Vid Post 1st Step In Merger Of Functions

■ BY PETER DEAN

LONDON—FoxVideo's managing director, Stephen Moore, has been named managing director of theatrical and video for 20th Century Fox in the U.K., with combined responsibility for marketing and distributing theatrical and video product under one senior executive.

Moore's appointment is the first part of an international merger by Fox of the "applicable parts of international video and theatrical distribution," according to Walter Senior, president of 20th Century Fox International. It comes six months after the CBS/Fox Video joint venture was restructured to form FoxVideo.

Although the two companies will remain separate, the merging of interests under one chief is aimed at reducing costs and improving efficiency. It also represents "a tremendous opportunity for Fox to explore the synergies between theatrical and video operations," says Ele Juarez, president of FoxVideo International. "Our two operations work with the same pictures

and the same public, and only differ in the format they distribute."

Some industry observers are seeing Moore's appointment as a coup for the home video business. But Moore says it has more to do with his experience in marketing film product and his knowledge of both companies than with his video background.

The Walt Disney Co. has had a similar setup for some time. Bill Mechanic is Disney's president of international theatrical distribution and worldwide video.

Whether other majors will also combine film and video operations remains to be seen. Moore comments, "It could be seen as the next logical step, but that will be the acid test—to see if this model is replicated."

Moore's appointment is, though, putting the spotlight on his chairmanship of the British Videogram Assn., with questions being asked about his impartiality over film and video interests. He says he will wait until the organization's annual general meeting in the fall before making a decision on whether to continue in the chair.

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## TOURS AIM TO OPEN WALLET, MUSICAL TASTES

(Continued from page 79)

tours. Lollapalooza is giving a platform to such politically oriented groups as Rock The Vote, Greenpeace, the League of Women Voters, and the National Abortion Rights Action League.

Tribes co-organizer Burton says the festival events "have an edge that appeals to the visceral sense of something that is really alive. If you want to find out about the ecology, how to vote, or a local AIDS support group, you can."

Some, however, are suspicious of the festival tie-ins. The Sisters Of Mercy's Eldritch, for instance, knocks Lollapalooza and Tribes for what he views as their dated approach. "They are trying to re-create an age," he says, "but what the fuck would they know about peace and love and the summer of anything?" Eldritch says his tour is being sold on the basis of music, rather than some abstract ideal.

### LARGER VENUES

Eldritch says the pairing with Public Enemy is enabling Sisters Of Mercy to play venues larger than its normal haunts. The first leg of its U.S. tour was limited to clubs, with the exception of New York and Los Angeles dates in midsize halls. "We can bring in all our gear like we do on the European shows and it is good for them [Public Enemy], because they are reaching parts of America they otherwise wouldn't be able to play in."

Adds Eldritch, "I know a lot of our fans have Public Enemy records, because they sell a lot of records. And they have sold those records to a lot of people that haven't historically been able to go to see them live."

Public Enemy, however, still will not be able to play in Detroit, where the promoters refuse to permit that band to perform, Marx says.

### RADIO & RETAIL IMPACT

It remains to be seen what kind of effect the multigenre tours will have on radio airplay.

Modern rock station KROQ Los

Angeles, for example, is sponsoring all three of the multigenre tours in Southern California, but will not necessarily open up its playlists to artists on those bills. "It's great for us because it allows us to be involved in three really big shows," says KROQ PD Andy Schuon. But he adds, "Am I going to play Steve Earle? No. But I do play Ice-T once in a while, when I get a wild hair."

At the retail level, however, Wherehouse VP of sale merchandise Jim Dobbe says that there is a crossover happening. "The kind of youth buying music that is out of the mainstream buys rap, alternative, and metal in some cases. I think that there is some connection to the countercultures that goes to those kind of shows."

Burton says that the audience for this type of show is growing. "There is a huge, vast audience out there listening to this stuff and they want to go see it in their home environment. It has nothing to do with radio. It survives on word of mouth. It's no accident that the N.W.A. album went to No. 1 on the Billboard chart."

### OVERREACTION FEARED

The future of the multigenre tour is still unwritten. "I just hope at the slightest hint of trouble, it doesn't disappear for the next five years," says Eldritch. "Nobody stopped AC/DC from touring after three people died in Utah. I get the feeling that people may overreact on the black and white thing."

Geiger is a bit more optimistic. "People will be a little more careful any time something doesn't work," he says. "But if they have success, people will think it's possible and the concept will work."

Marx hopes that the tours will make a difference. "We're trying to make music more open," he says. "It shouldn't be about the color of your skin or a haircut or the type of beat." He points to the similarities of multigenre festivals of the late '60s. "That's where it all started and it needs to be broken back down again."

teen-oriented comedy starring Corey Haim.

