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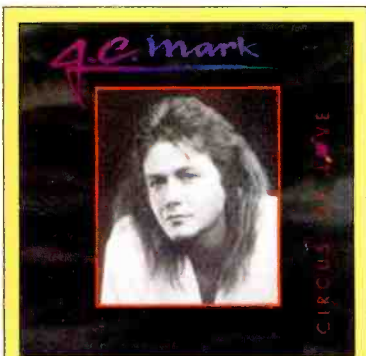


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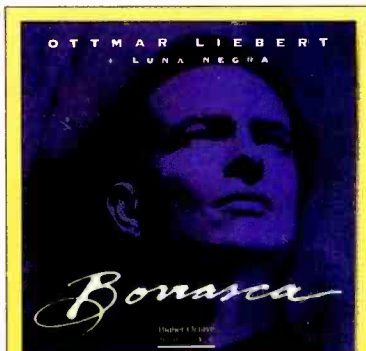
THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

AUGUST 31, 1991

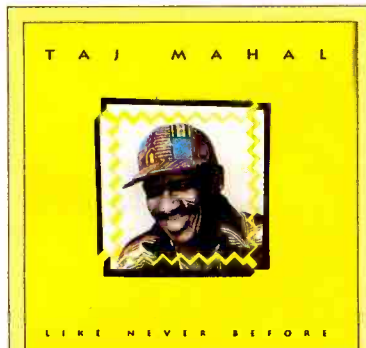
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Artist of the Month. Private Music**

Rockers Perceive Top 40 As Risky Little Being Aired, Less May Be Offered

BY SEAN ROSS
and MELINDA NEWMAN

NEW YORK—Reacting to the scarcity of rock songs on top 40 radio, several top rock acts are either not pitching singles to pop programmers or have strong reservations about doing

so. This despite predictions by some radio people that rock will undergo a resurgence at top 40 this fall.

In recent weeks, for example, two rock acts whose albums debuted at No. 1 on Billboard's Top Pop Albums chart—Van Halen and Skid Row—have each released two consecutive

singles to album radio without promoting either to top 40. The same goes for the last Guns N' Roses single, "You Could Be Mine," which went top 30 on Billboard's Hot 100 almost entirely off of singles sales. (However, Guns N' Roses will go to top 40 Sept. 5 with "Don't Cry," the lead track from the upcoming "Use Your Illusion" albums.)

Island will service U2's "The Fly," the first single from its upcoming "Achtung, Baby" album, to top 40 along with other formats. But Paul McGuinness, the group's manager, expresses doubts about how pop programmers will react, even though U2 has had several top 40 hits from past albums.

"We certainly will service it and if they wish to play it, we will be very pleased," he says. "Some tracks fit the format and some don't..."

"We're looking at top 40 to see if
(Continued on page 75)

Will 'Robin Hood' Save The Day As Nov. Sell-Thru Vid?

BY JIM McCULLAUGH

LOS ANGELES—While Warner Home Video remains mum, video wholesalers and key retailers are betting that the Kevin Costner-starred "Robin Hood" will be released as a direct-to-sell-through title—probably in November. The trade says it expects

official word on the title's release within two weeks.

Both "Terminator 2: Judgment Day" and "City Slickers" are set for December release as high-priced rental titles, leaving "Robin Hood" as the last major summer film without official video plans.

(Continued on page 80)

Euro Ministers United Against U.S. Visa Plan

BY WILLEM HOOS
and EMMANUEL LeGRAND

AMSTERDAM—Europe is continuing to fight the possibility of tighter U.S. visa rules for non-American musicians.

Representing all European Community culture ministers, Dutch Minister of Culture Hedy d'Ancona has sent a letter to American Secretary of State James Baker protesting the proposed revisions.

D'Ancona's Aug. 13 letter draws attention to the "importance of cultural exchanges between Europe and the U.S.," saying that the exchanges
(Continued on page 81)

Tide Of Enthusiasm Swelling Behind Carolina Beach Music

BY MELINDA NEWMAN

NEW YORK—In the Carolinas, beach music has nothing to do with

the Beach Boys and Jan & Dean. It has everything to do with a certain kind of rhythm and blues music and the shag, beach music's official dance.

Though predominantly the domain of North and South Carolina and Virginia, beach music is exploding from Maryland to Florida and threatens to break out nationally.

More than 150 radio stations feature beach music shows, up from 50 two years ago. There are at least three stations whose primary format is beach music.

Classic beach music groups such as General Johnson & the Chairmen Of The Board, the Showmen, Bill Pinkney & the Drifters, and the Tams are playing more dates in bigger

venues than ever.

They are also returning to the recording studios along with newer
(Continued on page 75)



Minneapolis Does About-Face On N.W.A.'s 'Efil4zaggin' Album

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Terry Worrell Departs Sound Warehouse Post; Siegel Adds New Title

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Siouxsie & Banshees Enjoy Banner Year

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Entertainment Profits Drop In 2nd Quarter

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FOLLOWS PAGE 56

No. 1 IN BILLBOARD

HOT 100 SINGLES	
★ (EVERYTHING I DO) I DO IT FOR YOU	(A&M)
TOP POP ALBUMS	
★ METALLICA	(ELEKTRA)
HOT R&B SINGLES	
★ ADDICTIVE LOVE	(CAPITOL)
TOP R&B ALBUMS	
★ COOLEYHIGHHARMONY	(MOTOWN)
HOT COUNTRY SINGLES	
★ YOU KNOW ME BETTER THAN THAT	(MCA)
TOP COUNTRY ALBUMS	
★ NO FENCES	(CAPITOL)
TOP VIDEO SALES	
★ THE TERMINATOR	(HEMDALE HOME VIDEO)
TOP VIDEO RENTALS	
★ SLEEPING WITH THE ENEMY	(FOXVIDEO)



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VOLUME 103 NO. 35

AUGUST 31, 1991

DIAL SET ON ATLANTA RADIO

The host city for the just-completed Jack The Rapper and Talentmasters confabs, Atlanta is undoubtedly a major force in the radio world. Sean Ross tunes into the city's rich radio history and provides brief descriptions of all its current stations. **Page 9**

VIRGIN RETAIL—THAT'S ENTERTAINMENT

U.K. chain Virgin Retail entertains more than just records in its product mix. In fact, video accessories and games are selling so well that music now accounts for less than half of the company's revenues. Jeff Clark-Meads reports. **Page 37**

TRACKING CHICAGO STUDIO BIZ

The news is mixed for Chicago-area recording studios, which are experiencing robust business but are hampered by audits being undertaken to determine whether they are complying with tax laws some owners claim they knew nothing about. Moira McCormick and Patricia Malecke report. **Page 56A**

GOVERNING VIEWS ON IRISH MUSIC, VID BIZ

In the first of a series focusing on the 12 EC nations, Ken Stewart reports that the music and video industries in Ireland are split about the role of the government in their respective trades. **Page 63**

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Consumer Dialog On Digalog Due WEA Promo To End Low-Key Approach

BY SUSAN NUNZIATA

NEW YORK—Since early summer, a growing number of WEA's new cassette releases have been marked with the "Digalog" logo, indicating they were manufactured using the company's new sound enhancement process. But, in the absence of in-store displays or any other Digalog promotions thus far, most retailers are skeptical about the impact of the process in the marketplace.

WEA is launching its first mass-market Digalog promotional effort in September with a national ad campaign and contests in conjunction with "Entertainment Weekly" magazine and Suzuki automobiles, according to Jordan Rost, VP marketing for the Time Warner Music Group. In addition, WEA plans to provide in-store merchandising displays in the fall.

Introduced at the National Assn. of Record Merchandisers convention in March (Billboard, April 6), Digalog uses a digital-to-analog duplication process designed to improve the sound quality of the cassette. A process based on the same core equipment and labeled "Digitally Duplicated" is also being used by BMG Records with an equivalent lack of mass-market fanfare.

According to one source, BMG is investigating whether it will continue marketing its product with the "Digitally Duplicated" logo, or whether it, too, will use the Digalog logo. BMG's Sonopress plant would qualify as a Digalog licensee.

In the meantime, both labels have remained low-key on the retail front. "There have been no in-store promotions that I'm aware of," says Stan Goman, senior VP, regional operations, with Tower Records, a 54-unit chain based in W. Sacramento, Calif. "They do mention it when they advertise in trade papers, but I don't see [WEA president] Henry Droz on any chat shows. He's not on 'Good Morning America' telling the mass public about it, and I haven't read any arti-

cles in Time magazine about it. I don't know what they're doing."

Many retailers feel that WEA is at odds with itself by, on one hand, trying to increase the cassette's longevity through quality improvements while, on the other hand, raising cassette prices, a move expected to cause further erosion in sales of the format.

"I think \$10.98 is too darn expensive for cassettes," says Goman. (Continued on page 81)

NAB's '91 Financial Report Suggests Troubled Radio Days

BY DAVID KELLY

WASHINGTON, D.C.—A National Assn. of Broadcasters report released last week shows the radio industry is facing serious financial difficulties. According to the report, AM revenues declined from 1987-90 and FM revenues were flat for the same time period.

According to the 1991 Radio Financial Report, net revenues for full-time AMs declined 9.5% between 1987 and 1990. At the same time, the FM's revenues dropped 0.9% but those of AM/FM combos were up 2.1%.

NAB spokesman Doug Wills

says the results further strengthen NAB's contention that radio regulations—especially those governing group-ownership—should be relaxed.

"The choice is to permit more group ownership or go dark," Wills says.

The report also showed that the economic slump in 1990 resulted in nearly half of all AM and FM stations losing money.

Of all outlets, full-time AMs lost about \$11,000 on average; FM's lost \$15,715; AM-FM combos, \$10,164; and AM daytimers, \$8,461.

The NAB report showed that, for (Continued on page 81)

Judge Rules Against 'Split' Cable Licenses But BMI Upheld On Blanket Licenses For Medium

BY KEN TERRY

NEW YORK—One month after a rate court magistrate here decided that cable program suppliers are entitled to obtain "through-to-the-viewer" licenses from ASCAP that cover cable systems, a federal judge in Washington, D.C., ruled on Aug. 16 that "split" or "dual" cable licenses violate BMI's governmental consent decree.

BMI is claiming victory, however, because its legal experts be-

lieve that certain language in U.S. District Judge Joyce Hens Green's opinion establishes that there are two performance rights involved in cable TV broadcasting: one from the supplier to the cable system, and the other from the system to its subscribers.

But Brenda Fox, general counsel for the National Cable Television Assn., one of the plaintiffs in the case, says this interpretation of Judge Green's decision is invalid. "She doesn't ever address the

issue of whether there is a dual performance," says Fox. "All [her opinion] says is there is a performance when the cable operator puts it in the home. That's not saying there are two performances."

"BMI is saying if there's no license, someone's got to get it. We don't dispute that. We dispute that both parties have to get a license—and there's nothing in this decision that says they have to."

In two other areas of the decision, BMI definitely triumphed. First, building on previous federal court rulings with regard to network and local television, Judge Green upheld the legality of BMI's blanket licensing of cable TV and denied the plaintiffs' contention that such a system violated U.S. antitrust laws. Second, she granted BMI's counterclaim of copyright infringement against two of the plaintiffs, imposing judgments of \$1.98 million on the Disney Channel and \$225,000 on Black Entertainment Television for performing BMI compositions in their cable programs without a license.

According to BMI, these damage awards "are believed to be the largest ever assessed for infringement of the right of public performance for music compositions." BMI associate general counsel Judith Saffer also notes that they exceed the amounts BET and the Disney Channel would have paid BMI in fees had they renewed their licenses at the end of 1989. (Continued on page 60)

Three-Trick Concert: Simon's Show May Yield Album, Vid

BY THOM DUFFY

NEW YORK—Paul Simon's Central Park performance before 750,000 fans and a nationwide HBO audience is likely to be released as a Warner Bros. album and home video this fall, pending Simon's final approval of the project.

The Aug. 15 broadcast by HBO of "Paul Simon Live In Central Park: Born At The Right Time Tour: One Night Only" already has reignited sales of Simon's 1990 album "The Rhythm Of The Saints," which jumped from No. 125 to No. 59 on this week's Top Pop Albums chart. In New York, Tower Re-

ports' downtown Manhattan store reported sales of the album had doubled in the week after the show. The concert also was carried by 200 radio stations on the Westwood One network.

"It's a perfect night in New York City," said Simon, as a golden quarter-moon rose above his hometown. The repertoire was largely similar to that which Simon and his 17-piece band performed during their worldwide Born At The Right Time Tour, which began in January. Among the 25 songs performed during the two-hour show were such Simon & Garfunkel classics as "Bridge Over (Continued on page 73)

Eco-Pak Test Spurs New Debate

WEA Criticized For Longbox Comparison

BY PAUL VERNA

NEW YORK—The Warner Music Group Inc. has again drawn ire over the CD packaging issue, this time by announcing the results of a market study of its Eco-Pak Jewel Box.

The controversy is not over the outcome of the test, but the way in which it was conducted. Instead of comparing the Eco-Pak Jewel Box to the other proposed alternatives, as Warner originally planned to do, the company tested its package alongside the current longbox, which the industry has agreed to abandon.

Susanna Seirafi, marketing coordinator at Lift Display Systems Inc. and spokeswoman for the Jewelbox Advocates and Manufacturers Coalition, says it is "unfortunate" that WEA compared the Eco-Pak to the longbox. "But this is what we expected from WEA," she adds, dismissing the study as self-serving.

Similarly, Mercury Records co-president Mike Bone says, "It's sort of a bullshit test. I'd like to see a test of the Eco-Pak against the jewel-box-only, [the Sony-backed] Inch Pack, and [Reynard CVC's] Laserfile. Everybody wants to do away with the longbox. If you offered the consumer a package that's one step above wrapping a CD in a porcupine, of course they're going to say they like [the Eco-Pak]."

However, Warner Music Group VP of marketing Jordan Rost defends the study, conducted by Chil-

ton Research, calling it an example of "good research" and "responsible analysis."

The study claims that two-thirds of the 300 respondents—who were surveyed in mall locations in Boston, Atlanta, Chicago, and Los Angeles—said they preferred the Eco-Pak to the existing package. Fewer than one out of five had a "strong preference" for the longbox, according to the study.

In addition, the research reveals that, by a margin of more than four

to one, "CD buyers would be very satisfied if the Eco-Pak becomes the industry standard."

The study also states that CD buyers' "concerns for the environment were evidenced by the overwhelming percentages who considered having a package that is not wasteful... is made from recyclable materials [and] is itself recyclable to be 'very important.'"

Rost says the results open the way for an all-out commitment to
(Continued on page 80)

'Efil4zaggin' Unharmful To Minors, Minneapolis Says

BY DEBORAH RUSSELL and CHRIS MORRIS

LOS ANGELES—The Minneapolis city attorney has informed Minnesota attorney general Hubert H. Humphrey III that the sale of the N.W.A album "Efil4zaggin" to minors is not prosecutable under state and local laws.

"The album's contents as a whole did not satisfy the definition of 'harmful to minors' as set forth in state and city statutes," says deputy Minneapolis city attorney Mitch Rothman.

On July 26, Humphrey forwarded a complaint about the sale of the al-

bum to minors by Musicland stores in Minneapolis, lodged by anti-pornography crusader Jack Thompson, to Minneapolis city attorney Robert J. Alfton. Humphrey asked Alfton to ascertain whether sale of the rap record constituted the distribution of sexually explicit material harmful to minors.

Humphrey had sent a letter to Musicland Group chairman Jack Eugster, warning him that the chain might have violated state statutes regarding the distribution of harmful material to persons under age 18 (Billboard, Aug. 10).

On Aug. 16, Alfton sent a letter
(Continued on page 81)



Sign This Way. Aerosmith signs a contract that will bring the group back to its first label, Columbia Records. Shown at Sony's New York headquarters, in back row, from left, are Columbia president Don Ienner; Sony Music senior VP Michele Anthony; manager Tim Collins; and Sony Music president Tommy Mottola. In front row, from left, are the members of Aerosmith: Joey Kramer, Tom Hamilton, Steven Tyler, Joe Perry, and Brad Whitford.

EXECUTIVE TURNTABLE

RECORD COMPANIES. Columbia Records in New York promotes Jerry Blair to VP of top 40 singles promotion and Lisa Wolfe to national director of top 40 singles promotion. They were, respectively, national director of top 40 singles promotion, and associate director of field promotion.

Warner Music International in London names Peter Ikin senior VP of international marketing/A&R development. He was managing director of the Warner Group U.S. Division of Warner Music Australia. In other appointments, Kevin Barter is named marketing manager for Warner Music Europe in London. He was licensing manager of Warner Music U.K. Jane Evans is named marketing manager for Warner Music Vision in London. She



BLAIR



WOLFE



KNEE



CARVELLO

was marketing manager of Warner Music Europe.

PolyGram Label Group in New York names Ken Walsh VP of finance and administration and Doug Koch director of business planning and financial analysis. They were, respectively, director of business planning and financial analysis for PolyGram Holding Inc., and manager of financial analysis for PolyGram Records.

Peter Knee is appointed managing director of operations for EMI Music in London. He was director of finance, operations for the company.



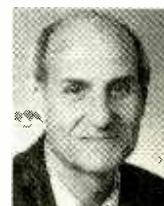
CARRABBA



LIPARI



SHEPHERD



SHAPIRO

Joey Carvello is promoted to senior director of dance music and dance crossover projects at Atlantic Records in New York. He was director of dance music.

Tom Carrabba is appointed director of marketing for Jive Records in New York and Julia Lipari is promoted to product manager for Jive and Silver-tone Records. They were, respectively, product manager for RCA, and manager of marketing/international for Jive and Silver-tone.

Deborah Radel is promoted to director of publicity for RCA Records in New York. She was associate director of national tour press.

Ear Candy Records names Darryl Shepherd manager of A&R and song acquisition in New York and Andy Janis Midwest regional director in Chicago. They were, respectively, an independent producer and session musician, and national director for Bearsville/Warner Bros. Records.

Zoo Entertainment in Los Angeles names Hanna Bolte director of national publicity and Leah Horwitz manager of national publicity. They were, respectively, associate director of media relations, West Coast, for Epic, and coordinator for the media relations department, West Coast, for Epic.

PUBLISHING. Harvey Shapiro is appointed chief financial officer of Sony Music International Music Publishing in New York. He was VP of Sony Music Entertainment Inc.

Brooke Morrow is promoted to manager of international repertoire for EMI Music Publishing in New York. She was senior coordinator of international acquisition.

Enter 'Metallica': Album Speeds Out Of Gate

Racks Up 'Phenomenal' 1st-Week Sales, No. 1 Debut

BY ED CHRISTMAN and GEOFF MAYFIELD

NEW YORK—Metallica's new album is redefining the meaning of "speed metal," considering how quickly customers bought the title in its first week of release.

SoundScan projects that the album sold 600,000 copies in its first week out, making it the No. 1 title on this week's Top Pop Albums chart. What's more, a number of executives

say the album set new out-of-the-box records for their chains.

Sources say the title sold just fewer than 100,000 copies alone at the nation's largest music retailer, Musicland Stores Corp., which runs more than 800 record stores. Bob Theisen, national buyer for the Minneapolis-based chain, declines to reveal how many copies of the Metallica album the chain moved. But he says, "It was one of the strongest releases out-of-the-box in some time."

Camelot Music sold 80,000-90,000 copies in its first week, estimates Lew Garrett, VP of purchasing. "We rarely have had first-week results like this and the first day was absolutely phenomenal," he says. "This album is an event, and it is just what the music industry needs." Like many other chains, Camelot opened some of its stores at one minute after midnight on Aug. 12 to sell the title.

Terry Woodward, president of 151-unit, Owensboro, Ky.-based Disc Jockey, says his chain moved 20,000-25,000 units in the first week. Both George Balicky, VP at 112-unit, Pittsburgh-based National Record Mart, and Bruce Jesse, VP of advertising and sales promotion at 296-unit Torrance, Calif.-based Warehouse Entertainment, say the Metallica title had the biggest first week ever at their respective chains.

"We sold more units of Metallica in its first day alone than we sold of Van Halen in the first week," Jesse adds. "Also, the title is outselling by three-to-one the chain's No. 2 title—the Natalie Cole album, which is no slouch. In any other week, Metallica might be outselling the No. 2 title by six-to-one."

Bob Higgins, chairman, CEO, and president at Albany, N.Y.-based Trans World Music Corp., which runs 480 music stores, says, "Metallica's first week was definitely the best one of the year by far. Also, we were impressed with the initial CD sales for a heavy metal group."

(Continued on page 80)

Worrell Steps Down From Top Sound Warehouse Job

NEW YORK—Terry Worrell is leaving his position as president and CEO of Sound Warehouse to concentrate on other business interests. Mark Siegel, who is executive VP of parent company Shamrock Holdings, has been serving as the 145-unit, Dallas-based chain's chairman and will add the designation of CEO.

Worrell and Siegel described the parting as amicable, as did other Sound Warehouse observers. "Without question, this was my decision," Worrell says. "It's important that people realize that that is the case. Shamrock has shown me the utmost respect and I have a lot

of respect for them."

Worrell says he is leaving the chain, effective Sept. 6, to concentrate on his real estate business. He says he has a portfolio of 17 properties, mainly retail, with a value of about \$25 million. The depressed real estate business is ripe with opportunity, he says.

"I am investing in Triple A properties that for whatever reason have been taken back by the bank or the [Resolution Trust Co.]," he explains. "There are unbelievable deals out there with properties going for cheaper than I have ever seen. The thing you need right now

(Continued on page 79)

BOBBY BROOKS

1955-1990

“Each man’s life touches so many other lives
——and when he’s not around he leaves
an awful hole, doesn’t he?”

—Clarence, *IT’S A WONDERFUL LIFE*

CREATIVE ARTISTS AGENCY, INC. **CAA**

Certified Success For Freshmen

Carey Heads Class Of Debut Triumphs

BY PAUL GREIN

LOS ANGELES—"Mariah Carey" paced an exceptionally strong field of debut albums in the first six months of the year. Carey's Grammy-winning debut collection sold more than 3 million copies in the first half of 1991, according to the Recording Industry Assn. of America. Four other debut albums sold more than 2 million copies in the same period—C&C Music Factory's "Gonna Make You Sweat," the Black Crowes' "Shake Your Money Maker," "Wilson Phillips," and "The Simpsons Sing The Blues."

In the first half of 1990, only one debut album—Paula Abdul's "Forever Your Girl"—sold more than 2 million copies.

The total number of multiplatinum albums also showed a significant increase. Nine albums were certified for sales of 2 million or more in the first half, up from six in the first half of 1990.

In addition to the five debut albums, four albums by veteran acts scored big. Whitney Houston's "I'm Your Baby Tonight" was certified for sales of 3 million copies and albums by M.C. Hammer, Madonna, and R.E.M. were certified for sales of 2 million in the period.

The total number of platinum al-

bums also increased. The RIAA certified 44 platinum albums in the first half of 1991, up from just 30 in the first half of 1990. The increases were especially significant for debut albums and in the fields of country and hard rock.

A total of nine debut albums went platinum in the first half, up from just five in the first half of 1990. This year's freshman class consists of the Black Crowes, C&C Music Factory, Another Bad Creation, Damn Yankees, Enigma, Alan Jackson, Nelson, the Simpsons, and Ralph Tresvant.

Five country albums—by Jackson, Clint Black, Reba McEntire, Ricky Van Shelton, and George Strait—went platinum in the first half, up from just two in the same period last year.

Likewise, five metal or hard rock albums went platinum in the first six months, up from two in the first half of 1990. The acts are Cinderella, Extreme, Queensryche, Tesla, and Winger.

The number of platinum albums by black artists jumped from eight in the first half of 1990 to 10 in the first half of this year. The list for this year consists of Another Bad Creation, C&C Music Factory, Guy, Whitney Houston, L.L. Cool J, Tony! Toni! Toné!, Too Short, Tresvant, Luther Vandross, and the "New Jack City"

soundtrack.

WEA led the industry in the first half of 1991, amassing 17 platinum albums. This is nearly twice as many as second-place Sony, which had nine. Both distributors registered strong increases compared with last year. In the first half of 1990, WEA amassed eight platinum albums; CBS—as Sony was then known—tallied six.

PolyGram landed six platinum albums in the first half of 1991, followed by MCA with five, BMG with four, and CEMA with two. Independently distributed Rykodisc also landed a platinum album with the David Bowie "ChangesBowie" retrospective.

(Continued on page 73)



Music Works For PolyGram. PolyGram executives announce that PolyGram Special Products has retained the services of music consultation company Music Works, which will now act as representative to television, film, and advertising in Los Angeles on behalf of the PolyGram Label Group. Shown, from left, are Peter Koepke, president, London Records; Mike Bone, co-president, Mercury Records; Marvin Gleicher, president, Smash Records; Jeff Jones, VP of marketing, PolyGram Label Group; Mark Fine, senior VP of special markets, PolyGram Records; Suzan Mann, Music Works; Rick Dobbis, president/CEO, PolyGram Label Group; Gaylon Horton, Music Works; Roger Ames, managing director, London Records; and Davitt Sigerson, president, Polydor Records.

Elektra Signs Distrib Deal With Edutainer; Parker Prez

BY JANINE McADAMS

NEW YORK—Elektra Entertainment has announced the signing of a distribution deal for Edutainer Records, the brainchild of Kris Parker, aka KRS-One of the rap group Boogie Down Productions.

Parker will serve as label president and principal producer. He says that Edutainer, which means "education through entertainers," will concentrate on "thrash metal, hardcore reggae, and hardcore rap." The label roster currently includes three acts: H.E.A.L., vocalist Heather B., and thrash band Skadanks. Edutainer is based in New York and will handle its own production, promotion, market-

ing, and publicity.

The label already has one single release, "H.E.A.L. Yourself" by H.E.A.L. (Human Education Against Lies), an all-star aggregation featuring Run-D.M.C., M.C. Lyte, Big Daddy Kane, Queen Latifah, L.L. Cool J, Kid Capri, Harmony, and KRS-One. A video lensed by Jonathan Demme ("The Silence Of The Lambs"), Ted Demme, Fab Five Freddy of "Yo! MTV Raps," and Pamela Jenkins has already been delivered to video outlets.

The first label release will be an album by H.E.A.L. titled "Civilization Vs. Technology," due in October. The album will feature tracks by Billy

(Continued on page 81)

Rack Sale Plus Turtle Trouble Equal LIVE Loss In 2nd Qtr.

BY DON JEFFREY

NEW YORK—LIVE Entertainment Inc. suffered a double whammy in its second quarter. The company's sale of its rackjobbing subsidiary resulted in a huge net loss for the period, and heavy returns of the Teenage Mutant Ninja Turtles on home video yielded a sharp drop in overall revenues.

LIVE's net loss in the three months that ended June 30 was \$61 million, compared with a net profit of \$2.08 million in the same period last year. The deficit was caused by \$61.5 million in losses and writedowns associated with the sale of most of Lieberman Enterprises' assets to the Handleman Co.

But, even without that, LIVE's revenues and operating profits suffered from high returns and weak sales of video sell-through product.

Second-quarter revenues for the Van Nuys, Calif.-based company declined 18.1% to \$67.3 million from \$82.2 million last year. Its operating profit dropped 64.6% to \$5.07 million from \$14.3 million.

The company's shares fell 87.5 cents each in New York Stock Exchange trading when the results were announced, closing at \$12.875.

LIVE says in a release that it had "higher than expected returns of sell-through product, particularly Teenage Mutant Ninja Turtles: The Mov-

(Continued on page 80)

Metallica Latest To Rock Albums Chart; Adams Again; Simon's 'Rhythm' Rebounds

WITH ONE "Unforgettable" exception, it has been a hard-rocking summer at the top of the pop albums chart. **Metallica** becomes the third metal or hard rock band to enter the chart at No. 1 in the past 10 weeks. The Elektra band achieves the feat as "Metallica" dethrones label mate **Natalie Cole's** "Unforgettable," which dips to No. 2. "Metallica" follows **Skid Row's** "Slave To The Grind" and **Van Halen's** "For Unlawful Carnal Knowledge," both of which opened at No. 1 in early summer.

"Enter Sandman," the first single from Metallica's album, jumps to No. 38 in its second week on the Hot 100. "One," the biggest hit from the band's last album, "... And Justice For All," reached No. 35. The album itself hit No. 6.

"Metallica" is the fourth consecutive No. 1 album to bear a higher-than-standard list price. The Metallica, Van Halen, and Skid Row albums all carry a \$10.98 list; Cole bears a \$13.98 list.

This marks the second time in three years that Elektra has held the top two positions simultaneously. The label scored in January 1989 with **Anita Baker's** "Giving You The Best That I Got" and the "Cocktail" soundtrack.

BRYAN ADAMS' "(Everything I Do) I Do It For You" tops the Hot 100 for the sixth straight week. It's the longest-running No. 1 single since **Madonna's** "Like A Virgin" had six weeks on top in 1984-85.

Adams' smash is reported to be closing in on the 3-million sales mark, which would make it the best-selling single since **USA For Africa's** "We Are The World" in 1985. Of course, one reason the single has sold so well is that Adams doesn't have an album in the marketplace. That must be a source of some consternation at A&M. "Do It For You" is already the second-longest-running No. 1 hit in the company's history, trailing only the **Police's** "Every Breath You Take," which topped the chart for eight weeks in 1983. Yet A&M has no album out to capitalize on the single's runaway success, leaving the albums market to Morgan Creek Records, whose "Robin Hood: Prince Of Thieves" soundtrack was a top-five hit.

The good news for A&M is that the huge success of the single has built up anticipation—and pre-orders—for Adams' album, which is due Sept. 24.

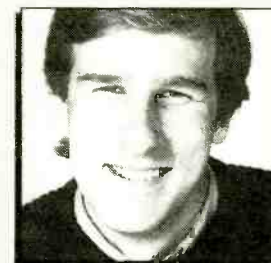
FAST FACTS: **Mariah Carey** lands her highest-debuting single to date with "Emotions," which enters the Hot 100 at No. 35. It's the first single from Carey's upcoming second album. The single arrives just

three months after "I Don't Wanna Cry," the fourth single from her Grammy-winning debut album, reached No. 1. Carey's decision to follow up so quickly is apparently designed to consolidate her position as the new queen of pop/AC/R&B crossover.

Paul Simon's "The Rhythm Of The Saints" rebounds from No. 125 to No. 59 on the pop albums chart, two weeks after Simon's free concert in Central Park drew an audience of 750,000. Simon's album peaked at No. 4 in November. Two older Simon

titles also streak up the Top Pop Catalog Albums chart: "Graceland" vaults from No. 41 to No. 14; **Simon & Garfunkel's** "Greatest Hits" bows at No. 44.

Color Me Badd's "C.M.B." jumps to No. 3 on the pop albums chart. It's Giant Records' second top three album, following the "New Jack



by Paul Grein

City" soundtrack, which reached No. 2 in May. **Amy Grant** lands her first top 10 pop album as "Heart In Motion" inches up a notch to No. 10. The album has been out for nearly six months and broke into the top 10 on the combined strength of two smash singles.

Roxette's "Fading Like A Flower (Every Time You Leave)" jumps to No. 2 on the Hot 100. It's the Swedish duo's sixth single to reach Nos. 1 or 2 since 1989.

The **Scorpions'** "Wind Of Change" jumps to No. 4 on the Hot 100. The veteran hard rock band—a quintessential album act—has thus climbed higher on the singles chart than it ever has on the pop albums chart. The band's highest-charting album, "Savage Amusement," peaked at No. 5.

C&C Music Factory lands its third top 10 pop hit as "Things That Make You Go Hmmm..." jumps to No. 10. The group's debut album has appeared in the top 10 for 25 straight weeks.

Rod Stewart's "The Motown Song" holds at No. 20 with a bullet. It's Stewart's eighth consecutive top 20 hit since 1988. Incredibly, the veteran rocker had never previously amassed more than two top 20 hits in a row. "The Motown Song" also represents a comeback for veteran producer **Richard Perry**.

In the ongoing saga of **Prince & the N.P.G.'s** "Gett Off," the single rebounds in its third week on the Hot 100, climbing from No. 78 to No. 71.

BeBe & CeCe Winans land their first No. 1 R&B hit with "Addictive Love."

WE GET LETTERS: Nanda L. Lwin of Mississauga, Ontario, notes that **Bryan Adams'** smash is the longest-running No. 1 pop hit by a Canadian artist since 1960, when **Percy Faith's** "The Theme From 'A Summer Place'" held the top spot for nine weeks.

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COMMENTARY

INDUSTRY FAILS TO NURTURE NEW ARTISTS

Too Many Talents Ignored Or Dropped By Wayside

BY JOSEPH A. VIGLIONE

At the recent New Music Seminar, Elektra chairman Bob Krasnow gave a speech about the buyouts of bands and labels replacing the development of new and exciting ideas. I believe this is the major problem facing the industry today.

As farmers rotate their crops, our industry must learn to replenish the Michael Jacksons, Beatles, Rolling Stones, Elton Johns, and Supremes—genuine talents whose music is the soundtrack to millions of lives and will become all the more valuable as time goes by.

The next Beatles or the next Rolling Stones can happen, but it will take the determination of the recording industry to shape the proper environment for such groups to emerge again.

For 15 years, my partners and I have operated a Boston-based rock'n'roll label. We are not out to reinvent the wheel; like Berry Gordy in the '60s, we are looking to create an environment in which the next Diana Ross, the next Michael Jackson, the next Stevie Wonder, the next Marvin Gaye can appear. It's no coincidence that those four talents came from a nonmusical city (comparatively speaking). But would they have had the same opportunity to develop without a Motown? I am convinced there would be no Michael Jackson today if not for Berry Gordy.

How many "Beatles" have come along, yet were not discovered? How many potentially great, megaselling acts have evaporated because the current trend at the major labels is to find talented artists who are also magicians or clever in nonmusical areas? I call it the "hand-it-to-us-on-a-silver-platter" syndrome. That means you have to be a Madonna, a talented person with business skills, in order to rise above everything else in this survival-of-the-fittest jungle. But mu-

sic is such a pure thing, such a spiritual concept—truly the bridge from this world to that. How can we sell it like so much cereal at the grocery store?

We can develop new talent correctly only when we realize that great talent must be respected, nurtured, and guided. You won't find the next Beatles at your doorstep; you'll find the next Monkees. If you're content to have record-setting sales for 10 min-

Somewhere in that crew you could have had your next Cars or Boston or Aerosmith. But, in their second incarnation, even Aerosmith was a hard sell, although its "Greatest Hits" dominated the midline charts while it sought a new deal. Pollstar's manager of the year, Tim Collins, most likely couldn't have gotten a phone call through to most A&R people before landing Aerosmith.

The problems facing major league

Krasnow's speech could have been made in 1959, 1969, or 1979. It would have been just as relevant. The truth is that there is no place where talented people can go to be discovered. Certainly not the New Music Seminar.

"Do we seem to be losing access to new musical ideas?" Krasnow asks. No, the industry has access to these ideas but ignores them, just as it ignored the young John Lennon, the young Paul McCartney, Maurice Starr, Joan Jett, and many others. In doing so, it disregarded potential profits, not to mention valuable and wonderful new sounds and historic works.

The incredible struggle individuals go through in order to be heard is often so exhausting that many potential major acts are left in the cold, lost in the shuffle, and they burn out and fade away.

If the Boston music scene is a microcosm of the industry, as I believe it is, there's a storm brewing in the business. The clubs and production houses don't foster local groups; independent labels have the manpower and ideas to do it but lack funding; and major labels open up new major labels to put three times the promotional staffs on salary to get the four or five spaces now available for that elusive hit single.

Not only do we not nurture new talent, but we, as an industry, do not nurture new avenues for sales, promotion, and publicity. It boggles the mind.

After 15 years in the business and perhaps a thousand meetings with A&R people from both coasts, it is obvious to me why the industry does not develop new groups. But is it obvious to the industry?

The opinions expressed above are not necessarily those of Billboard or its management.



'You won't find the next Beatles at your doorstep; you'll find the next Monkees'

Joseph A. Viglione is president of the Woburn, Mass.-based Mentor Music Group and also does A&R for CD Review's new label, Evergreen Records.

utes and a reunion 20 years later, well, do nothing and just research the material coming in to you. But if you want to create a better automobile than your competitor's, it will take a long-term commitment.

How long did it take Fleetwood Mac, for instance, to deliver the goods? When you think about how many MacMillions they've made for Warner Bros., my point is proven.

This is supposed to be a soulful industry, but where's its heart? Take artists such as Genya Ravan, Michael Jonzun, Robin Lane, Willie Alexander, the Nervous Eaters, and Private Lightning. All are former major-label acts with much potential, but no one cared enough to nurture them. Isn't it a joke that these artists work all their lives to go into a recording studio for a month and receive two months of half-hearted publicity?

baseball are the same problems that haunt major league recording. Sports stars not only attract fans as musical stars do, but they often share the same attorneys!

Why spend fortunes for Kenny Rogers, Barry Manilow, and Diana Ross, as RCA did, only to eventually lose Barry and Diana, and obviously, not enjoy the long-term potential of these great acts? It's hard to understand CBS purchasing the services of a Paul McCartney when a small portion of those millions, invested in a properly conceived music school or production firm, would have a much better chance of long-term return on investment. McCartney doesn't need the large funds or the ego boost. And, with all due respect to Paul, he is certainly not as hungry for hits as the talented kids who are the age he was when he first hit it big.



YES, WE HAVE NO SINGLES

Upon returning from my weekly trip to a local record store, I am again disappointed in my attempts to purchase 12-inch singles and several CD-5s. The store I went to is part of a well-known, large chain, but I have been repeatedly told that 12-inch singles and many CD-5s are not available there. I wrote to the president of the company and was told to consider buying the entire CD or cassette tape—or wait until DAT becomes widespread.

Three or four years ago, I used to walk into a store with 40-50 items on a list and was usually able to buy 70% or more of them. This last time, however, I was able to find only seven of 35 items that I was ready to buy if the product had been there.

Using my latest copy of Billboard, I even tried to show the store clerks that these recordings were available, only to be told that the data was incorrect. Any suggestions for those of

us that would still like to collect music but are continually discouraged?

Brian Grosnickle
 Bella Vista, Ariz.

Billboard replies: Keep writing letters like this one. Maybe some retailers will get the message that they can make money by expanding their lines.

MUSICAL REFUGEES

As an active publisher (and subpublisher) in Australia, I, like the rest of the local industry here, am nervous about the Australian government's deliberations on the recent recommendations put forth by an "academic" authority, a collective that was originally founded by the government as a consumer watchdog.

Those recommendations include allowing parallel imports into Australia of worldwide product already licensed by local record companies. They also favor eliminating certain copyright restrictions and laws, the repeal of which would allow royalties to be paid at the source in the country of origin, thus bypassing the local companies.

In short, this would not only decimate Australian record companies and publishers, but would destroy the entire infrastructure of the music industry here, affecting manufacturing plants, studios, and other related businesses.

Therefore, be prepared for an onslaught of Australian music industry refugees looking to relocate themselves and their artists to your shores if the Australian government is stupid enough to destroy one of the country's major exporters.

Peter Jansson
 Managing Director
 Janssongs Pty. Ltd.
 Sydney

JOCK LIKES RECORD CLUBS

As an owner and operator of a mobile disc jockey service, I must say that I have a problem with NRM president Bill Teitelbaum's assertion that "getting record clubs to modify the way they solicit business is a top priority" (Billboard, Aug. 10).

It is my duty to make sure that I and my mobile jocks purchase and play only the "hits" of today and a generation or two ago. However, as a

consumer and music fanatic for as long as I can remember, I want to purchase as much music for personal pleasure as I can afford.

I have purchased many CDs through the BMG and Columbia clubs for which I never would have shelled out 15 bucks at retail. There is now many a Lenny Kravitz, Jeff Healey Band, Dread Zeppelin, Jesus Jones, and Divinyls in my collection that would not have been there, based merely on the strength of a catchy single and a good video.

If anything, the clubs are probably helping the rest of the industry. Once again, the hotshots in the business are proving blind to the wants of the very consumers that keep them working.

Bud Fleisher
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 Flushing, N.Y.