"If retailers respond, it may become an ongoing program," says Snyder. "We'll evaluate it later. Business is good on triple-A titles but retailers are having a rough time of it on secondary titles."

Snyder says there are no conditions attached to the program except that returned cassettes must have been purchased originally in a special prepack containing both titles. Individual copies of the titles will also be available.

Undecided, says Snyder, are other details, such as who pays shipping charges for returned product. LIVE will probably erase the returned tapes, he adds.

Snyder says it is also "too early" to say whether the program will hike the unit numbers to any great degree on either title. "But retailers," he says, "will have a back door."

## INSIDE TRACK



Edited by Irv Lichtman

**SING IT, SEE IT:** Polydor and PolyGram plan a one-two audio-video punch later this year to celebrate the 25th anniversary of the writing collaboration of **Elton John** and **Bernie Taupin**. Called "Two Rooms," the audio package will feature newly recorded performances by major recording artists, while the video will center on a historical retrospective of John's career, including performances by John himself and some of the artists featured on the CD and cassette.

**UPRISING:** In yet another unexpected twist in the tortuous bidding war over the **Bob Marley** estate, singer **Eddy Grant**, via the U.S.-based **Metro Media**, has made a \$13.5 million bid for the reggae superstar's recording and music publishing legacy, among other holdings. This offer joins a \$16 million bid by **MCA** and a \$12 million tendering by **Rita Marley** and family, backed by **Chris Blackwell's Island Logic Ltd.** Jamaican Supreme Court judgments on the bidding war are slated to resume Tuesday (16), but Rita Marley, who has said she'll meet all offers, does not take kindly to the latest contender. "We are completely incensed as a family at the idea of Eddy Grant trying to take our heritage away," she says. Grant could not be reached for comment.

**TRIAL DATE:** A Sept. 11 trial date has been set for a lawsuit filed by the **American Civil Liberties Union** on behalf of three Norwood, Mass., video stores that claim that town officials violated the First Amendment following a police crackdown of adult videos (**Billboard**, July 13). At a July 3 preliminary hearing, Norfolk County Superior Court Judge **Roger J. Donahue** denied the stores' request for injunctive relief against further police action prior to the trial but said the retailers may be entitled to money damages if police efforts to ban the sexually explicit materials are found to have been unconstitutional.

**RUMORS CIRCULATING** in Los Angeles of a merger or other marriage of convenience between **Paramount Communications Inc.** and **PolyGram** are being discounted by PolyGram senior management. One high level source says, "There's nothing in this whatsoever—and, of course, this rumor isn't that new."

**MATSUSHITA SPRINGS FORWARD:** Matsushita Electric Industrial Co. announced support of Philips' **Digital Compact Cassette** format in Tokyo July 5 and plans to market DCC in Japan in spring 1992. U.S. marketing plans are not yet finalized, says spokesman **Justin Camerlengo** at Matsushita's U.S. headquarters in Secaucus, N.J. It has been co-developing DCC with Philips for the last two years. Although the firm will benefit from DCC licensing fees, Philips will handle licensing procedures, due to begin by the end of 1991. Matsushita's role, rumored during the **Winter Consumer Electronics Show** (**Billboard**, Jan. 26), was revealed in May with its first demonstration of DCC units in Nice, France (**Billboard**, June 15).

**THAT'S ALL FOLKS:** That's America, the U.S. magnetic and optical media headquarters of **Taiyo Yuden**, is closing its Lake Success, N.Y., offices, ending its U.S. presence.

**LOOK FOR** the **Bob Buziak**-helmed **Chameleon** label to be distributed domestically by **Elektra Records**. An announcement is expected this week.

**TALK, TALK:** The video industry was abuzz last week with rumors that No. 1 distributor **Commtron** is close to buying No. 2 **Baker & Taylor**. B&T marketing VP **Jim Ulsamer** scoffs at published reports that a letter of intent between the two companies has been signed. "That's just ridiculous," he says. But are the parties talking? "Nothing definitive is pending," Ulsamer says. "Really nothing of any sort is pending. Does that mean it could never happen? I wouldn't want to say that."

**RAY LYNCH PRODUCTIONS**, the company owned by new age superstar Ray Lynch, filed a lawsuit July 5 against **New Wave Corp.**, dba **Music West Records**. The complaint, filed in Superior Court in Marin County,

Calif., charges breach of contract and failure to pay royalties. **Kathleen Lynch**, CEO of Ray Lynch Productions, says Lynch terminated his contract with the San Rafael, Calif.-based indie label June 20 (**Billboard**, July 6). However, a July 10 press release generated by the office of Music West president **Allan Kaplan** states: "The agreements between Ray Lynch and Music West are not terminated; pending discussions among the attorneys, we retain the right to manufacture and ship."

**DONE DEAL:** Wisconsin-based **Western Publishing** has locked up its acquisition of the Hi-Tops children's video line from **Media Home Entertainment**. Terms of the deal have not been disclosed. Media had been shopping the label for some time. Hi-Tops product, which includes the popular "Babysongs" series, will be distributed through Western's Golden Book Video arm. Both Western and Hi-Tops executives are expected to be at VSDA Sunday through Wednesday (14-17) in Las Vegas discussing third- and fourth-quarter releases and marketing plans.

**VET JAZZ** producer/label owner **Bob Thiele** is about to sign a deal with **Sony Distribution** for the release of product on his new **Red Baron** logo, in association with the **Columbia Legacy** series. Four debut titles in September feature **McCoy Tyner**, **Teresa Brewer**, the **Bob Thiele Collective**, and **Duke Ellington**, in 1960 performances never released. The Brewer album features different trumpeters for each of the 12 tracks, among them **Wynton Marsalis**, **Dizzy Gillespie**, **Sweets Edison**, **Freddie Hubbard**, and **Roy Hargrove**.

**BY THE CARTON:** **Arista Records** president **Clive Davis**, with a reputation for listening (and responding) to the heavy load of tapes an exec of his stature receives each week, got a particularly awesome amount of tapes, faxes, and inquiries when he returned from Europe recently. The reason was the airing on "Entertainment Tonight" of a five-part series on Davis and Arista while he was away. The reader will understand if he's a little tardy in getting his critique.

**ARRIVALS, DEPARTURES:** Look for **Gerry Griffiths**, former **EMI R&B** exec, to move on as senior VP of black music at Arista, responsibilities for promo and A&R. His arrival comes in the wake of the departure of **Connie Johnson** as VP of R&B. Also at Arista, **Mark Cohen** has left his alternative music post to work as an indie, including Arista projects.

**OOPS:** Track's reference to **Slammin Records** in last week's column should have noted that the label is owned and operated by **EMI Records**, although it is independently distributed by **Quark Inc.**, which is owned and headed by **Curtis Urbina**.

**HELPING HAND:** **Diana Ross** has agreed to be national spokeswoman for the **National Children's Day Foundation**, joining honorary chair **Rep. Joseph P. Kennedy**, D-Mass., and co-chair **Sen. Mark Hatfield**, R-Ore. The foundation is organizing the third annual National Children's Day Oct. 31... **Add Joy To Learning**, a nonprofit organization that hopes to offer urban youth training in the business and creative aspects of the music industry, is seeking industry monetary contributions. According to AJL's organizer, **Audrey Levine**, contributions are tax-deductible. Call 212-807-8344 or write to P.O. Box 393, Old Chelsea Station, New York, N.Y. 10113 for more details.

**SEX OFFENDER BILL HEARING:** July 23 is the date for the Senate subcommittee hearing on the so-called "Sex Offender" bill, S. 983. Provisions would allow sex-crime victims to sue mainstream record and video companies if sex offenders claim material from these companies sparked their criminal behavior.

**BRUCE NEWS:** Waiting outside while wife **Patti Scialfa** attended her 20th high school reunion in West Long Branch, N.J. recently, **Bruce Springsteen** told a parking valet and passing fans his new album should be out by Christmas with a tour to follow, according to **USA Today**.

**SEDUCTIVE DUET:** **Motown** songwriting legend **Lamont Dozier** duets with **Phil Collins** on "The Quiet's Too Loud," the upcoming single from Dozier's Atlantic Records album "Inside Seduction." Collins and **Eric Clapton** play drums and guitar, respectively, on the disc.

## LIVE Moving Forward With Buyback Plan For B Titles

BY JIM McCULLAUGH

LOS ANGELES—LIVE Home Video is instituting a "buyback" program to help stimulate the sluggish secondary-title rental market.

Retailers who purchase "Mannequin II" and "Dream Machine"—both November titles—can return them to LIVE 90 days after street date and receive \$15 per cassette.

Says Stuart Snyder, senior VP of sales and distribution, "Business is tough out there. The retailer is looking for price relief. They can't afford everything at certain prices. Not only are they looking to increase their profitability, but, specifically, they are looking to increase profitability on non-triple-A titles."

Both titles, Snyder believes, are "highly marketable" for the program. "Mannequin II" racked up about \$3 million in box office on 800 screens, while "Dream Machine" is a



"**Silent Lucidity**" became one of the great crossover stories of 1991, selling a million copies of the already successful album, **EMPIRE**, and becoming their first top 10 CHR single. With their compelling new single, history is about to be rewritten...