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

Radio

Tuning Into The Radio-Active History Of Atlanta

■ BY SEAN ROSS

NEW YORK—When most of you read this, Atlanta will have just finished hosting two major radio conventions, Jack The Rapper's Family Affair and the Talentmasters confab. As the home of pioneers in both black radio (i.e., Jack "The Rapper" Gibson) and top 40 (legendary PD Bill Drake), it is a city rich in radio history and a fine choice.

But Atlanta is also a historical radio town for another odd reason. In the early '80s, it became the host to a number of "rimshotters"—stations that moved in from well out of town. (Not all of them stayed, one of the first stations to challenge urban WVEE was WBUS Newnan, Ga., now a suburban again as WMKJ.) So many out-of-towners moved in that you couldn't take local owners too seriously when they complained about broker Tom Gammon trying to move in a station from Anniston, Ala., last year.

Atlanta was also one of the first markets to host one of those marriages of convenience that have become so popular among radio stations in recent years. The marriage of WYAI and WYAY got all the publicity, but there were already two non-co-owned suburbans (again including the aforementioned WMKJ) that had a joint-operating agreement by 1988.

There still are not that many FM players here, so many of the FMs have been relatively stable. The stations with the long colorful histories are often AMs that you won't necessarily know by their current calls. Many of the FMs, meanwhile, were either easy-listening until relatively recently, or they had a long colorful history in another market.

Here are thumbnail sketches of most Atlanta stations. Barbara Davies and Karen O'Connor contributed to this piece. So did the generous assistance of a number of market radio veterans including Ron Parker, now at KKBQ Houston, and Bobby Harper—now the PR voice of Delta Airlines. The city of license is Atlanta unless otherwise shown; the numbers in parentheses are the spring Arbitron 12-plus ratings.

WABE (90.1): 95,900 watts; owner: Atlanta Board of Education; GM: Reza Ezell; PD: Jonathan Phelps. A mix of National Public Radio news and classical programming for the last 21 years.

WAEC (860): 5,000 watts days, 500 nights; owner: Forus Communications; GM: Don Stone; PD: Jim Arnold. WAEC is contemporary Christian "Love 86," but it was also WERD, the first black-owned station in America and the home of publisher/industry leader Jack Gibson, who joined in October 1949. It became country WXAP in the '70s, then went religious 12-13 years ago. Programming is divided about 50/50 between music and teaching programs.

WAFS (920): 5,000 watts days, 1,000 nights; owner: Moody Bible Institute; GM: Joe Emert; PD: Teresa Pakiz; Mornings: Bill Davis/DeLain Robins. This was the longtime home

of N/T WGST—originally the Georgia State station—until two years ago. Now it mixes soft Christian AC music with religious talk and teach-

LOVE 104.7

ing programs.

WALR (104.7) Athens: 100,000 watts; owner: Ring Radio; GM: Charles Smithgall; PD: Maxx Myrick; mornings: Don Thaxton; spring Arbitron ratings: 3.2-2.6. For years this was Athens' top 40 WAGQ. In 1988, it became WALR, first doing bright AC, then Unistar soft AC. Last November, it went urban/AC under Myrick and consultant Tony Gray. If the ratings suggest that the novelty is wearing off, note that mainstream urban WVEE is pretty adult itself, and that

1380 WAOK

Athens is a ways from Atlanta.

WAOK (1380); 5,000 watts; owner: Summit Communications; GM Rick Mack; PD/mornings: Michael Gamble. (3.6-2.7). WAOK became WERD's competition around 1952-53. Its alumni include Hank Spann, Larry Tinsley, Doug Steel, Ben Frazier, Felicia Jeter, Ron Sailor, Burke Johnson, and Ally Pat, but you can still hear one of its longest-running legends, Esmond Patterson, in morning drive. Patterson survived the switch to gospel in the mid-'80s. He's moving to 4-7 a.m. next month and Gamble will take over 7-10 a.m. As one of four black gospel stations, WAOK tries to go down the center between contemporary and traditional music. It is one of the few that can afford to run preachers only on Sunday. And it gave away \$138 a day in the spring in its "Count Your Blessings" contest.

WAOS (1600) Austell; 5,000 watts days; owner: La Favorita; GM: Samuel Zamorra; PD/mornings: Filiberto Prieto. Atlanta's only Spanish outlet, this 3-year-old station is under new management. The same owners just acquired North suburban outlet WLKQ (1460) Buford, which is now WXEM, giving them an AM-AM simulcast of the same sort that WYAY/WYAI has on FM.

WAPW (99.7); 100,000 watts; owner: Susquehana; GM: Bill Phippen; PD: Rick Stacy; mornings: Stacy & Leslie Framm. (7.5-7.5). In the early '80s, this was AC WLTA, then WARM. In 1986, it went to a Rock 40 format. The next year it went to WAPW (Power 99) and eventually went mainstream top 40. Power 99 has been one of top 40's most-watched major-market stations in recent years because it stayed so deter-

minedly mainstream in a format where everybody else was leaning urban. It's also known for breaking records (i.e., Chris Isaak's "Wicked Game") or trying to (i.e., Harry Connick Jr.'s "Recipe For Love"). Its last Arbitron wasn't great, however, and some market observers say its music has tightened up recently. WAPW's current promotion is "Cow Plop" (aka "Bovine Bingo"), in which qualifiers get a square on a giant bingo board and a cow is let loose to do its business on the winning square.

WAVO (1420) Decatur: 1,000 watts; owner: Bible Broadcasting Network; GM: John Greenamyre. A noncommercial outlet, despite its dial position, this longtime religious outlet alternates between teaching programs and very traditional, conservative

WCHK 105 Country

Christian music.

WCHK-FM (105.7) Canton: 50,000 watts; owner: WGBA Inc.; GM Steve Wyman; PD Bob Grayson; mornings Chris Morgan. Country "K105.7" upgraded from a class A FM to a C-2, but it still operates as a North Suburban outlet. Satellite until recently, it is now local except in overnights. Like many others down here, WCHK does NASCAR racing on weekends.

WCLK (91.9); 2,500 watts; owner: Clark College; GM: Reginald Hicks; PD: Eugene Holley. As a jazz station, WCLK was the only FM alternative for black adults until—for all intents and purposes—the debut of WALR a year ago. It is still particularly well regarded among black college stations. On the weekends it plays blues, reggae, African music, and gospel.

WCNN (680) North Atlanta: 50,000 watts days, 10,000 nights; owner Ring Radio; GM Charles Smithgall; PD David Kennedy; mornings Richard Sangster. (2.5-1.1). GM Smithgall's father turned this station on as all-talk WRNG in late 1967. It has been all-news since 1982. As the call letters and Smithgall's background at CNN would suggest, it is a Unistar/CNN Headline News affiliate although it has local anchors during the day.

WFOX (97.1) Gainesville: 100,000 watts; owner: Shamrock Broadcasting; GM Eddie Esserman; PD Dennis Winslow; mornings: Randy Cook & Spiff Carner. (5.6-6.7). As a Gainesville station, WFOX was automated country, adult rock, then top 40 until Shamrock brought it to Atlanta in August 1984 as a gold-based AC. When the oldies format came into its own, WFOX followed the lead of Shamrock's Pittsburgh and Denver stations and went all-oldies in January 1989. Its recent oldies concert sold out Fulton County stadium in five hours, faster than the Beatles.

WGKA (1190): 10,000 watts days; owner: WGKA Inc.; GM/PD: Eathel Holley. (-3.-7). This was WZGC's AM. It still runs the classical format it launched in 1955 on the 1600 AM fre-

quency now occupied by WAOS.

WGST (640): 50,000 watts days, 1,000 nights; owner: Jacor; GM: John Hogan; PD: Eric Seidel; mornings: Tom Hughes. (3.3-3.3). This station has been WGST since 1922, but it moved here from AM 920 only a few years ago, taking over what had been a Heart & Soul satellite outlet. A full-service AC for years, WGST went all-news in 1977, then all-talk in the early '80s. Alumni include Forest Sawyer, Bert Parks, and, oddly enough, Wayne Williams, who was an intern here in the mid-'70s, several years before he became the infamous Atlanta child murderer. (Jocks at WQXI also remember Williams as a request line groupie there, which may give you pause about some of your own callers.) WGST's talk is more controversial than rival WSB, especially when caller-turned-night-host Ralph From Ben Hill is on. It is also the local Rush Limbaugh affiliate. WGST and co-owned WPCH scored a coup recently when they outbid WSB for the rights to the Atlanta Braves next year.

WGUN (1010): 50,000 watts days, 300 nights; owner: Dee Rivers; GM: Dick Schroder; PD: Mark McKinnon; mornings: McKinnon & Laura D. You probably know this station's group owner better for its urbans, including WEAS Savannah, Ga. This station was WEAS from 1947 until the call letters moved in the '60s. Then it became "The big Gun shooting out across Georgia, Alabama, and South Carolina with 50,000 watts." It used to be country and Southern gospel; now it's only the latter.

WIGO (1340): 1,000 watts; owner: Allied Media; GM/PD: Al Parks; mornings: Karen Wilson. (0.6-0.7). In the late '50s and early '60s, this was top 40 WAKE under Bill Drake. Then it went R&B and slugged it out with rival WAOK until relatively recently. GM Parks, an alumnus of both stations, recalls WIGO as the one with the more top 40 approach, which inspired the late Scotty Andrews to try something similar when he went to FM at WVEE. In the mid-'80s, WIGO leaned rap under Mike Roberts; Brute Bailey is also an alumnus. For the last 2 1/2 years, it has been mostly R&B oldies, although former WVEE newswoman Wilson does a mostly

101.5 FM Kicks

talk shift in mornings.

WKHX (590) 5,000 watts, **WKHX-FM** (101.5) Marietta: 100,000 watts; owner ABC/Capital Cities; GM: Verners Ore; PD: Neil McGinley; mornings: Moby. (4.6-5.2). WKHX-AM is the former WPLO, a top 40 outlet until 1966, then a country leader until the early '80s. The station that drove it out of the format, WKHX-FM, was a one-owner automated suburban country station until CapCities came in 10 years ago. "Kicks 101.5" was born with a slick, very low-profile presentation that came to typify

country in the early '80s. In 1985, WPLO went from Plough (also the owners of WVEE) to ABC. It was originally going to stay separately programmed but it moved transmitters and lost a lot of its night signal capabilities. Now it is simulcast and the WPLO calls are on 610 AM in suburban Grayson. Musically, WKHX and rival WYAY/WYAI are—by their own admissions—pretty close. WKHX is countering longtime WYAY morning man Rhubarb Jones with Moby, a former Houston shock-jock who has toned down to fit the format.

WKLS (96.1); 100,000 watts; owner: Great American; GM: Tom Connelley; PD: Michael Hughes; mornings: Chris Rude & Lorna Love. (6.2-6.4). The call letters stand for Kennedy, Latham, and Swann; (Kennedy was Officer Don on local TV's "Popeye Club.") But WKLS has been the Burkhart/Douglas-consulted "96 Rock" since it launched with "Baba O'Riley" in 1974. Two-and-a-half years ago, WKLS started to falter when rival WZGC (Z93) went classic rock. Now, like a lot of other heritage rockers, it is adult-leaning during the days, then does a younger-targeted show, "Renegade Radio," at night.

WLKQ (102.3) Buford; 3,300 watts; owner: Lake Radio; GM/PD: Jackie Joseph; mornings: Ross Alan. It is one of the few suburbans that haven't upgraded and moved to town, then again, you can probably hear Lake 102 in your hotel anyway. It went oldies in 1985 when FMs were only starting to take over the format from low-powered AMs. Now, it is gearing up for its annual boat parade Sept. 14; last year's event got 102 entries. The winner was an old diner

WQXI AM 790

with an Elvis figure singing on top.

WQXI (790); 5,000 watts days, 1,000 nights; owner: Jefferson-Pilot; GML Clarke Brown; OM: Tony Novia; mornings: Don Kennedy. (0.5-0.9). "Quixie In Dixie" went top 40 in the early '60s, but its glory days really began in the mid-'60s. Paul Drew and Bill Sherard were the best-known PDs. Kent Burkhart, then Jerry Blum were the GMs. Alumni include Dr. Don Rose, Big Ron O'Brien, John Leader, Ron Parker, Scott Shannon, Ken Dowe, Lee Logan, Alan Smith, Bobby Harper, and Barry Chase. Back in the days when top 40 stations could reflect the ethnicity of the market without having to choose between mainstream top 40 and pure churban, this one generally played two R&B records for every pop song. WQXI went oldies in the '70s. Then it simulcast. Now it is the Unistar AM only adult standards.

WNIV (970); 5,000 watts days, 39
(Continued on page 12)



CLUB MTV PARTY TO GO • ALMIGHTY RSO CREW • COLDCUT • DADDY-O •
DE LA SOUL • DIGITAL UNDERGROUND • 808 STATE • GOLDMONEY •
GROOVE GARDEN • INFORMATION SOCIETY • J.C. LODGE • LFO • MELLOW-T •
NAUGHTY BY NATURE • PARIS • PRINCE RAKEEM • QUEEN LATIFAH •
STETSASONIC • TKA

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TUNING INTO THE RADIO-ACTIVE HISTORY OF ATLANTA

(Continued from page 9)

munications; GM: Mark Connell; PD: Dale Kompik. WNIV was top 40 WIIN from 1970-73. Alumni include WHTZ (Z100) New York morning co-host Ross Brittain. Then it became simulcast WKLS-AM. It has been Christian AC for three years. It does major giveaways and database marketing to listeners who have the station's "Believe-It Card."

WPCH (94.9); 100,000 watts; owner: Jacor, GM: John Hogan; OM: Vance Dillard, PD: Steve Goss; mornings: Jim Howell. (7.5-7.9). An easy-listening station for 20 years, Peach finally went soft AC last year. Recently, WPCH and co-owned WGST gave away four Mercury Marquis in conjunction with Kroger. Next fall, it will also simulcast Braves night games with WGST.

WRAS (88.5); 100,000 watts; owner: Georgia State; GM: Lani Barrett; PD: Andy Mendello. "Album 88" began its life 20 years ago as a place for the students to go when WPLO-FM displaced them. Now it is one of the most respected college-run modern rock outlets, and one that gets a special cachet from its proximity to the Athens, Ga., music scene.

WREK (91.1); 40,000 watts; owner: Georgia Tech; GM: Amy Potter; PD: Thomas Peake. The call letters give the owner away as the home of the Ramblin' Wrecks. This student-run outlet is classical in the mornings, jazz in middays, progressive in afternoons, and a mixed bag at night.

WRFG (89.3); 24,500 watts; owner:

Radio Free Georgia Foundation; GM: Tom Davis. As the licensee's name would suggest, this station's block-programmed format is to the left of WRAS. It is programmed by committee, and it is the local American Public Radio affiliate.

AM-750 WSB ... Depend On It!

WSB (750); 50,000 watts; owner: Cox; GM: Bob Neil; PD Jim Ashbery; mornings Scott Slade. (6.4-7.0). Because it was grandfathered—this station was born in 1922—owner Cox has what many broadcasters consider the greatest monopoly in broadcasting: an AM, an FM, a TV, two papers, and a cable system. WSB was an old-line full-service AC that you could hear up and down the East Coast playing some fairly odd music. In the early '80s, the music became more scarce; it finally disappeared altogether last year. In February, WSB debuted a morning newscast. There is issues talk at night, but overall the talk is more humor and self-help based than WGST. It is also still the voice of the Atlanta Falcons.

B 98.5 FM More Musc... Less Talk

WSB-FM (98.5); 100,000 watts; PD: Phil LoCascio; mornings: Dale O'Brien. (9.5-9.3). At this writing, this is the

market's No. 2 station after V103. After years as Beautiful 98, it went AC in the early '80s under consultant Mary Catherine Sneed and PD Donna Brake. In the late '80s, it became B98.5 and a lot of things fell into place. WARM went top 40. GM Neil and PD LoCascio came aboard. And Cox began spending a ton of money on both TV and direct mail; it did a Georgia Lottery promotion in the spring. WSB-FM is, by design, mainstream AC but it is really a tad to the right of center and left of WPCH.

STAR 94 FM ATLANTA

WSTR Smyrna (94.1); 100,000 watts; owner: Jefferson-Pilot; GM: Clarke Browne; OM: Tony Novia, PD: Bill Cahill; mornings: Steve McCoy & Vikki Locke. (4.2-3.4). You probably know this station as the old WQXI-FM (94Q), the rock-leaning top 40 in the late '70s and early-to-mid-'80s. But its most unusual incarnation was in 1967 when it was WKXI, running a mix of easy-listening and stock market reports that anticipated the rise of the business news format 20 years later. In 1989, Jefferson Pilot tried to blow up 94Q. At first, Star 94 was a rock/AC of the sort you're seeing a lot of these days. Now it is really close to top 40 although it still runs the Jazz Flavors program that was also a 94Q staple at night.

WTJH (1260) East Point; 5,000 watts; owner: Willis Broadcasting; GM: Jay Springs; PD: Rhodell Lewis; mornings: Kevin Jones. First it was Southern gospel under owner James S. Rivers. Now it is black gospel leaning, by Springs' description, a tad more contemporary than WAOK. "Word Power 1260" celebrated its fifth anniversary Aug. 24.



WVEE (103.3); 100,000 watts; owner: Summit Communications; GM: Rick Mack; PD/mornings: Mike Roberts. (11.3-11.4). In the late '60s, this was progressive rocker WPLO-FM. In 1966-68, Plough let some Georgia State students come in and tinker with the station. When they saw what they had, however, Ed Shane—now a noted consultant—was brought in and the students moved out. In the mid '70s, it went country again. Then it went to disco as WVEE (V103) and evolved into the urban powerhouse it is today.

For a long time, it was hard to associate V103 with anybody but Scotty Andrews. But Ray Boyd and then Mike Roberts also cut a fine figure here. Last year, V103 sounded surprisingly conservative and adult-oriented... and WALR wasn't even in the format yet. Now, most of the rap still plays only at night and V103 is still tighter than most record people would like. But it does have a younger announcing staff than a year ago. The winter and spring promo-

tion was \$103 every 103 minutes. Next month, it will give away a trip to anywhere in the world. It is also on TV for the first time in recent memory.

WVFFJ (93.3) Manchester; 100,000 watts; owner: Provident; GM: Rick Davison; PD/mornings: Wayne Hagan. (0.6-0.5). Centrally located between Atlanta, Macon, and Columbus, this isn't really an Atlanta station, but its Christian/AC format does show in the ratings here. (Then again, it also shows in Albany, clear across the state.) In the late '60s and early '70s, this was R&B outlet WFDR. GM Davison recalls starting out there at the time when the star jock was someone named The Deuce. Then it went country before becoming "Joy FM" eight years ago.

WWEV (91.5) Cumming; 8,900 watts; owner: Curriculum Developmental Foundation; GM/PD: Barry Holt; mornings: Scott Mote. Another Christian AC, this one affiliated with the Church of God.

WXLL (1310) Decatur; 500 watts; owner/GM: Margery Watson; PD: Wende Muse. "The all-new family spirit" is a family-run gospel outlet that will also throw in some borderline secular music. Past lives include jazz as WNIZ and one with an all-female staff under the calls WOMN.



WYAY Gainesville (106.7); 100,000 watts; **WYAI LaGrange (104.1);** 60,000 watts; owner: NewCity; GM: Bill Wise; PD: George Mason Dixon; mornings: Rhubarb Jones. First there was a Gainesville AC station called WWID (Wide 107) and WWLT (Lite 106). In 1984, NewCity moved it to Atlanta and it became country Y106, running a higher-profile, more crossover-oriented format than WKHX. Two years ago, NewCity took over WEKS (Kiss 104), which had been through several permutations of urban since 1986, ending up in urban/AC under Harry Lyles. Under NewCity, it became one of the

first FM-FM simulcasts. Since then, Y104/Y106 has beat WKHX for six out of seven books, something PD Dixon credits not only to the signal but dropping the pop gold.

WYNX Smyrna (1550); 50,000 watts days, 500 nights; owner: Hoffman Media; GM: John Stirzaker; PD/mornings: Monte Martin. "Lite 1550: Metro Atlanta's Christian Voice" was country before going religious in 1972. It runs the Christian equivalent of soft AC in the drives and teaching programs at all other times.