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★  
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Massive Positive Response.

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Top 5 requests in the first week.  
Climbing the top 20 countdown.

★ **Sales:**

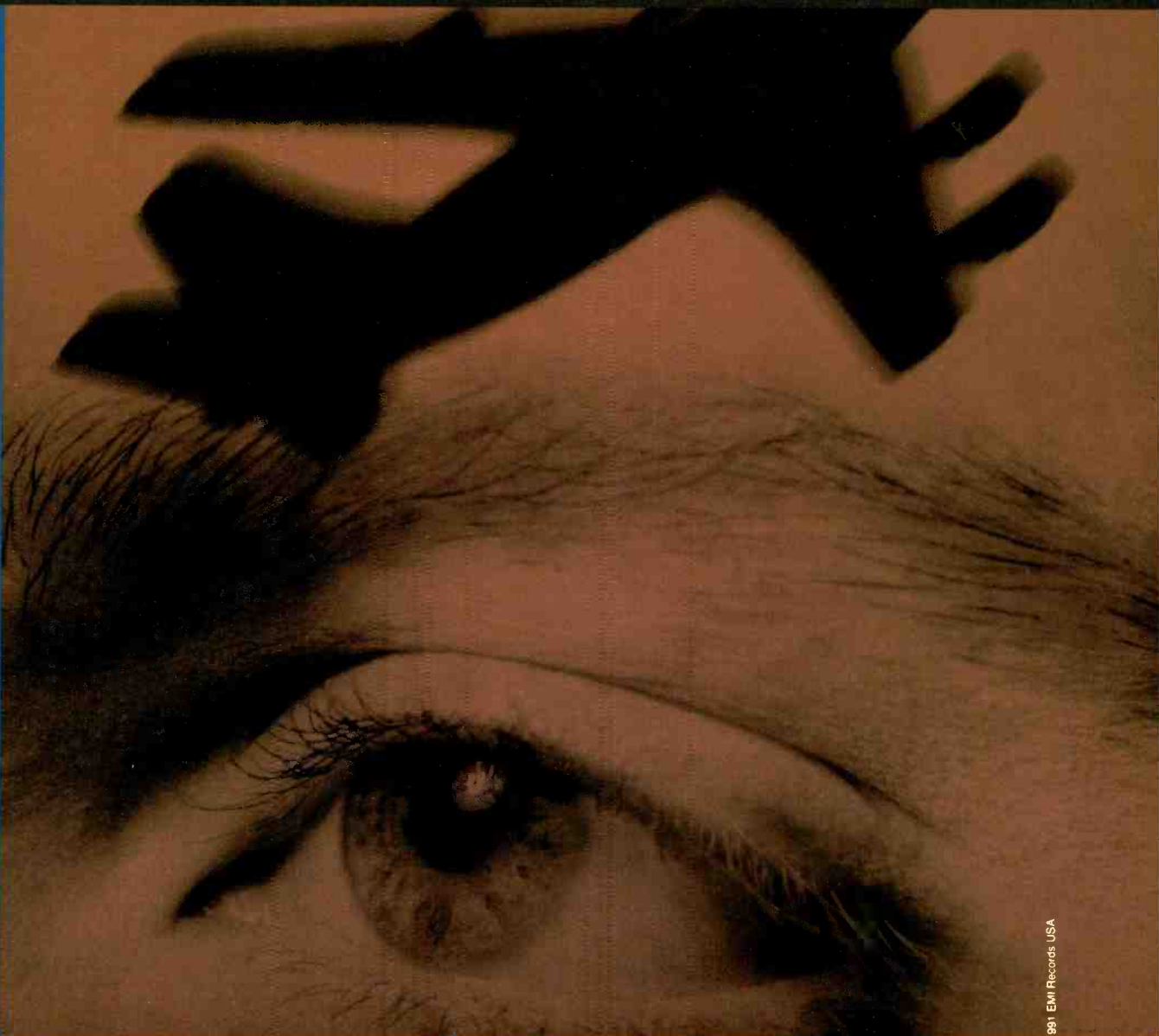
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**EX-GIRLFRIEND** marks the spot

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**X Marks The Spot** (4/2-26547) introduces four homegirls

from New York who sing fresh and live large. Their debut

single is "Why Can't You Come Home" (4-19327), and the

album was produced and arranged by the much-in-

demand Full Force team. Check it out. Yo.....

Management: Forestar Enterprises, Inc./Pretty Special Inc. ©1991 Reprise Records