WYZE (1480); 5,000 watts days, 500 nights; owner: GHB Broadcasting; PD: Gregory Fann; mornings: V.T. Taylor. This station was country in the '60s and mid-'70s, then made a brief run at hot AC with well-known talent Don Cox, now known for his work at WPOW Miami. It has been doing gospel for 15-16 years although it also carried some jazz programming, which it dropped only four months ago. Now it's called "The New Gospel Voice."

WZGC (92.9); 100,000 watts; owner: Cook-Inlet; GM: David Meszaros; PD: Mike O'Connor; mornings: Barry Chase & Scott Woodside. (4.0-4.6). Three years ago, Z93 was the talk of the Jack The Rapper convention. By the next Rapper, it was gone. Formerly classical WGKA-FM, WZGC went oldies, then rock 40, then straight top 40 in the early '70s. (The legend is that the Z93 nickname came about because somebody saw the station's WZGC-93 busboard covered with mud that obscured everything but Z and 93). It is generally considered the station that finally brought an AM-driven market around to the value of FM. It was also one of the few top 40 legends that made it through the format doldrums of the early '80s. But by the late '80s, Z93 was faltering.

In early 1988, Z93 went churban at a time when both consultant Jerry Clifton and churban stations seemed omnipotent. But Z93 proved that the last urban into the market didn't always win. In January '89, Z93 went classic rock under consultant Gary Guthrie. At first Z93 was more of a classic hits outlet, playing both '80s titles and a lot of '60s pop. Then it became more tightly focused, now some of the '80s music is back again.

VOX JOX

(Continued from page 10)

collected money for advertisers to buy spots on the station. The entire air staff, including PD **Bruce Van Dyke**, is back.

In a surprise move, **Wayne Coy** (414-468-5061) is out as PD/mornings at top 40 WIXX Green Bay, Wis. His replacement as PD is **Dan Stone**, formerly PD of nearby **WGMV Appleton, Wis.** Elsewhere in Appleton, **Alan Dean**, who was a part-timer and oversaw the database marketing efforts of **WMIL Milwaukee**, is the new PD at country **WPKR**, replacing **B.J. Taylor**.

Through the miracle of lease/management agreements, country/AC combo **KGHL/KIDX Billings, Mont.**, has added a new country FM as crosstown **KKUL** switches from Drake oldies to Drake country. **KGHL** remains locally programmed. **KGHL's** rival,

KCTR, has had an LMA with rival top 40 **KZLS** since last year.

Keene, N.H., gets its first country FM as **WYRY** switches to Drake country from satellite AC... Country **KORA Bryan, Texas**, PD **Roger W.W. Garrett** leaves for middays at oldies **KLDE Houston**, replacing **Sean O'Neal**, who becomes full-time creative services director. No PD has been named at **KORA**.

Top 40 **WJMX Florence, S.C.**, has made three interim appointments official at the station. **Bill Poston** is OM, **Dave Allan** is PD, and **Tom Brockway** is APD... Bonneville Broadcasting System has launched an adult alternative format, which it calls "Adult Progressive." Former **KODA Houston** OM **Dave McKay** is PD. The first affiliate is **KFAS Casa Grande, Ariz.**

"All-Out No-Holds-Barred"

"...his singing is one of the most all-out and no-holds-barred of any young vocalist's on today's Nashville scene. 'Here's A Quarter (Call Someone Who Cares)' - the first single from his second album, 'It's All About To Change' - exploded into the upper reaches of the hit charts, and over the last several months, he has been nominated for many of the industry's top awards. Tritt writes most of his own music, and his sound is rich in variety."

Jack Hurst
Chicago Tribune

TRAVIS TRITT

"Country music is the soundtrack for the working person's life."
Travis Tritt



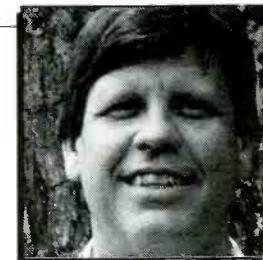
Hot Adult Contemporary™

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	1	10	★★ No. 1 ★★ (EVERYTHING I DO) I DO IT FOR YOU A&M 1567	◆ BRYAN ADAMS 5 weeks at No. 1
2	2	2	12	EVERY HEARTBEAT A&M 1557	◆ AMY GRANT
3	4	7	9	THE MOTOWN SONG WARNER BROS. 4-19322	◆ ROD STEWART
4	3	4	11	LOVE AND UNDERSTANDING Geffen 19023	◆ CHER
5	7	11	8	TIME, LOVE AND TENDERNESS COLUMBIA 73889	◆ MICHAEL BOLTON
6	6	8	13	LILY WAS HERE ARISTA 2187	◆ DAVID A. STEWART/CANDY DULFER
7	9	10	10	IT AIN'T OVER 'TIL IT'S OVER VIRGIN 4-98795	◆ LENNY KRAVITZ
8	5	3	12	UNFORGETTABLE ELEKTRA 4-64875	◆ NATALIE COLE
9	12	16	10	FADING LIKE A FLOWER EMI 50355	◆ ROXETTE
10	14	17	9	SOMETHING TO TALK ABOUT CAPITOL 44724	◆ BONNIE RAITT
11	8	5	15	CAN'T FORGET YOU EPIC 34-73864	◆ GLORIA ESTEFAN
12	11	13	13	CAN YOU STOP THE RAIN COLUMBIA 38-73745	◆ PEABO BRYSON
13	16	20	8	EVERYBODY PLAYS THE FOOL A&M 1563	◆ AARON NEVILLE
14	10	6	13	THE DREAM IS STILL ALIVE SBK 07356	◆ WILSON PHILLIPS
15	18	19	6	IT HIT ME LIKE A HAMMER EMI 50364	◆ HUEY LEWIS & THE NEWS
16	21	23	6	TOO MANY WALLS POLYDOR 867 134-4/PLG	◆ CATHY DENNIS
17	13	9	17	RUSH RUSH CAPTIVE 4-98828/VIRGIN	◆ PAULA ABDUL
18	19	21	8	YOU COME TO MY SENSES REPRISE ALBUM CUT	CHICAGO
19	15	12	23	PLACE IN THIS WORLD REUNION 19019 /Geffen	◆ MICHAEL W. SMITH
20	17	15	18	MORE THAN WORDS A&M 1552	◆ EXTREME
21	20	14	19	POWER OF LOVE/LOVE POWER EPIC 34-73778	◆ LUTHER VANDROSS
22	24	26	8	THE LAST TO KNOW EPIC 34-73856	◆ CELINE DION
23	22	18	19	WALKING IN MEMPHIS ATLANTIC 4-87747	◆ MARC COHN
24	23	22	20	LOVE IS A WONDERFUL THING COLUMBIA 38-73719	◆ MICHAEL BOLTON
★★★ POWER PICK★★★					
25	41	—	2	THE REAL LOVE CAPITOL 44743	◆ BOB SEGER & THE SILVER BULLET BAND
26	27	32	5	ALL I HAVE REPRISE ALBUM CUT	BETH NIELSEN CHAPMAN
★★★ HOT SHOT DEBUT★★★					
27	NEW ▶	—	1	EMOTIONS COLUMBIA 38-73977	MARIAH CAREY
28	34	40	3	THE GIFT OF LOVE ATLANTIC 4-87633	BETTE MIDLER
29	30	37	5	SINCE I DON'T HAVE YOU RCA 2848	◆ RONNIE MILSAP
30	25	27	26	BABY BABY A&M 1549	◆ AMY GRANT
31	29	34	5	THE PROMISE OF A NEW DAY CAPTIVE 4-98752/VIRGIN	◆ PAULA ABDUL
32	32	33	6	THEME FROM "DYING YOUNG" ARISTA ALBUM CUT	◆ KENNY G
33	33	29	13	I'LL BE THERE ATLANTIC 4-87683	◆ THE ESCAPE CLUB
34	37	42	5	SUNRISE MERCURY 868 414-4	◆ THE TRIPLETS
35	26	24	22	I DON'T WANNA CRY COLUMBIA 38-73743	◆ MARIAH CAREY
36	39	43	4	LEARNING TO FLY MCA 54124	◆ TOM PETTY & THE HEARTBREAKERS
37	35	30	25	RHYTHM OF MY HEART WARNER BROS. 4-19366	◆ ROD STEWART
38	38	38	7	NIGHTS LIKE THIS VIRGIN 4-98798	AFTER 7
39	28	28	18	PART OF ME, PART OF YOU MCA 54060	◆ GLENN FREY
40	40	46	3	SOMEWHERE IN MY BROKEN HEART SBK 05404	◆ BILLY DEAN
41	45	—	2	I CAN'T WAIT ANOTHER MINUTE JIVE 1445/RCA	◆ HI-FIVE
42	NEW ▶	—	1	WHEN A MAN LOVES A WOMAN COLUMBIA ALBUM CUT	MICHAEL BOLTON
43	48	—	2	DON'T WANT TO BE A FOOL EPIC 34-73879	◆ LUTHER VANDROSS
44	31	25	17	STARTING ALL OVER AGAIN ARISTA ALBUM CUT	DARYL HALL JOHN OATES
45	36	31	7	SAY IT WITH LOVE POLYDOR 867 136-4/PLG	◆ THE MOODY BLUES
46	46	44	4	MY NAME IS NOT SUSAN ARISTA 2259	◆ WHITNEY HOUSTON
47	42	41	21	MIRACLE ARISTA 2222	◆ WHITNEY HOUSTON
48	43	35	19	HOW CAN I EASE THE PAIN ELEKTRA 4-64897	◆ LISA FISCHER
49	47	39	30	CRY FOR HELP RCA 2774	◆ RICK ASTLEY
50	44	36	18	NEVER GONNA LET YOU DOWN COLUMBIA 38-73643	SURFACE

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

Billboard's PD of the week

Rick Sprinkles
WHBT/WHBX Tallahassee, Fla.



ONE OF THE BEST things to happen to the urban/AC format may be the lease-management agreement—the arrangement that lets one station oversee the programming on a separately owned facility and, as such, allows operators to control programming for two FMs.

While some operators may have considered urban/AC too esoteric for their first FM, a number of broadcasters have made it the format of choice for their second. The rise of the LMA this spring allowed heritage AM WKXI Jackson, Miss., to move to FM. It also made for an unusual success story in Tallahassee, Fla.

Last November, bright AC WBGW decided to split off its AM after several years of simulcasting. The new WHBT opted for Satellite Music Network's Heart & Soul format, then a relatively esoteric oldies-based format heard mostly on AMs. In February, consultant Harry Lyles and OM Glen Cosby tightened the playlist and turned Heart & Soul into the Touch, a more contemporary, Quiet Storm-type format. A month later, WHBT worked out an LMA that put its format on WTMG, a crosstown satellite oldies FM that became WHBX.

In the spring Arbitron, WHBX was up 4.8-8.7 12-plus, which tied it for third in the market after country WTNT (12.9) and album WGLF (10.6). WHBX was tied with churban WFHT (11.0-8.7). WHBX beat Tallahassee's once unbeatable urban AM WANM (11.4-6.5) and WBGW, which was off 7.7-7.4. WHBX's rise was one of two strong showings for the Touch; WUBU Kalamazoo, Mich., debuted with only a 2.8 in its home market, but it posted a 7.9 share 12-plus in nearby Battle Creek.

WBGW PD Rick Sprinkles, who also serves as OM for the WHBT/WHBX combo, was already "the old man of the market" when he joined the station two years ago, having worked at WGLF (then a top 40) and early album outlet WOWD (now WUMX). It took a year for Sprinkles and GM Royce Plummer to find a separate format for the AM. They chose Heart & Soul because, Sprinkles says, "there wasn't an adult-edged urban format. Everything was dance-based or rap-based." WFHT, they felt, had adult numbers it didn't deserve.

When WHBT was launched, Sprinkles says, there was no thought given to finding an FM partner. They were just hoping for a 3-4 share, which was 3-4 shares more than the simulcast WBGW-AM. But in the intervening months, the 3-year-old LMA concept exploded. And Sprinkles says he already sensed "a groundswell" of interest in WHBT's new format. "They were happy with it as Heart & Soul, but when the Touch came about, it gave us new listeners and a broader base."

After three weeks of preparations, WTMG became WHBX on March 25, four days before the start of the spring book, making it one of four recent format changes in the area. (The switch had the added effect of eliminating WBGW's oldies competition although two

other area stations filled that niche shortly thereafter.) Its only outside promotion during the spring book was a showing of billboards in various black neighborhoods.

WHBT/WHBX uses the Touch full-time. Former WANM p.m. driver Billy Flagg does personal appearances and remotes for the station, although he never jocks himself. Flagg also does the production and computer programming for WHBT/WHBX. Sprinkles oversees promotion and other administrative duties.

After a brief period of using reel-to-reel automation for spots and other local elements of its programming, WHBT/WHBX went to twin Smartcaster computers, which store all the local elements on hard disc. Although WHBX splits off only for its FCC-required public-service programming, each station has its own computer and runs separate spots and drop-ins. The two are sold in combo with each other, but not with WBGW.

There are no plans at this time for WHBT/WHBX to add its own jocks, but Sprinkles does "put a lot of effort and thought" into localization, i.e., using liners that mention local employers. And the stations have just wrestled Florida A&M sports from WANM. (Football will run on both stations; basketball will run on the AM.) That, he says, will allow the station to do tailgate parties and other promotions. WHBT/WHBX already has the automation down to the point where it can do contests like the trivia quiz it ran in June for Black History Month.

Lest this article sound like an extended plug for the Touch, there are a few mitigating factors worth mentioning. Tallahassee and Kalamazoo are both markets without urban FMs. And the Touch is now just close enough to mainstream urban to command listeners who might not otherwise listen to urban/AC. (WHBX ties WANM in 12-17, for example, although both trail WFHT.) It should also be noted that some AM operators who chose Heart & Soul as a complement to their urban FMs are now worried about the Touch being so close to mainstream urban.

This is the Touch in middays: Levert, "All Seasons"; Miles Jaye, "Heaven"; Babyface, "As Soon As I Get Home"; B. Angie B., "So Much Love"; Stephanie Mills, "Comfort Of A Man"; Lisa Fischer, "How Can I Ease The Pain"; Switch, "There'll Never Be"; Stevie Wonder, "Superstition"; and Jeffrey Osborne, "On The Wings Of Love."

Sprinkles' main job is still programming WBGW, which got additional competition this year when WUMX went hot AC and WHKX became the second country FM in the market. He admits that having a fully staffed FM trail a relatively lower-maintenance operation "does strike me as ironic. I put so much into WBGW. But when we first put WHBT on, everyone from WBGW put work into getting that station on the air as well. We're all here in the same building." SEAN ROSS

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Prime, Mutual, Platinum Top Targets In RADAR Survey

LOS ANGELES—The results of RADAR 43, the spring 1991 survey, are in, and the news is generally good for the industry. Of the 16 radio networks included in the survey, only three were down. Overall, networks posted a 4.9% gain with young-adult networks up 6.7% and adult networks up 4.4%.

In the individual network rankings, there isn't much change: With listeners 12-plus, ABC's **Prime** remains No. 1, posting a 3.6% gain; **Westwood One's Mutual Broadcasting** remains second, up 9%; ABC's **Platinum** stays third with a 6.6% gain; and ABC's **Genesis** is fourth with a 3.3% gain. **CBS Spectrum** takes fifth place with a 0.7% increase. The same networks filled the top five spots in the 25-54 demographic as well.

Posting the biggest gains with listeners 12-plus, however, was WW1's **Source**, up 31.1% and moving up from 13th to 10th in the rankings. Also making a significant increase was **Sheridan Broadcasting Network**, up 15.2% while maintaining its 15th-place ranking.

The only networks with losses were **Unistar Power**, down 0.9% and dropping from 11th in the rank-

ings to 12th; ABC's **Excel**, down 3.2% and falling from 12th to 13th place; and **National Black Network**, down 5.5%. NBN's programming has been significantly cut back in recent months.

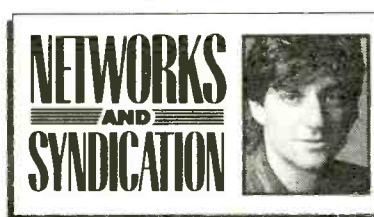
ABC once again continued to dominate the top programs, landing 19 programs in the top 20, including **Paul Harvey's** No. 1-ranking morning newscast and his "**Rest Of The Story**" shortform features. In fact, half of the top 10 consisted of Harvey-hosted fare. The only non-ABC program in the top 20 was **CBS Radio Network's "Osgood File,"** which ranked 20th.

According to **Statistical Research Inc.**, which issues the RADAR reports, ABC, CBS, National Black Network, Sheridan, Unistar, and WW1 reach 72% of persons 12-plus.

AROUND THE INDUSTRY

Global Satellite Network has scored another coup. Paula Abdul will do her only radio interview in support of her latest album, "**Spellbound**," on GSN's "**Livewire**." Also featured on the show will be Abdul's "duet partner," MC Skat Kat. **MTV VJ Martha Quinn** is set to host the show, which will air at 10 p.m. (Eastern time) Sept. 10 on various top 40 stations around the country.

Nancy Weil has been tapped as producer of the **Deborah Norville** talk show that debuts weeknights



by Craig Rosen

beginning Sept. 23. Weil was most recently producer of "The Great American TV Poll," starring David Birney and Eleanor Mondale, for Lifetime Cable Television. She has also served as producer for radio shows on **WOR** New York and **WABC** New York.

"**The World Music Series**" continues on Labor Day weekend with a double bill featuring **Acoustic Alchemy** and **Special EFX**. The series, sponsored by Volkswagen, is heard



Tough Guys. ABC Radio Networks entertainment correspondent Bill Diehl, left, interviews actor Christian Slater, star of the film "Mobsters," for a recent installment of the daily show "Bill Diehl's Spotlight."

PROMOTIONS AND MARKETING

(Continued from preceding page)

IDEA MILL: CLEAN SHIRTS

Waylon Jennings and **Willie Nelson** joined forces with **Frigidaire's** washer/dryer division for radio promotions in about 20 markets to promote their album "**Clean Shirt**." **Frigidaire**, whose current slogan is "clean clothes without the song and dance," is giving away a washing machine in each market. Promotions ranged from ticket and T-shirt giveaways to retail tie-ins where names were drawn out of a washing machine. Participating stations include **KRPM** Seattle, **KYGO** Denver, **WMNI** Columbus, Ohio, and **WUBE** Cincinnati. Jennings and Nelson were also presented with washers.

WRMF West Palm Beach, Fla., will bring two sick children along on its **Pirate's Treasure Hunt** in the Bahamas Tuesday-Saturday (27-31) as part of a tie-in with the **Make-A-Wish** Foundation, which grants wishes for children suffering from serious illnesses. The children will get to dig for buried treasure chests filled with games and prizes on a **Paradise Island** beach. Twenty **WRMF** contest

winners will participate in a separate hunt for buried keys to a **Mazda Miata** convertible.

WMGK (Magic 103) Philadelphia held its fourth annual "**Magic Olympics**" Aug. 15. Ten corporate teams participated in events that included hustling with honeydews, carrying sponges between their knees, and tossing gumdrops... Two Phoenix country stations, **KMLE** and **KNIX**, will host rodeo dances during the third annual **Wrangler Jeans Rodeo Showdown** in Scottsdale, Ariz., in October... A signed, limited-edition serigraph by **David Byrne** was among the items sold during **KUSF** San Francisco's "rock'n'swap" fundraiser auction Aug. 18.

WNEW-FM New York generated some local press by auctioning off Yankee star **Don Mattingly's** hair for \$3,000. Mattingly, who had been benched for refusing to get a haircut, finally agreed to be shorn when **WNEW** jock **Curt Chaplin** proposed the auction idea. Proceeds benefit a local children's charity.

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"Nearly all the songs on Tritt's latest are good enough to earn a regular spot on any country station's playlist. This time out he manages to defy the so-called 'sophomore jinx' and put together an album actually stronger than his certified platinum debut. As long as Tritt keeps making records like 'It's All About To Change,' the only foreseeable change in his career is even more success."

Darren Richardson
Kentucky New Era

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Hits!

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Tokio

Week of August 11, 1991

- 1 Gypsy Woman (She's Homeless) Crystal Waters
- 2 Loving You Janet Kay
- 3 Unforgettable Natalie Cole & Nat King Cole
- 4 Rush Rush Paula Abdul
- 5 Without You Air Supply
- 6 Unbelievable EMF
- 7 Livin' For You Kiss The Sky
- 8 Poundcake Van Halen
- 9 (Everything I Do) I Do It For You Bryan Adams
- 10 You Could Be Mine Guns N' Roses
- 11 Now That We Found Love Heavy D. & The Boyz
- 12 It Ain't Over 'Till It's Over Lenny Kravitz
- 13 She Needs To Get Some Ray Parker, Jr.
- 14 More Than Words Extreme
- 15 To Close Your Eyes Forever Cath Carroll
- 16 Echo My Heart Lindy Layton
- 17 Kissing You Keith Washington
- 18 The Motown Song Rod Stewart
- 19 Learning To Fly Tom Petty & The Heartbreakers
- 20 I Wanna Sex You Up Color Me Badd
- 21 Apparently Nothin' Young Disciples
- 22 Love And Understanding Cher
- 23 I Adore Mi Amor Color Me Badd
- 24 Adam At The Window Mary Black
- 25 Only You Giovanni Javanotti
- 26 The Promise Of A New Day Paula Abdul
- 27 Move Right Out Rick Astley
- 28 Gotta Have You Stevie Wonder
- 29 Because I Love You Stevie B
- 30 Fading Like A Flower Roxette
- 31 Deep French Kiss Original Love
- 32 Another Hand David Sanborn
- 33 Clea Lisa Ono
- 34 Gett Off Prince & The New Power Generation
- 35 Wanna Dance Yasmin
- 36 Every Heartbeat Amy Grant
- 37 Piece Of My Heart Tara Kemp
- 38 The Robots Kraftwerk
- 39 Move On James Brown
- 40 Summertime D.J. Jazzy Jeff & The Fresh Prince
- 41 The Dream Is Still Alive Wilson Phillips
- 42 Exclusivity Damian Dame
- 43 Is This Love Bob Marley & The Wailers
- 44 Silly Games Lindy Layton
- 45 Dream Lover Rebel Pebbles
- 46 Here I Am (Come And Take Me) UB40
- 47 Right Here, Right Now Jesus Jones
- 48 Orientalism Dick Lee
- 49 Fun Day Stevie Wonder
- 50 Blue Shinin' Quick Star Flipper's Guitar

Selections can be heard on "Pioneer Tokio Hot 100" every Sunday 1 PM-5 PM on FM JAPAN/91.3 FM in TOKYO.

J-WAVE

81.3FM

SILVER

92.1 PRO FM THE HOT MUSIC STATION. Providence P.D.: Paul Cannon. Playlist including Bryan Adams, Corina, and J.J. Taylor.

96 TIC FM. Hartford P.D.: Tom Mitchell. Playlist including Bryan Adams, Boyz II Men, and D.J. Jazzy Jeff.

KISS 95.7. Hartford P.D.: Jefferson Ward. Playlist including Bryan Adams, Boyz II Men, and D.J. Jazzy Jeff.

WZLX 93.7 THE POWER. Tampa P.D.: B.J. Harris. Playlist including D.J. Jazzy Jeff & The Fresh Prince, and Corina.

WZLX 93.7 THE POWER. Tampa P.D.: Jay Taylor. Playlist including Bryan Adams, D.J. Jazzy Jeff & The Fresh Prince, and Corina.

WZLX 93.7 THE POWER. Tampa P.D.: Jay Taylor. Playlist including Bryan Adams, D.J. Jazzy Jeff & The Fresh Prince, and Corina.

WNCI 97.9 Columbus P.D.: Dave Robbins. Playlist including Bryan Adams, Roxette, and Paula Abdul.

WNCI 97.9 Columbus P.D.: Cat Thomas. Playlist including Bryan Adams, Roxette, and Paula Abdul.

WNCI 97.9 Columbus P.D.: Dave Allen. Playlist including Bryan Adams, Roxette, and Paula Abdul.

WNCI 97.9 Columbus P.D.: Don London. Playlist including Bryan Adams, Roxette, and Paula Abdul.

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WNCI 97.9 Columbus P.D.: Don London. Playlist including Bryan Adams, Roxette, and Paula Abdul.



Tender Birthday Kisses. Capitol recording artist Tracie Spencer celebrated her "Sweet 16" birthday with stars including Al B. Sure!, Tyler Collins, and Tisha Campbell at L.A.'s Joss restaurant before making her L.A. performance debut with a sellout show at the Roxy. Spencer is currently riding the R&B chart with her fast-rising single "Tender Kisses." Shown, from left, are Hale Milgrim, president, Capitol; Spencer; John Fagot, senior VP of promotion, Capitol; and Step Johnson, VP/GM, black music division, Capitol.

Pilate Busting Out With New Success R&B Vet Hard At Work With Hammer

■ BY DAVID NATHAN

LOS ANGELES—While Felton Pilate is no stranger to success, having been an integral member of the group Con Funk Shun for 16 years and racking up six gold albums in the process, his current work with superstar M.C. Hammer as co-producer, co-writer, and music director has clearly taken him to a new plateau.

The Vallejo, Calif.-born producer/songwriter/engineer first encountered Hammer in 1987 after Pilate signed with Fantasy Records' Volt label. "I left Con Funk Shun in 1986 essentially because we were having internal conflicts. Mercury Records had the option to do a solo album with me but they finally told me no, after which I contacted Fantasy," explains Pilate.

Toward the end of his tenure with the popular R&B/funk band,

Pilate had opened Felstar Recording, his own 16-track studio in his hometown. "After I left the group, I worked full-time offering people the best musical deal in town," he says. "For \$30 an hour, I engineered, produced, and played on people's demo sessions. The studio got so busy that I ended up hiring a second engineer, James Earley." Earley also works with Hammer.

As a Christian music rapper, Hammer—who was originally known as Holy Ghost Boy—worked with Pilate at Felstar studios on his first single, "Word," which was never released by Volt. When Pilate's own debut single sold 300 copies, both acts left the label; their musical relationship was reactivated after Hammer released "Wring 'Em," his first 12-inch on his own Bust It label. "I convinced Hammer that although he had recorded the single in a 24-track studio, I could give him a better rate and a comparable sound at Felstar for recording his album," says Pilate. Hammer ended up cutting his "Feel The Power" album at Pilate's studio, with Pilate as co-producer and engineer. The album sold 400,000 copies independently and served as the basis for "Let's Get It Started," Hammer's double-platinum debut for Capitol.

Pilate, who officially joined Hammer's organization in the summer of 1989 after closing down his own studio, recalls the vocal booth for that initial album "was a closet and the studio had no sound-proofing. I had no idea it would end up a hit album." Working as the sound engineer for Hammer's 1989 tour, Pilate co-produced the multiplatinum "Please Hammer Don't Hurt 'Em" from one of the

tour buses converted into a recording studio for the project. "From an engineering point of view, it was very challenging," Pilate notes. "We would record literally at 1 a.m. after the show was over."

In addition to working on Hammer's breakthrough album, Pilate was also involved with debut sets by Oaktown's 3.5.7. and Special Generation, and he co-produced tracks on B Angie B's album, including the current single, "So Much Love," and completed 250 shows worldwide with Hammer between March 1990 and June of this year. "My urge to perform, something I did for so many years with Con Funk Shun, is definitely being satisfied through touring and being Hammer's musical director," says Pilate.

With a nonstop schedule, Pilate has been co-producing Hammer's forthcoming "Too Legit To Quit" album, recording at Fantasy's Berkeley, Calif., studio, the Record Plant in Sausalito, and Capitol's Los Angeles studios. He is co-writing a number of the songs for the eagerly anticipated set.

"I'm doing two vocals on this album and I've talked with Hammer about possibly cutting a solo project," Pilate notes. "I'm also working with a new Bust It act, David Russell, with Steve Russell [of the group Troop], on a new Special Generation album and on tracks with a new female singing group for the company."

Pilate, who operates as head of production for Bust It and oversees the work of the burgeoning staff of producers working with the company, expects to be out on the road again by February '92 for another Hammer tour.

Sharp Sounds From The Alternative Tip Check Out D'Bora, Wailers Band, Creole, Flimstone

IN YOUR EAR: I thought I'd delve into some "alternative" material this week: My associate Larry Flick turned me on to the stellar debut album by D'Bora, "E.S.P.," on PolyGram-distributed Smash Records. "E.S.P." is an album chock-full of dance-floor-ready grooves by a singer with a light yet sinewy, gospeldipped voice that adds jet propulsion to production by Steve "Silk" Hurley, Troy Patterson, Manny Mohr, Maurice Joshua & Larry Sturm, and Joe Smooth. The first single, "Dream About You," is a hand-clapping blend of classic club instrumentation (strings, congas, and yes, high-hat) about love at first sight, currently warming up on the Club Play chart. It deserves attention from R&B radio... On the reggae tip, the Wailers Band is transformed into "Majestic Warriors" on its new A&M album. It's a fabulous, ride-da-riddim

collection with smooth production. Nearly every cut is a winner; try "Dancing Boys," "Liberty," "Out Of Exile," "Showdown," "Rock On Be Strong," and the dancehall-ready cover of Bob Marley's "Could You Be Loved"... **Kid Creole & the Coconuts** are no doubt an acquired taste, and their recent run of albums haven't exactly been sales smashes. But **August Darnell & Co.** continue their critically acclaimed blend of urban-tropical-topical funk on "You Shoulda Told Me You Were..." (Columbia). Darnell is all over the cultural map on this one, from the '60s pop of "My Soul Intention" to the good-time shuffle of the first single, "(She's A) Party Girl." There's smooth R&B groove written all over "Something Incomplete," urban radio might win with a remix of "Your Move," and there's the Caribbean lilt of "Consequently," a barbed commentary on the Columbus quincentennial. Columbus' discovery of America, it goes, has meant that "man is born to be a liar, a thief, slave driver"... Scotti Bros.' new black music department has released a new single by Acid Jazz artist **Dread Flimstone**. "From The Ghetto," a commentary on society's ills, is a dance-club mover remixed by

Freddy Bastone.

STUFF: A*Vision is releasing the video documentary feature "Rap's Most Wanted." Hosted by the 2 Live Crew's Luther Campbell, the feature is an in-depth discussion of political, musical, and social issues with Chuck D of Public Enemy, Ice-T, the Geto Boys, Too Short, and HWA (Hoe's Wit Attitude). The video will be released Sept. 3 at \$19.98... The fifth annual ASCAP East Coast R&B Music Songwriter Workshop will take place Sept. 28 at New York's Tramps, 45 W. 21st Street. To apply, submit a cassette with two original songs by Sept. 13 to ASCAP R&B Music Workshop at ASCAP's New York offices... **Johnny Bristol**, the '70s hit maker ("Hang On In There Baby"), is making a comeback. He has connected with Brit indie label WhichWay/Hot Waxx, which has shipped a 12-inch single, "Come To Me," with an album, "Healing Power," to follow. The album will include his own songs as well as material by Patrick Adams, Lamar Thomas, and Judy Taylor.



by Janine McAdams

SUMMER MADNESS? There has been an unpleasant rash of legal run-ins for some R&B artists recently. Perhaps it is an unfortunate symptom of careers gone awry. **Rick James** was arrested Aug. 2 for allegedly kidnapping a young woman and forcing drugs and sex on her (Billboard, Aug. 24); he has pleaded not guilty to the charges. **Joseph Simmons**, better known as **Run** of the rap group **Run-D.M.C.**, was recently accused of attempted rape in Cleveland; he has not been arrested, but a Cleveland grand jury is investigating the charges. Now we have learned that singer/keyboardist **Billy Preston** was arrested Aug. 18 and charged with possession of cocaine, sexual battery, exhibiting pornographic material to a minor, and being under the influence of a controlled substance. Booked at the Malibu, Calif., sheriff's station, he was released on \$10,000 bail.

**The
Rhythm
and the
Blues**

The McCoo Nobody Knows? Marilyn Makes Gospel Bow

■ BY BOB DARDEN

WACO, Texas—Two decades after the release of "Aquarius," "One Less Bell To Answer," and "Stoned Soul Picnic," the 5th Dimension is on tour again, in the midst of a 75-city tour that will take it late into the fall.

But for one member of the original group, a new career is beginning just as her first career is re-viving.

Marilyn McCoo has just released her first album in nearly a decade, "The Me Nobody Knows," for Warner Alliance/Home Sweet Home Records. It is also her first release in the Inspirational marketplace.

"My focus is still mainstream music," she says before a concert with the Atlanta Symphony, "but I've always loved gospel music. Steve Archer and I had a hit in

1986 with 'Safe,' but it really wasn't a good time for me to try something new. If an artist did a Christian album back then, they were automatically labeled Christian—and that was all they could do. I didn't want that. And when my husband [Billy Davis Jr.] did a gospel album back in the early '80s, people assumed all he would do is gospel.

"But in the last few years, there is more understanding and flexibility in the marketplace. Artists like Amy Grant, Deniece Williams, Take 6, and Michael W. Smith can work in both areas. We're not as locked into perceived concepts as we were. So that's when we thought it would be a good time to do a gospel record, a good time to share another part of myself."

"The Me Nobody Knows" is produced by Chris Christian and Hum-
(Continued on next page)

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**Thanks for getting the habit and making
BeBe+CeCe Winans' "Addictive Love" #1!**

Produced and arranged by Keith Thomas
for Yellow Elephant Music, Inc.

From the album Different Lifestyles
On Capitol Compact Discs, Cassettes and Records



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Frankie Knuckles Goes 'Beyond The Mix'

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

BY MICHAEL PAOLETTA

NEW YORK—In the club community, the name Frankie Knuckles has become synonymous with quality music.

For a number of years now, he has been honing his creative talents down to a precise science—a science that is very club-friendly and always guarantees the possibility for crossover radio airplay. For proof, there is his debut album on Virgin Records, "Beyond The Mix." So far, the set has spawned an international club smash with "The Whistle Song," which has been quickly racking up radio adds lately.

This past January marked Knuckles' 20th year in the music business. His history can be traced back to the '70s, when he started his career as a club DJ. One of his first gigs was as the alternate DJ at Better Days, a predominantly black, gay club on New York's West Side. This led to a seven-day-a-week gig at the infamous Continental Baths. Knuckles speaks of those days with enthusiasm.

"It had everything: a bathhouse, theater, and cabaret. When I worked there, the cabaret was featuring such unknown artists as Bette Midler and Barry Manilow. It was my job to supply the music for people to dance to before and after the shows."

When the Baths closed in 1976, Knuckles left New York for Chicago, and began working at the Warehouse. It was there that the term "house music" was coined.

Knuckles is shy about accepting the "Godfather of House" title that he was given by his peers. "I was just playing good music," he says. "It really doesn't matter who started this musical phenomenon, but that it is here."

His first major project as a remixer was First Choice's "Let No Man Put Asunder." Following this was production work with Jamie Principle, as well as with a host of other Chicago house luminaries. When he returned to New York in 1988, he began remixing records by major-label acts like Pet Shop Boys, Chaka Khan, and ABC. Later that year, he signed on with manager Judy Weinstein and Def Mix Productions.

Throughout his years as a DJ/remixer/producer, Knuckles has maintained a unique sense of musicianship. "I don't think my sound has changed at all since I've been playing," he says. "I've been accused of being the type of DJ that likes the 'pretty' stuff or likes to make the 'pretty' music."

He continues: "Music comes in a variety of categories. I don't see music as black or white. I've always looked at music from a more physical point of view—there is boy music and then there is girl music. Songs which

have a dark sound and hard edge tend to be very masculine in feel, whereas music that is more melodic, sensual, and sweet, as in beautiful sweet, tends to be more feminine."

Although this sound and concept is also prevalent on "Beyond The Mix," Knuckles says it is also an album about change and progression.

"When it comes to doing postproduction work, I've been working in the same particular style for the past three years. There are certain

changes and adjustments I've had to make when it came to doing this record," he says. "I want this album to have great songs. I want it to be an album where nobody will have a problem listening to it at home or in a club."

Not content to concentrate solely on his own album, Knuckles has been at work with three-time Australian Grammy winner Kate Ceberano. He is providing additional production and remixes for her upcoming EMI

single, "Everything Will Be Alright" and also negotiating to produce tracks for the album.

Additionally, Knuckles is currently manning the turntables as head DJ at popular New York nightclub the Sound Factory. "Playing at a club like the Sound Factory is the best," he says. "There is plenty of time to take the people on a musical journey and to educate them, too. For me, DJ'ing is my way of expressing myself musically."

ARTIST DEVELOPMENTS

CYNTHIA'S DREAM

Freestyle vixen Cynthia says her two main career goals were to become a singer and a speech therapist.

"I really love hospitals—they just amaze me," she says. "I remember when I was a kid, I bought a stethoscope and a blood-pressure machine."

Despite her clinical ambitions, Cynthia has remained squarely focused on music, and with the recent release of the single "Never Thought I'd Let You Go," the 23-year-old Mic Mac artist appears

poised to transfer her club success to the pop arena. She has already had one flirtation with pop radio approval with "Dreamboy/Dreamgirl," a duet with label mate Johnny O.

"I've been waiting for this opportunity for a long time," she says. "'Dreamboy/Dreamgirl' broke me into the pop market. I'm hoping this song will do that for me."

Mic Mac president Marvin Schlecter is equally optimistic about Cynthia's future prospects. "I have always envisioned [her] as mainstream, certainly not just dance-oriented. The intention was to build a [club] foundation from which we could then take her."

Cynthia Torres grew up in New York singing with neighborhood pals like fellow freestyle artist Safire. Soon after high school graduation, she signed with Mic Mac and released an eponymous debut that spawned three club hits: "Change On Me," "Endless Nights," and "Thief Of Hearts."

Last year, "Cynthia II" yielded "Dreamboy/Dreamgirl."

She is currently looking toward assembling songs and producers for her third album. Among those negotiating to work on the set are Carlos Berrios, David Morales, and Tony Moran.

Cynthia is also in the midst of national club and midsize-venue concert tour. JOHN LANNERT

ARTISTS IN CONCERT

CLUB MTV TOUR

Target Center, Minneapolis

TWO WORDS sum up the cynicism about the Club MTV Tour—Milli Vanilli.

The inaugural Club MTV Tour two years ago was nonstop lip-synching except for Was (Not Was) and Tone Loc. This year's second edition is clearly more musical, longer, and more efficient. And only one act, C&C Music Factory, seemed infected with the Milli Vanilli virus.

This year's model, staged in a recession-plagued touring climate, also was less popular. Two years ago, about 25,000 people experienced Club MTV live in St. Paul. On Aug. 5, a mere 6,000 turned out at Target Center in downtown Minneapolis. Most of them appeared to be suburban teens; girls outnumbered guys.

"I know why the girls come," said C&C rapper Freedom Williams. Indeed, to see the hunky performers like Williams, Gerardo, and Color Me Badd. That's consistent with the MTV credo that image and a dance beat prevail over musical ability and content.

Upbeat opener Tara Kemp was on and offstage before you could bat an eyelash. Color Me Badd's vocal work was impressive on the Stevie Wonder-flavored "I Adore Mi Amor," but frankly the crowd seemed to favor the Badd Boys' bods and hairdos over their vocal sound.

Gerardo's look—a new jacket for each number and various head scarves—was more memorable than his rapping. His routing, complete with crotch-grabbing and a crew of female dancers who petted his pecs,

was about as believable as the scenarios played out by the World Wrestling Federation. Gerardo's "We Want The Funk" was almost unrecognizable, and his version of the Santana classic "Oye Como Va" was comical.

To no one's surprise, C&C Music Factory was guilty of lip-synching; to be sure, the glorious Martha Wash was not part of the C&C mix. The neo-disco group was strong musically but rapper Williams and singer Zelma Davis must be superhuman if they can jump up and down and rap and sing at the same time without missing a beat or breath.

Tony! Toni! Toñe!, the only act on the bill that has released more than one album, was more exciting on this tour than in its more intimate nightclub performance here in January. Club MTV saved the best for last: Bell Biv DeVoe, which took the stage at 11:25 p.m., tore down the house. The performance was stronger than the group's longer effort here last winter on the Triple Threat Tour.

After the five-hour concert, the streets were jammed at midnight with worried parents waiting to take their Jessicas and Jennifers back to the 'burbs. JON BREAM



Backstage Badd-ness. Color Me Badd recently played Chicago's Poplar Creek Music Theater as part of the Club MTV Tour, where the band and its manager were greeted by ASCAP and label executives. Pictured in the front row, from left, are Color Me Badd's Bryan Abrams and Kevin Thornton. In the back row, from left, are manager Adil Bayaan; Color Me Badd member Mark Calderon; ASCAP Midwest director of member relations Debra Cain; Color Me Badd member Sam Watters; and Giant Records A&R executive Cassandra Mills.



A British Diva In Florida. U.K. club chanteuse Hazell Dean appeared earlier this month at Tampa, Fla., nightspot Howard Avenue Station. Among the songs she performed was her recent import club hit, "Better Off Without You." (Photo: Bobby Stoner)

Hot Dance Breakouts

CLUB PLAY

1. TURN IT UP OAKTOWN'S 3.5.7. BUST IT
2. ROMANTIC KARYN WHITE WARNER BROS.
3. GROOVY TRAIN THE FARM WARNER BROS.
4. O.P.P. NAUGHTY BY NATURE TOMMY BOY
5. ALL ABOUT YOU PRETTY IN PINK MOTTOWN

12" SINGLES SALES

1. ROMANTIC KARYN WHITE WARNER BROS.
2. SAVE ME LISA FISCHER ELEKTRA
3. HOUSE CALL SHABBA RANKS EPIC
4. THAT'S THE WAY LOVE GOES YOUNG M.C. CAPITOL
5. I SPECIALIZE IN LOVE ELLEN HARRIS MEGATONE

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

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THE UNDERGROUND AND INDEPENDENT DANCE CHART

1. ESCAPE FROM BKLYN. "Ecstasy Recall" B.G.P.
2. ROBERT GÖRL "Electric Marilyn" HANGMAN
3. CANDY J. "Let's Get Together" ECHO USA
4. MIND TRIPS "Volume One" RAVE
5. VALERIE JOHNSON "Step Into My Life" EMOTIVE
6. X-CRASH "Aggression" B.G.P.
7. FREQUENCIES, BEATS & BLEEP "Vol 3" F.B.B.
8. PROGRAM 2 "More Energy" B.G.P.
9. GROOVE SECTOR/FUSE HI BIAS: PLUS 8
10. DELTA 12 "Volatile" HANGMAN
11. THE CHOICE "Solitude" WEST SIDE
12. SECOND REVELATIONS "First Power" B.G.P.
13. RAVE MASTERS "Volume Two" RAVE
14. TAMMY BANKS "My Life" BOTTOM LINE
15. AMBIENT DREAMS "Volume One" RAVE
16. GYPSY MEN "Daylite" E. LEGAL
17. DHS "The House Of God (Re-mix)" HANGMAN
18. PARADISE INC. "Deep Thoughts" FOURTH FLOOR
19. FINAL EXPOSURE "Vortex" PLUS 8
20. ULTRAWORLD "Northern Piano" STRICTLY RHYTHM

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Talent

Siouxsie & Banshees' Banner Year Hot Tour, Single Open Mainstream Doors

BY THOM DUFFY

NEW YORK—On tour across the U.S. as part of the Lollapalooza Festival, the most successful concert bill of the summer, Siouxsie & the Banshees got word their current single, "Kiss Them For Me," had broken through at pop radio, climbing the Hot 100 with a bullet after a five-week run at No. 1 on the Modern Rock Tracks chart. At the same time, the band's new Geffen Records album, "Superstition," was rising on the Top Pop Albums chart.

"It's about time," quips Banshees drummer Budgie the afternoon after Siouxsie (his wife) and the band played a Lollapalooza date at Waterloo Valley in New Jersey.

Fifteen years after the Banshees' auspicious debut at London's Club 100 at the height of the punk era, a decade after inspiring a Gothic rock scene they've since outgrown, alternative rockers Siouxsie & the Banshees are ready to reap mainstream success.

"Once in a while, a plan you put together with expectations at dif-

ferent formats, retail touring, and press activity, once in a while, all those things come together just like you planned," says Geffen marketing VP Robert Smith. "You've got to give credit to the

'It's a commercial record that didn't violate their base'

band. They made a record that was a real commercial record that didn't violate their base."

But it did not happen overnight. The emerging crossover success of Siouxsie & the Banshees has been years in the making, built upon the previous flirtation between the Banshees and pop radio in 1988 when "Peek-A-Boo," from the "Peepshow" album, rose just shy of the top 40 on the Hot 100. After a break for separate projects, including a U.S. club tour by Siouxsie and Budgie in their alternative creative guise as the Creatures, the members of the Banshees came back with a new manager, a new produc-

er, and a new commitment to capitalizing on their popularity in the U.S.

"We just came back really prepared," says Budgie. "The only way you can do something substantial is when you're busting at the seams."

Mark Kates, who is both the band's A&R liaison with Geffen Records and alternative promotion director at sister label DGC Records, says, "The 'Peepshow' album opened their eyes to what the possibilities were in this market. It broke the ice at top 40. And actually, the Creatures project—even though it didn't reach as large an

(Continued on page 30)



Backup By Billy. Richard Marx, right, was joined in the studio recently by Billy Joel, who played piano on the track "I Get No Sleep" from Marx's upcoming album, "Rush Street." Due for November release, the disc marks Marx's debut for Capitol Records after moving over from EMI.

Toni Childs Is At Home With Image Via 'House Of Hope'

BY MOIRA McCORMICK and MATTHEW LaFOLLETTE

CHICAGO—When Toni Childs' first album, "Union," was released three years ago, it seemed much easier to categorize her work. Her intensely introspective major-label debut happened to arrive at a time when a number of intriguing female artists were releasing albums of their own—albums that did not conform to preconceived notions of what women singer/songwriters could do.

Consequently, Childs' album was frequently evaluated alongside the works of contemporaries like Tracy Chapman, Suzanne Vega, Michelle Shocked, and Sinead O'Connor.

"Actually, it was pretty insulting," says Childs of the whole "new wave of women artists" media circus, which ultimately diverted attention

away from the individual performers themselves. From the tone of press at the time, "you'd have thought all of us were getting together every week to have marketing meetings," she quips.

Now, with the release of her latest A&M album, "House Of Hope"—which she helped produce after what she calls a philosophical falling out with longtime collaborator and former sweetheart David Ricketts—Childs is at last being viewed on her own terms.

"We don't categorize her as a 'female artist,'" says Jill Glass, product manager at A&M Records. "She's perceived as a serious artist along the lines of Peter Gabriel, Paul Simon, Robbie Robertson, etc."

NAC, album-oriented, and modern-rock radio has been responsive to

(Continued on page 29)

Prince Courts Success At Album Preview; Midwest Music Confab Blows Into Chicago

This week the Beat is reported by Chris Morris from his sweet hometown of Chicago.

HOMEBOY'S RETURN: August in Chicago is a perfect time for a prodigal native to reacquaint himself with some of the cultural highlights of the Windy City. So the Beat made a cheeseburger-cheeseburger stop at the Billy Goat Tavern, the famed Michigan Avenue newsmen's hangout, and reveled in that peculiar form of indigenous mental illness, Cub fandom, at Wrigley Field. (Final score: Phillies 5, Cubs 2. Such is life.)

But the main business at hand was catching a live sneak preview of Prince's new "Diamonds And Pearls" album at the WEA convention Aug. 16, and checking out a plethora of heartland bands at the third annual Midwest Music Conference, Aug. 15-18.

REGAL ROCK: Warner Bros. publicity VP Bob Merlis graciously invited the Beat and several other scribes to WEA's banquet at the Hyatt Regency on the Chicago River to catch Prince's routine with his current band, the **New Power Generation**, the first of several promotional appearances his Purple-ness has staged to build the buzz about his upcoming Paisley Park release.

The musical *hors d'oeuvres* for the evening were supplied by the hot young Giant act **Color Me Badd**. The interracial quartet wowed the assembled distribution honchos with some snazzy a cappella vocalizing on "Daddy's Home" and "Hush," but also aroused suspicion among the assembled writers that some of their background vocals might come courtesy of Memorex. No matter—these kids proved definitively that they have the neo-doo-wop chops to sex up an audience.

After dinner and a typically self-deprecating intro by Warner chairman Mo Ostin, the house lights dimmed, lasers flickered across the banquet hall stage, and a voice announced, "The New Power Generation have just taken control." And with that, the Mauve Ruler took the stage to smoke the house with a major-league get-down.

Prince and his group—a first-rate eight-piece unit that includes three peripatetic singer/dancers and iron-lunged keyboardist/vocalist **Rosie Gaines**—crashed through several selections from "Diamonds And Pearls," including the title ballad and such monster funk-outs as "Daddy Pop" and the lubricious single "Gett Off." On the new tunes, Prince shared the spot-

light with his band mates, capering wildly through some syncopated dance moves.

The diminutive band leader also pulled up a number of memorable hits—"Let's Go Crazy," "Kiss," "Pop Life," "Baby I'm A Star," and "Let's Work." Especially astonishing was an impassioned reading of "Nothing Compares 2 U," during which he sang while lying prone atop his cerulean-blue piano, and "Purple Rain," which featured a long, dazzling guitar explosion.

The WEA workers, who danced madly through the performance, were audibly excited by the new album's commercial prospects. (Warner senior VP of creative services **Jeff Gold** proudly showed off a copy of the "Diamonds And Pearls" CD booklet, which bears an elaborate 3D hologram of Prince in a sly embrace with two women.) Onlookers had no doubt: With this record, Prince is primed to reclaim his reign as one of rock's major talents.



MMC ROCKIN': The Midwest Music Conference, headquartered this year at the spacious, spanking-new China Club in the Loop, remains one of the most humble of the current regional music confabs; with 1,000 registrants this year, it doesn't come close in size to Austin's South By Southwest, which boasted 4,000 attendees in '91.

But the relatively diminutive size of the conference meant that even the most anticipated MMC shows could be attended in comfort, without showgoers being trampled by hordes of A&R men. And several impressive groups from around the Midwest were heard at a variety of homey Near North Side clubs. (Special thanks for hospitality are due to **Brad Altman**, booker of the Cubby Bear Lounge, and **Joe Shanahan**, owner of the Cabaret Metro.)

For dessert after the Prince show, the Beat ventured to the subterranean Elbo Room on Lincoln Avenue for a set by Springfield, Mo.'s beloved **Skeletons**.

The crush that prevailed at the quintet's SXSW showcase this March was thankfully not repeated, and the **Skeletons** responded with a delightful set of strong originals and loopy covers. The group blasted happily through its original "Trans Am," the blood-chilling **Ronnie Self** composition "Waitin' For My Gin To Hit Me," Sonny & Cher's "Laugh At Me" (dedicated, as usual, to balding rockers everywhere), the **Morells** classic "Big Guitar," and an encore of the **Ramones'** "Big Guitar." (Continued on page 30)

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1991 Jukebox Awards Nominees



Pop Record of the Year

- Baby Baby, Amy Grant (A&M)
- Ice, Ice Baby, Vanilla Ice (SBK)
- Rhythm of My Heart, Rod Stewart (Warner Bros.)
- She Talks to Angels, Black Crowes (Def American/Reprise)
- Vision of Love, Mariah Carey (Columbia)

Country Record of the Year

- Friends in Low Places, Garth Brooks (Capitol)
- Put Yourself in My Shoes, Clint Black (RCA)
- Two of a Kind, Garth Brooks (Capitol)
- When I Call Your Name, Vince Gill (MCA)
- Wrong, Waylon Jennings (Epic/Sony)

R&B Record of the Year

- Gonna Make You Sweat, C+C Music Factory (Columbia)
- It Never Rains, Tony! Toni! Tone! (Wing/Mercury)
- Someday, Mariah Carey (Columbia)
- Thought It Was Me, Bell Biv DeVoe (MCA)
- Vision of Love, Mariah Carey (Columbia)

Pop CD of the Year

- I'm Your Baby Tonight, Whitney Houston (Arista)
- Into the Light, Gloria Estefan (Epic)
- Mariah Carey, Mariah Carey (Columbia)
- Please Hammer Don't Hurt Em, M.C. Hammer (Capitol)
- Wilson Phillips, Wilson Phillips (SBK)

Country CD of the Year

- America, Hank Williams Jr. (Warner/Curb)
- Heroes & Friends, Randy Travis (Warner Bros.)
- No Fences, Garth Brooks (Capitol)
- Put Yourself in My Shoes, Clint Black (RCA)
- Rumor Has It, Reba McEntire (MCA)

R&B CD of the Year

- Johnny Gill, Johnny Gill (Motown)
- Gonna Make You Sweat, C+C Music Factory (Columbia)
- I'm Your Baby Tonight, Whitney Houston (Arista)
- Mariah Carey, Mariah Carey (Columbia)
- New Jack City Soundtrack (Giant/Reprise)

Rising Star Award (Male)

- Mark Chesnutt (MCA)
- Gerardo (Interscope/Atlantic)
- Vanilla Ice (SBK)
- Chris Isaak (Reprise)
- Timmy T (Quality)

Rising Star Award (Female)

- Oleta Adams (Fontana/Mercury)
- Mariah Carey (Columbia)
- Cathy Dennis (Polydor)
- Tara Kemp (Giant)
- Pam Tillis (Arista)

Rising Star Award (Group)

- The Black Crowes (Def American/Reprise)
- C+C Music Factory (Columbia)
- Damn Yankees (Warner Bros.)
- Divinyls (Virgin)
- Nelson (Geffen)

Jukebox Legend (Living)

- George Jones
- Paul McCartney
- Willie Nelson
- Frank Sinatra
- Rod Stewart

Jukebox Legend (Deceased)

- Buddy Holly
- John Lennon
- Jim Morrison
- Rick Nelson
- Hank Williams Sr.

1991 Jukebox Songwriter of the Year Awards*

- Clint Black (ASCAP)
- Dewayne Blackwell (BMI) (co-writer of "Friends in Low Places")

*These are the winners in this category as nominated by ASCAP and BMI. All other nominees are voted on by AMOA members who own/operate nearly half of the nation's 230,000 jukeboxes. Winners will be announced on September 13 in Las Vegas.

Winners will be announced at the Amusement & Music Operators Association's 1991 Awards Show, September 13 at the Las Vegas Hilton. Entertainment will be provided by The Temptations, The Four Tops, Highway 101. Emcee: Peter Noone.

For more information on the 1991 Awards Show and this year's nominations contact:

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NEW ON THE CHARTS

SBK Records is hoping its recent success in crossing Jesus Jones from rock to pop formats can be repeated with Kingofthehill. The quartet from St. Louis bowed on the Album Rock Tracks chart five months ago with "I Do You," the lead song from its eponymous debut album. Now the second single from that set, "If I Say," is receiving airplay at both album rock and top 40 radio and marks the act's debut on the Hot 100

Singles chart.

The group—vocalist Frankie, guitarist Jimmy Griffin, bassist George Potosos, and drummer Vito Bono—came together on the St. Louis club circuit in 1987 as a cover band. After switching to original tunes, the band was signed by SBK last year.

According to Don Rubin, senior VP of A&R at SBK, the key to Kingofthehill's development has been hooking up the act on the road with

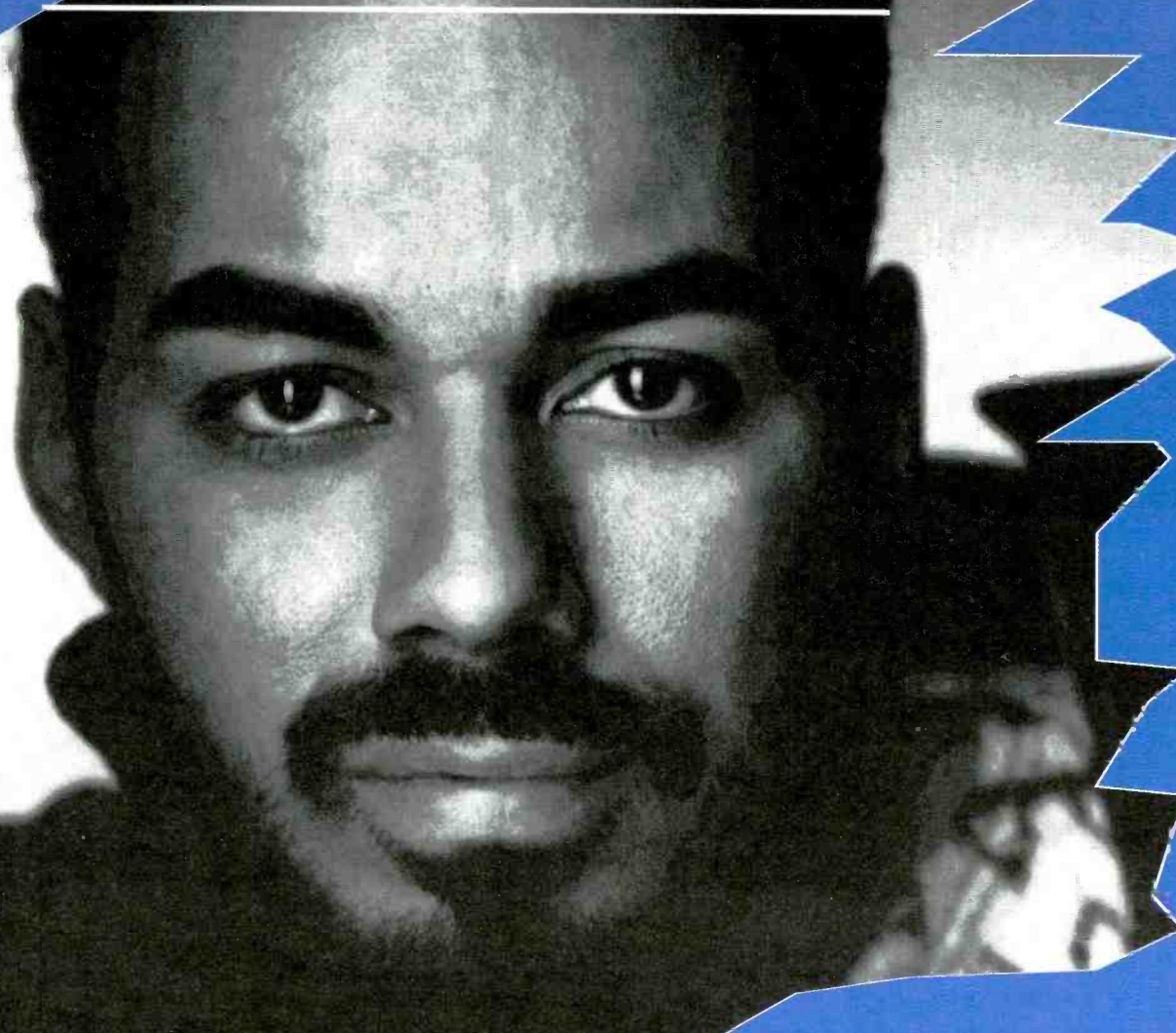
a number of other rising groups.

"The band's been out there consistently since their album has been out," he says. "They've toured with Lynch Mob and Steelheart and will open for Extreme in the fall." Rubin stresses that SBK has simultaneously tried to break ground in Europe and will continue to develop the act in the U.K. "They'll be returning to England again in a few months with Extreme," he says. **JIM RICHLIANO**



KINGOFTHEHILL. Shown, from left, are Vito Bono, Jimmy Griffin, Frankie, and George Potosos.

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ARTISTS IN CONCERT

**LEE RITENOUR & THE GRP ALL STARS
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The Greek Theatre, Los Angeles

THIS TROOP DESERVED to be road-weary. With the exception of Bob James, added especially for this date, these men had already played an extensive cross-country tour. But Lee Ritenour, guitar marvel and captain of this all-star team, makes his home here. He told the audience it was "good to be back," which may explain why the band seemed more refreshed than tired.

Besides, this was no traveling show of journeyman hackers. With the exception of drummer Gary Novak, a 21-year-old Chicago cub who shows phenom potential, all of the night's players were polished pros who have been knocking out crossover jazz hits for more than a decade. And, their roots intertwine: Rit pointed out that the show—with him, sax vet Ernie Watts, keyboardist Don Grusin, and burning bassist Abraham Laboriel—reunited four-fifths of Friendship, a quintet of players who were already regarded as all-stars when they recorded during the late '70s.

The show began promptly at 7:30—which, in L.A., where sports fans think baseball games begin around the third inning, meant the house was light when flutist Dave Valentin took the stage with Grusin, Watts, and Novak. Late arrivers missed five songs, including two solo shots—one of Valentin's patented multifute improvisations and a thoughtful acoustic passage by Grusin—plus a contemporary romp through Wayne Shorter's "Footprints," which offered early evidence that Watts was swinging a hot bat this night.

After intermission, Ritenour touched base twice with selections from his late-'80s repertoire. Indeed, most of the evening belonged to the light, digestible fusion for which GRP is known, but the guitarist wanted to show that he and his mates could connect from the mainstream side of the plate, too, and they did so convincingly with three selections from his "Stolen Moments" album.

Despite his prominent billing, James played only three tunes, but that was appropriate. After all, this was an all-star affair; all hands received—and deserved—the spotlight.

GEOFF MAYFIELD
(Continued on page 36)

ARTIST DEVELOPMENTS

B.A.D. II THE BONE

Big Audio Dynamite II front man Mick Jones describes his new band as a sequel of the original Big Audio Dynamite. However, he is quick to caution that, unlike most sequels, "this one is much better than the original."

The group's new Columbia Records album, "The Globe," is the first B.A.D. release in two years, and the first under the new B.A.D. II moniker. Produced by Jones and Andre Shapps, the work contains B.A.D.'s signature melange of grungy guitars and a clever assortment of samples.

But don't let the samples fool you into thinking that B.A.D. II is a techno band. In fact, in his characteristically acerbic fashion, Jones is critical of artists who sample "gratuitously or take somebody's whole track or somebody's hook. It's always down to being creative with a sample and using it where you think it's appropriate within the context of the song."

He adds that "it's that balance of the two things—real instruments and all the technology—that we try to find. The one thing you should know is, even if all that [sampling] equipment breaks down, we can still play the numbers."

Among the more interesting samples on the title track are sound bites from "Should I Stay
(Continued on page 31)

TONI CHILDS

(Continued from page 26)

Childs. But as Glass notes, "We're more media- and retail-driven than radio-driven. We're trying to make that immediate connection with the consumer."

To that end, A&M has instituted a number of creative promotional plans. Most notably, the label worked with Tower Records outlets in four different markets—San Francisco, New York, Boston, and Los Angeles—and "got in contact with the major style-trend monthly magazines in each of these cities," Glass says. "We then contacted a number of nonmusic retailers who appeared to be the strongest advertisers in the magazines—like boutiques, clothing stores, etc. We set up a promotion where free cassette samplers of Toni were offered at these stores. A mention of the sampler offer ran in the body of the advertisement in the magazines, and a coupon good for an album discount at Tower Records was also given away at these stores."

The first single from "House Of Hope" was "I've Got To Go Now," a powerful account of a battered wife waking up to her own powers of liberation. Childs herself co-directed the video for the song, which she has described as "the story of a woman's journey through the process of personal empowerment and change."

"There was no way to make a frivolous video for this song," says Glass. "The nature of the song was very serious, and the video was entirely Toni's concept."

The graphic features the ABC logo at the top left, followed by the word "IN" in large, bold, black letters. Below "IN" is the word "Concert" in a white, cursive script, and "'91" in a bold, black, sans-serif font. To the right of "IN" is a white starburst graphic. Below the main text, a black banner with white text reads "FALL SEASON RENEWAL". To the left of the banner, the text "IS PROUD TO ANNOUNCE ITS" is stacked vertically. Below the banner, a block of text reads "Special Thanks to the Artists who have made the launch of this show such a success and to ABC's Late Night Entertainment." Below this is a list of artists: REUBEN BLADES • JACKSON BROWNE BULLETT BOYS • CHER • ALICE COOPER ELVIS COSTELLO • DEE-LITE • DIVINYLS • PETER GABRIEL GRATEFUL DEAD • DON HENLEY • SUSANNA HOFFS BILLY IDOL • INXS • ELTON JOHN • JUDAS PRIEST B.B. KING • LENNY KRAVITZ • LYNCH MOB WYNTON MARSALIS • PAUL McCARTNEY GEORGE MICHAEL • MOODY BLUES • MOTORHEAD SINEAD O'CONNOR • POISON • BONNIE RAITT ROXETTE • SCORPIONS • SLAUGHTER • STING • YES. At the bottom, a dark oval contains the text "Executive Producers: Howard Kaufman, David Saltz, Marty Callner, Trudy Green."

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SHOXSIE & THE BANSHEES' BANNER YEAR

(Continued from page 26)

audience—opened Siouxsie and Budgie up to what they mean to their audience.”

The decision to work with producer Stephen Hague (Pet Shop Boys, New Order, Pere Ubu) helped shape “Superstition” from its conception through rehearsals and recording. “He was kind of like the cool mediator,” says Budgie. “His arranging ideas are really clever.”

For those who suggest the pop hooks on “Superstition” may alienate older Banshees fans, Budgie has a ready answer: “You wouldn’t

release a record unless you wanted as many people as possible to hear it.”

Behind the scenes, sources say the involvement of new manager Tim Collins in London (no relation to the Aerosmith manager of the same name) also helped position the Banshees for their breakthrough. “We needed somebody, again, who was eager,” says Budgie, “and he fits that bill—for sure.”

“Everyone knew [this album] was potentially a mainstream home

run,” says Geffen’s Smith. Yet despite the Banshees’ existing base at retail, particularly alternative-oriented chains such as Tower, and radio, Geffen took a slow and steady route through alternative channels to pop outlets. The label held back from a top 40 promotion on “Kiss Them For Me” until after the track had lodged atop the Modern Rock Tracks chart, MTV had added it in Buzz Bin rotation, and, most notably, Siouxsie & the Banshees were on the road in the second-to-top slot on the Lollapalooza tour.

“Our approach with CHR was not to get a hundred adds tomorrow,” says Smith, but to allow top 40 to catch on from the alternative buzz as Lollapalooza rolls across the land, headlined by Jane’s Addiction—itselves a group that owes a debt to the Banshees legacy.

That legacy—visible in the face of every Siouxsie wanna-be with stark complexion and jet-black hair, and audible in the now-dated Gothic rock musings of numerous other acts—is both blessing and curse to the band.

Says Budgie, “The downside is the preconception of what you are. When we started, we didn’t think we’d have been around this long naturally.”

But breaking preconceptions of Siouxsie & the Banshees remains as important for this band as breaking into the mainstream. For some musicians, suggests Budgie, “if you find something [you like], you say, ‘OK, this is far enough,’ and you stay there. I suppose we are still looking for it.”

THE BEAT

(Continued from page 26)

“Rockaway Beach.”

The Skels’ 1987-88 recordings have just been reissued by East Side Digital, but the Beat recommends that A&R folk check out their action live. This nonhirsute, definitely unglamorous band is one of the best in the nation.

Two of Illinois’ finer units played Aug. 17 at the Cubby Bear, the time-honored watering hole for Cubs worshippers in the shadow of the Friendly Confines of Wrigley Field.

MMC’s most pleasant surprise was supplied by the **Poster Children**, a four-piece co-ed band from Champaign, Ill. The group plays with the force of **Sonic Youth**; original numbers like “Chain Reaction” draw from a stunning lexicon of unusual time signatures and surging rhythm changes. The band currently has an album available from Twin/Tone, and Frontier reportedly will reissue an earlier independent album. This outfit is simply stellar.

Touch And Go act **Urge Overkill** blew down the crowd with a typically loud and (appropriately) urgent set. The show ebbed in energy near its end, but, at their finest, guitarist **National Kato**, bassist **King Roeser**, and drummer **Blackie Onassis** (augmented by a female vocalist) kicked in with some high-energy punkola.

The first evening of the conference found **Stump The Host** holding forth promisingly at the Cubby Bear. The Chicago quintet, fronted by a male-female vocal duo, has a sparkingly different rootsy sound—not quite country, not quite folk, with some diamond-hard guitar work. Hometown observers pegged this band as one to watch.

Final verdict: Midwestern music is alive and very well, thank you, in Chicago and at MMC.



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Club MTV Tour hits Minneapolis ... page 24



Deals: Geffen, Pack Pact; Sony, NEM Report Signings

DEAL THEM IN: Geffen Music has signed writer/performer David Pack, a producer, solo artist, and member of the group Ambrosia. Pack's writing successes include "Holdin' On To Yesterday," "You're The Only Woman," "How Much I Feel," and triple-Grammy-nominee "Biggest Part Of Me." He recently completed a series of dates in Japan with David Benoit and is currently putting the finishing touches on his production of Patti Austin's new album, "Carry On." Other artists who have recorded his songs include Manhattan Transfer, Jack Wagner, Michael McDonald, and Jennifer Holliday...



by Irv Lichtman

Sony Music Publishing Canada has signed Lisa Lougheed to an exclusive worldwide co-publishing agreement, after having made a "development deal" with her to secure her a recording contract. She is, in fact, recording her first album for release in Canada by Warner Music this fall... NEM Entertainment has signed Capitol Records group XYZ to an exclusive publishing deal. First signed to Capitol in 1989, the group's new album, "Hungry," was produced by George Tutko, known for his engineering work for Rod Stewart and Lita Ford, among others.

VIRGIN TERRITORY: Virgin Music has an active writer roster these days as the publisher reports the following activity from staffers: Derek Bramble, producer and co-writer of six songs on Tim Owens' debut release on East West Records; Jeffrey Cohen, co-writer of the current Jennifer Holliday hit, "I'm On Your Side," on Arista; Cole & Clivilles, finishing tracks on the upcoming sophomore release from Mariah Carey, on Columbia; Henry Lee Summer, releasing a new album on Epic, with his first single, "I'm On Your Side," co-written by Michael Bolton and Diane Warren.

Also, Rick Nowels, in the studio working on Belinda Carlisle's new album for MCA, with single, "Live Your Life," co-authored with Ellen Shipley; Jim Peterik, who co-wrote the current 38 Special single, "The Sound Of Your Voice"; Gary Taylor, with his own recording on Valley View Records, "Take Control"; Lemel Humes, in the studio working with Mikki Howard for Giant Records; and, in another Giant tie, Bill Wray is producing and writing with a new band, the Flame.

A STUDIO OPENING: EMI

Music Publishing opened its West Coast studio in Los Angeles, a 24-track affair, Aug. 12. More than 200 guests browsed through the facility and then dined on delicacies under a tent on the adjoining patio. The gala was organized by Jody Gerson and Larry Katz, both of whom recently came out to head the EMI West Coast offices, and Pat Lucas, head of the soundtrack unit. EMI execs in from the East Coast included Charles Koppelman, Martin Bandier, Theresa

Santisi, Irwin Robinson, Holly Greene, and Brian Bush. And among the artist/writing staff present were Carnie Wilson, Wendy Wilson, Smokey Robinson, Susanna Hoffs, Caron Wheeler, Megadeth, Lita Ford, Gunnar Nelson, Matthew Nelson, Young M.C., Terry Steele, the London Choir Boys, Desmond Child, Diane Warren, Holly Knight, and Loud Sugar.

AUDITION BY EXPERTS: ASCAP is readying its 13th annual Musical Theatre Workshop, as hosted in New York by composer Charles Strouse. Entries, including resume and a cassette containing four original theater songs, should be sent to Michael Kerker, Manager of Musical Theatre, at ASCAP's offices in New York. The deadline is Sept. 15.

HISTORY IN THE MAKING: J.W. Pepper & Son, with 115 years behind it as a music publisher and retailer, has created a historical research committee, directed by Lloyd Farrar, a historian, author, and archivist. The committee will research the Valley Forge, Pa.-based company's early history, which included relationships with composers Charles Ives, John Philip Sousa, and others from the late 19th and early 20th centuries. Under consideration is the sponsorship of concerts or recordings of 19th century brass music played on historical instruments. J.W. Pepper is a printer and publisher of music, a manufacturer and importer of musical instruments, and a distributor of educational music.

PRINT ON PRINT: The following are the best-selling folios from Music Sales Corp.:
 1. AC/DC, Who Made Who
 2. The Complete Robert Johnson
 3. Depeche Mode Collection
 4. Pink Floyd, Wish You Were Here
 5. Leonard Cohen Collection

ARTIST DEVELOPMENTS

(Continued from page 29)

Or Should I Go?" from the Clash. Though the sampling is tongue-in-cheek, it does signal a reconciliation between Jones and his one-time Clash cohort, Joe Strummer, with whom he once routinely exchanged insults via the press.

"I feel good about it," he says of the relaxed state of affairs. He notes that a U.K. single rerelease of "Should I Stay"—part of a Clash revival under way there—carried "Rush," the leadoff single off "The Globe," on the B side.

Perhaps Jones' coming to terms with his past was sparked by the realization that the Clash has become one of the most often cited influences by up-and-coming acts. "Seeing all the people that have been influenced by the Clash made a big difference," says Jones. "That's how I felt about the guys I used to listen to, and I realized that I've helped pass that along."

PAUL VERNA

SIGNS OF STRESS

"A lot of British bands are beginning to emulate each other and we wanted to steer clear of that," says drummer Ian Mussington of Stress, the U.K. trio whose Warner Bros./Reprise debut was launched this summer with the top 10 Modern Rock Tracks single "Flowers In The Rain" and an enthusiastically received club tour.

Combining a neo-psychedelic sensibility from the '60s with the funk'n'roll rhythms of the '90s, Stress stakes its claim on influences ranging from the Beatles to Jimi Hendrix to Led Zeppelin, as well as "underground R&B music," says Mussington. "It's always been stuff with an edge, breaking boundaries."

The London-based threesome—vocalist Wayne Binitie, bassist Mitch Ogugua, and Mussington—have been playing together since their school days in 1981—picking the name Stress out of a physics textbook. "We grew up together," notes Mussington. "We've gotten to know each other's habits—and pissed each other off."

Mussington played with the short-lived band Splash before Stress re-formed and signed with Reprise in 1989. With guitarist Simon Stewart and keyboardist Alex Mungo filling out the lineup, Stress went into the studio last year to record its debut with a like-minded producer, Guy Chambers of World Party.

"He was crucial," says Ogugua of Chambers. "He's strong-headed and at the same time very diplomatic. He pushed us—and I think he understood how naive this record could be."

Naive as in fresh, innocent, and un-self-conscious, say the members of Stress, who care not a whit whether they fit in current musical slots.

"I like things that don't fit," says Ogugua. "As we develop as a band, we're going to create our own niche."

THOM DUFFY

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
JIMMY BUFFETT & THE CORAL REEFER BAND FINGERS TAYLOR & THE LADYFINGER REVUE	Cary Field College of William & Mary Williamsburg, Va.	July 21	\$564,575 \$25	22,583 sellout	C & C Entertainment
M.C. HAMMER B ANGE B	Grandstand California Mid-State Fair	Aug. 3	\$472,820 \$25/\$22.50/\$18	21,489 30,446	in-house
LOLLAPALOOZA: JANE'S ADDICTION SHOULSIE & THE BANSHIES LIVING COLOUR NINE INCH NAILS ICE-T BUTTHOLE SURFERS, HENRY ROLLINS BAND	Hardee's Walnut Creek Amphitheatre Raleigh, N.C.	Aug. 17	\$401,284 \$25/\$20/\$13.25	19,494 20,000	Sony Music PACE Concerts Cellar Door Prods.
NEWPORT JAZZ FESTIVAL: WYNTON MARSALIS (1.7TH) REGINA BELLE BOBBY WATSON TAKE 6 ROBERT CRAY (1.8TH) B.B. KING, JOHN LEE HOOKER	Jones Beach Theatre Wantagh, N.Y.	Aug. 17-18	\$341,650 \$25	13,666 20,000	Ron Delsener Enterprises
STEVE MILLER ERIC JOHNSON	Irvine Meadows Amphitheatre Irvine, Calif.	Aug. 9	\$289,145 \$25/\$22.50/ \$20/\$17.50	15,000 sellout	Avalon Attractions
JIMMY BUFFETT & THE CORAL REEFER BAND FINGERS TAYLOR & THE LADYFINGER REVUE	Mann Music Center Philadelphia	Aug. 13	\$288,719 \$35/\$25/ \$18/\$13.50	12,946 sellout	Electric Factory Concerts
GLORIA ESTEFAN CHAS ELSTNER	World Music Theatre Tinley Park, Ill.	Aug. 14	\$280,920 \$30/\$25/\$15	11,573 15,000	Tinley Park Jam Corp.
JIMMY BUFFETT & THE CORAL REEFER BAND FINGERS TAYLOR & THE LADYFINGER REVUE	Jones Beach Theatre Wantagh, N.Y.	Aug. 14	\$254,900 \$25	10,196 sellout	Ron Delsener Enterprises
GEORGE STRAIT KATHY MATTEA	Grandstand California Mid-State Fair	Aug. 9	\$233,465 \$18/\$15/\$13	15,223 sellout	in-house
BONNIE RAITT CHRIS ISAAK	Mann Music Center Philadelphia	Aug. 16	\$222,209 \$30/\$25/ \$17.50/\$12.50	12,147 12,946	Electric Factory Concerts

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"Room At The Top"

"Travis Tritt is laying claim to the same turf staked out by Hank Williams Jr., where rowdy Southern rock and tears-in-my-beer traditional country step aside for the occasional contemporary ballad. From the instant jukebox classic, 'Here's A Quarter (Call Someone Who Cares)', to the heartfelt ballad 'Anymore' and the righteous boogie on 'Bible Belt' (featuring Little Feat), Tritt is in command here. If there's room at the top for another young country superstar, it's all about to change for Travis Tritt."

Houston Chronicle

TRAVIS TRITT

"Country music is the soundtrack for the working person's life."
 Travis Tritt



Documenting The Whitley Legacy New Album Chronicles Late Singer's Career

BY EDWARD MORRIS

NASHVILLE—"I didn't want this to be something he wouldn't have wanted out," says producer Garth Fundis of "Kentucky Bluebird," the new Keith Whitley album. "I wanted the album to be up. I didn't want it to be dreary and sad."

As a consequence of Fundis' high regard for Whitley's music—and his determination to present it in the best light—"Kentucky Bluebird" emerges as one of the most lively and buoyant efforts ever to carry the late singer's name. The album will be released Sept. 10.

Whitley died in 1989, at the age of 33, of an alcohol overdose. His last three albums went gold—all posthumously—and two of the three are past the 800,000-unit level.

Fundis was the third in a line of producers who worked with Whitley for RCA Records and the one who masterminded "Don't Close Your Eyes," the album that elevated Whitley to superstardom.

Instead of focusing on the tragedy of an artist dying young, Fundis elected to make the album a history of Whitley's best musical moments. Its 15 segments loosely chronicle Whitley's career—from his appearance on a local TV show, when he was 8 years old, to his rise to celebrity as one of country music's best traditional vocalists.

One cut is from an early-'70s radio show that features the Lonesome Mountain Boys, a bluegrass group that included Whitley, his brother Dwight, and fellow Kentuckian Ricky Skaggs. Another cut has Whitley doing his famous—and hilarious—imitation of bluegrass pioneer Lester Flatt for talk-show host Ralph Emery. At the heart of the album, though, are the 11 songs that Fundis selected and reworked.

Five of the songs are from an album Blake Mevis produced—and which RCA initially rejected—just before Fundis started producing

Whitley in 1987. Three cuts are from demos Whitley made while he was a writer and demo singer for Tree (now Sony Tree). The remaining three numbers are previously

*I didn't want
the album to be
dreary and sad*

released pieces that Whitley and Fundis co-produced. All the selections are included on both the CD and cassette versions of the album.

Except for "Would These Arms Be In Your Way," a Mevis-produced number he left intact, Fundis enhanced the other cuts by adding new instrumental tracks and/or remixing existing ones. For several new tracks, he hired the same session players he had used on earlier Whitley albums.

Fundis started work on "Kentucky Bluebird" in January and completed it in late June. He says it cost about the same to produce as Whitley's other projects.

The CD booklet for "Kentucky Bluebird" contains four photos of Whitley as a child and young man. Fundis wrote the liner notes.

RCA has just released the first single, "Brotherly Love," from the album. It is a duet with Earl Thomas Conley that Mevis originally produced. The companion video is in heavy rotation on Country Music Television. ("Brotherly Love" is also on Conley's new album, "Yours Truly.")

Jack Weston, VP/GM at RCA, says early responses to "Kentucky Bluebird" have been so positive that more singles are likely to be pulled from it, probably "Somebody's Doin' Me Right" and "I Never Go Around Mirrors."

Fundis believes the well of good Whitley material has almost dried up: "There might be a few things here and there that could be used,

but there's certainly not an album's worth."

Fundis says that the most painstaking part of researching and compiling the "Kentucky Bluebird" project was sequencing the cuts: "I spent a lot of time and went through several configurations before I came up with the one I've got." It is a sequence that deftly conveys the bright, if ephemeral, quality of Whitley's life. As Fundis points out, the first word on the album is "Live!" and the last words are "fly away."

Gene Weed Takes Sixth Turn As ACM's Chairman Of Board

NASHVILLE—The Academy Of Country Music board of directors has elected Gene Weed as its chairman for the sixth time. Weed produces the annual ACM awards television show.

Named as directors at large of the West Coast trade association are Pam Lewis, personal manager; Sam Lovullo, TV producer; Eric Marshall, program director, WSIX; Jack McFadden, personal manager; Ann Tant, personal manager; and Michael Means,

GM, WKIK.

Academy president Fred Reiser has appointed as vice president at large for the coming year Vic Faraci, senior VP of marketing, Warner Bros. Records; Larry Hughes, director of regional promotion, MCA Records; Merlin Littlefield, associate director, ASCAP; Mike Martinovich, VP of marketing, Sony Music; and Ken Stilts and Bob Titley, personal managers.

'Hee Haw' Gives Boot To Hillbilly Look Move Is Another Step In Country's Re-Imaging

HEAVE-HO AT 'HEE HAW': The news broke a few weeks ago that "Hee Haw" was undergoing a major face lift (see page 36). Several veteran cast members of the long-running music and comedy show reported their contracts had not been renewed; and officials of Opryland USA, which owns and syndicates the TV series, confirmed that the "Li'l Abner" hillbilly look was out and a more "suburban" motif was in.

Beginning in 1969, "Hee Haw" carried the flag for country music through tough times—times when there were few others willing to take the job. And, in spite of its grotesque silliness, it deserves credit for the music it exposed and the careers it preserved.

The citifying of "Hee Haw" is one more step in Opryland's apparent determination to re-image country music. Since it owns The Nashville Network, the Grand Ole Opry, and other influential music-based properties, Opryland has more power than anyone else in deciding what country music's image will be. Earlier this year, it updated its newest acquisition, Country Music Television. Under its new ownership, CMT scrapped its rustic logo and rural scenery and replaced them with brightly colored, stylized graphics and witty, youth-oriented promos.

These moves to modernize the look of country music may alarm or anger some fans. But they shouldn't. The strength of country music has never had anything to do with the way those who perform it are dressed or the stage props that surround them. Country music sets itself apart from other types of music by its storytelling and scene-setting lyrics, by its underlying sense of innocence and capacity to be surprised by life, and by its clear preferences: romance over sexuality, individualism over tribalism, and egalitarianism over class distinctions. So who needs bib overalls?

MAKING THE ROUNDS: Just to be sure there is absolutely no political misreading of **Patty Loveless'** new single, "Hurt Me Bad (In A Real Good Way)," MCA Records is including a lyric sheet with the record and quoting crucial lines from the song in its print ads. Here's the crux of the **Deborah Allen/Rafe VanHoy** composition: "I would've never found you/If he had wanted me to stay/Oh, he hurt me bad/In a real good way." Got that? ... **Randy Travis** has filmed a promo for the Partnership For A Hunger Free America ... Get in line for the Monument/Sony Special Products boxed set of **Kris Kristofferson's** music, due out Oct.

1. Called "Singer/Songwriter," the collection is divided into two parts: The first features Kristofferson singing some of his own best-known songs; the second part has covers of these same songs by the artists who made them hits, including **Johnny Cash, Janis Joplin, Jerry Lee Lewis, Bob Dylan, Waylon Jennings, and Sammi Smith.**

According to a newsletter from Capitol Nashville's publicist, **Pirates Of The Mississippi** is the label's second-best-selling act, topped only by **Garth Brooks** ...

ASCAP's total receipts for 1990 amounted to \$358,084,000, according to a financial report given at the organization's membership meeting, held Aug. 8 in Nashville ... **Paul Moore** has been appointed co-manager of William Morris Agency's Nashville office. He joins **Jeffrey Beals** in overseeing the outpost's daily operations ... **Paul Mascioli** has been named VP of Canadian operations for Spotlite Ents. and will work out of the booking company's Nashville office. He was president of Prestige Entertainment Agencies and will bring that company's roster of key Canadian acts to Spotlite. The acts include **Gary Fjellgaard, Lisa Brokop, Ian Tyson, Frank Mills, and Hagood Hardy.**

MARK YOUR CALENDAR: Former Nitty Gritty Dirt Band member **John McEuen** called Scene to say he has organized and will be appearing at **Deadwood Jam**, Sept. 21 in Deadwood, S.D. The event will raise funds for the preservation of Mount Rushmore. "The town just got gambling about a year ago," McEuen reports, "and I've never been in a place where I've heard so many hammers. Everybody's building." McEuen's been busy on a number of fronts himself, he reports. His Vanguard album "String Wizards" will also be out in September, and he's doing his first music video near the end of that month. The lanky fiddler/banjoist/you-name-it is also scoring the "National Geographic" video project "Alaska." And "A Night In The Ozarks," a longform video on the **Dillard's** he produced and directed, has just been released in Europe. Appearing with McEuen at the Deadwood Jam will be **Firefall, Jerry Jeff Walker, Peter Rowan, New Riders Of The Purple Sage, Tim O'Brien, Jerry Douglas, Southern Exposure, Runaway Express, Jim Salestrom, Sarah & the Healers, and Hans Olson.** ... **Ricky Skaggs** will host the American Music Weekend

(Continued on page 36)

Jackson, Gill Receive Most CMA Awards Nominations

NASHVILLE—With six nominations each, Vince Gill and Alan Jackson are the best bets to win Country Music Assn. awards this year. The nominees were announced April 15 at a press conference here. The award winners will be announced Oct. 2 during a two-hour CBS-TV special, to be broadcast live from the Grand Ole Opry House.

Heavy-hitter Garth Brooks is up for five prizes. His "The Thunder Rolls" video was nominated for top honors in its category, even though both The Nashville Network and Country Music Television have banned it. Recently, Brooks' label

chief, Jimmy Bowen, president of Capitol Nashville Records, sent CMA members copies of the video and solicited their vote.

Three of the five vocal-duo-of-the-year nominees are RCA Records acts who are no longer with the label: **Baillie & the Boys, Foster & Lloyd, and the Judds.**

Here is a complete list of nominees:

Entertainer of the year: Clint Black, Garth Brooks, Vince Gill, Reba McEntire, George Strait.

Female vocalist: Patty Loveless, Kathy Mattea, McEntire, Lorrie

(Continued on page 36)



by Edward Morris

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

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

- 29 ALL I CAN BE (IS A SWEET MEMORY) (Sony Tree, BMI) HL
- 69 ANGELS ARE HARD TO FIND (Bocephus, BMI) CPP
- 31 AS SIMPLE AS THAT (Almo, ASCAP/Brio Blues, ASCAP/Hayes Street, ASCAP) CPP
- 25 BALL AND CHAIN (Scarlet Moon, BMI/Don Schlitz, ASCAP/Almo, ASCAP) CLM/CPP
- 56 BLUE MEMORIES (Irving, BMI/Littlemarch, BMI) CPP
- 5 BRAND NEW MAN (Sony Tree, BMI/Sony Cross Keys, ASCAP) HL
- 32 CALLOUSED HANDS (Bait And Beer, ASCAP/Forerunner, ASCAP/Colgems-EMI, ASCAP) CLM/WBM
- 70 CHANGE MY MIND (Bull's Creek, BMI/Zomba, ASCAP)
- 65 COWBOYS DON'T CRY (Jim's Allisongs, BMI/Tapadero, BMI/Merit, ASCAP)
- 26 DON'T ROCK THE JUKEBOX (Mattie Ruth, ASCAP/Seventh Son, ASCAP/Tom Collins, BMI/Murrah, BMI) CPP/WBM
- 10 DOWN AT THE TWIST AND SHOUT (EMI April, ASCAP/Getarealjob, ASCAP) HL
- 4 DOWN TO MY LAST TEARDROP (Paul & Jonathan, BMI)
- 17 EVEN NOW (With Any Luck, BMI/Sleepy Time, ASCAP)
- 3 FALLIN' OUT OF LOVE (Paul Craft, BMI) CPP
- 67 FOR CRYING OUT LOUD (Ivan James, ASCAP)
- 66 FRIDAY NIGHT'S WOMAN (Jessie Jo, BMI/Music Corp. Of America, BMI/MCA, ASCAP/Haven Harbor, ASCAP/Buddy Cannon, ASCAP/Pri, ASCAP) HL
- 59 THE GARDEN (Bobby Fischer, ASCAP/Hookem, ASCAP/Young World, BMI/Hookit, BMI)
- 53 HANG UP THE PHONE (Eddie Rabbitt, BMI)
- 63 HARD-HEADED MAN (Warner-Tamerlane, BMI/Shiny Penny, BMI/Don Schlitz, ASCAP/Almo, ASCAP)
- 19 HERE'S A QUARTER (CALL SOMEONE WHO CARES) (Sony Tree, BMI/Post Oak, BMI) HL
- 16 HERE WE ARE (Warner Chappell, ASCAP/Macy Place, ASCAP/Benefit, BMI) WBM
- 13 HOPELESSLY YOURS (Sony Tree, BMI/Sony Cross Keys, ASCAP) HL
- 30 I AM A SIMPLE MAN (Rick Hall, ASCAP)
- 68 IF IT WILL IT WILL (Bocephus, BMI) CPP
- 41 IF WE CAN'T DO IT RIGHT (Maypop, BMI/Blackwood, BMI/Wrightchild, BMI) WBM
- 18 I THOUGHT IT WAS YOU (Sony Cross Keys, ASCAP/Miss Dot, ASCAP/Warner-Tamerlane, BMI/Patrick Joseph, BMI) HL/WBM
- 33 KEEP IT BETWEEN THE LINES (MCA, ASCAP/Tillis, BMI)
- 12 LEAP OF FAITH (Warner-Tamerlane, BMI/Long Run, BMI) WBM
- 61 LIFE'S TOO LONG (TO LIVE LIKE THIS) (Sony Cross Keys, ASCAP/Inspector Barlow, ASCAP/Bug, ASCAP/Sony Tree, BMI)
- 43 LIGHT AT THE END OF THE TUNNEL (Of Music, ASCAP/Sony Cross Keys, ASCAP) HL
- 58 LILLIE'S WHITE LIES (Mighty Nice, BMI/Add-in, BMI/Sir Claxton, BMI)
- 14 LIZA JANE (Benefit, BMI/Englishtowne, BMI) WBM
- 28 LORD HAVE MERCY ON A COUNTRY BOY (Polygram, ASCAP/Ranger Bob, ASCAP) HL
- 64 MAYBE I MEAN YES (Careers-BMG, BMI/South Heart, BMI/Edge O' Woods, ASCAP/Kinetic Diamond, ASCAP/Moline Valley, ASCAP) CPP/HL
- 20 MIRROR MIRROR (Little Big Town, BMI/American Made, BMI/Alabama Band, ASCAP/MCA, ASCAP) HL/WBM
- 38 THE MOON OVER GEORGIA (Fame, BMI)
- 27 NEW WAY (TO LIGHT UP AN OLD FLAME) (Zomba, ASCAP/Forest Hills, BMI) CPP
- 74 NOTHIN' BUT YOU (Gold Line, ASCAP/WB, ASCAP) WBM
- 37 NOTHING'S CHANGED HERE (Coal Dust West, BMI/Songs Of PolyGram, BMI) HL
- 39 ONE LOVE (Carlooney Tunes, ASCAP/Chrysalis, ASCAP/Colgems-EMI, ASCAP/He-Dog, ASCAP/Twyla Dent, ASCAP/Lamek, BMI/Laughing Dogs, BMI) CLM
- 47 ONE MORE PAYMENT (Howlin' Hits, ASCAP/Red Brazos, BMI) CPP
- 51 ONE SHOT AT A TIME (Tillis, ASCAP)
- 60 PICTURE ME (Nickel Nugget, BMI/WB, ASCAP/Bamatuck, ASCAP) WBM
- 36 A PICTURE OF ME (WITHOUT YOU) (Al Gallico, BMI/Algee, BMI) CPP
- 34 POINT OF LIGHT (Don Schlitz, ASCAP/EMI Blackwood, BMI/Bethlehem, BMI/Almo, ASCAP) CPP/WBM
- 44 PUT YOURSELF IN MY PLACE (Polygram, ASCAP/Amanda-Lin, ASCAP/Sony Tree, BMI)
- 9 RODEO (Rio Bravo, BMI)
- 49 SAME OLD STAR (Violet Crown, BMI/Blame, BMI/Sony Cross Keys, ASCAP/EMI, ASCAP) HL/CPP
- 8 SHADOW OF A DOUBT (Fame, BMI/Bobworld, BMI/Rick Hall, ASCAP)
- 71 SHE CAN (Love This Town, ASCAP/Caddo, BMI)
- 62 SHE MADE A MEMORY OUT OF ME (Acuff-Rose, BMI)
- 45 SHE'S A NATURAL (Grand Coalition, BMI/Maypop, BMI) WBM
- 57 SHE'S GOT A MAN ON HER MIND (David 'N' Will, ASCAP/WB, ASCAP/Two Sons, ASCAP)
- 7 SHE'S IN LOVE WITH THE BOY (Warner-Elektra-Asylum, BMI/Rites Of Passage, BMI) CLM/WBM
- 21 SILVER AND GOLD (Brick Hit, BMI) CPP
- 11 SINCE I DON'T HAVE YOU (Bonnyview, ASCAP/Southern, ASCAP) CPP
- 2 SMALL TOWN SATURDAY NIGHT (Bait And Beer, ASCAP/Forerunner, ASCAP/Little Nemo, BMI/Bug, ASCAP) CLM
- 50 SOMEDAY (Mattie Ruth, ASCAP/Seventh Son, ASCAP/EMI April, ASCAP)

COUNTRY

CORNER



by Lynn Shults

MAKE THAT THREE straight for George Strait's "You Know Me Better Than That." That's how many weeks the song has claimed the No. 1 position on the Hot Country Singles & Tracks chart. As mentioned last week, Strait joins Alan Jackson and Alabama as the only other artists to accomplish this feat, so far, in 1991.

INSIDE THE TOP 10: Hal Ketchum's "Small Town Saturday Night" moves into the No. 2 slot and has everyone guessing if the track has enough gas to reach the top of next week's chart. If so, Ketchum will join the select group of Mike Reid, Diamond Rio, and Trisha Yearwood in hitting the No. 1 spot with a debut release... Action is fast and furious as a new wave of challengers battle for positions in the race to the top. Tanya Tucker's "Down To My Last Teardrop" moves from No. 6 to No. 4. However, two of the hottest tracks on the chart are trailing Tucker ever so slightly. Brooks & Dunn's "Brand New Man" surges forward from No. 10 to No. 5, and "Your Love Is A Miracle" by Mark Chesnutt moves with authority from No. 11 to No. 6. Earl Thomas Conley's "Shadow Of A Doubt" hangs on in the No. 8 spot. But everyone best beware of the week's most active track, "Rodeo" by Garth Brooks, which soars from No. 17 to No. 9 in just three weeks. Mary-Chapin Carpenter's "Down At The Twist And Shout" moves from No. 14 to nail down the No. 10 position.

WHAT'S HOT: Garth Brooks and Brooks & Dunn (sounds like a law firm) are at No. 1 and 2 with the week's most active tracks, followed by Ricky Van Shelton's "Keep It Between The Lines" (37-33); Alan Jackson's "Someday," debuting at No. 50; and Joe Diffie's "New Way (To Light Up An Old Flame)" (30-27)... "Hopelessly Yours" by Lee Greenwood & Suzy Bogguss (12-13) gains ground and keeps its bullet despite being passed on the chart by tracks that show greater activity.

THE ALBUMS CHART: Four albums debut this week, and each represents the continuing development of a new artist. Doug Stone's "I Thought It Was You" leads the way, entering at No. 23. Brooks & Dunn's "Brand New Man" hits the chart at No. 40, followed by Lionel Cartwright's "Chasin' The Sun"(48) and Hal Ketchum's "Past The Point Of Rescue"(58).

WHO SEZ SECONDARIES DON'T COUNT? Myths continue to be dismantled via SoundScan's network of approximately 7,000 rack/retail locations. For example, it has long been held that an album will only sell if its singles receive airplay at the 300 or so stations that report to the various industry charts. Now, thanks to SoundScan, both Alison Krauss and Chris LeDoux are making a mockery of such thinking. When the cash register rings up a sale of a LeDoux or Krauss album, SoundScan knows about it. Thus, "I've Got That Old Feeling" (63-72) by Krauss is enjoying its 10th week on the albums chart. That success has prompted Rounder Records to rerelease the initial single from the album. But this time out the single will be sent to some 2,000 radio stations in markets considered too small to report to the trades.

LeDoux has been developing this market for some 18 years. A retail base for his product had been established via the rodeo circuit, and the continual marketing of small-market radio stations, mostly throughout the Southwest. LeDoux's latest album, "Western Underground" (39-36), is now the benefactor of airplay in such remote locations as Payson, Ariz., to such larger markets as Great Falls, Mont. Herb Hoeflicker, owner of KFRM Salina, Kan., and KFRS Superior, Neb., became aware of LeDoux via his 23-year-old daughter. When Hoeflicker received a promotional compilation disc from CDX containing LeDoux's latest single, "This Cowboy's Hat" (71-72), he put it on the air and got immediate response. Says Hoeflicker, "Who likes the song, who likes the music, is the young people." It appears that the imagery of the Southwest is "in." And the "western beat" gets louder.

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With the incredible surge of country music on the pop album charts and in

conjunction with the Country Music Award's, Billboard covers the latest, hottest news in country music!

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- Updates/trends at both major and Indie labels
- New talent
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- 23 SOMEWHERE IN MY BROKEN HEART (EMI Blackwood, BMI/EMI April, ASCAP/Lion Hearted, ASCAP) HL
- 40 SPEAK OF THE DEVIL (Great Cumberland, BMI/Flawfactor, BMI/Bear & Bill, BMI) CPP
- 48 TEMPTED (Irving, ASCAP/Littlemarch, BMI/Songs Of PolyGram, BMI) CPP
- 72 THIS COWBOY'S HAT (Warner-Elektra-Asylum, BMI/Brooks Bros., BMI/Halsey Bros., BMI) WBM
- 35 THE THUNDER ROLLS (Bait And Beer, ASCAP/Forerunner, ASCAP/Major Bob, ASCAP) CLM/CPP
- 42 TILL I FOUND YOU (Irving, ASCAP/Littlemarch, BMI/Little Nemo, BMI/Bug, ASCAP) CPP
- 55 TO BE WITH YOU (Silverline, ASCAP)
- 46 TOO MANY HONKY TONKS (ON MY WAY HOME) (Buttputter, BMI/Ben Shaw, ASCAP/Edge O' Woods, ASCAP/Tommy Barnes, ASCAP) CPP
- 52 THE VERY FIRST LASTING LOVE (Les Taylor, BMI/Willesden, BMI/Zomba, ASCAP/Thrill On The Hill, ASCAP)
- 22 THE WALK (Zoo II, ASCAP)
- 54 WE'RE STRANGERS AGAIN (Shade Tree, BMI/Music Of The World, BMI)
- 15 WHERE ARE YOU NOW (Howlin' Hits, ASCAP) CPP
- 24 WHOLE LOTTA HOLES (Shedhouse, ASCAP/Polygram, ASCAP/Sony Cross Keys, ASCAP) HL
- 73 WORKING FOR THE JAPANESE (Paul Craft, BMI)
- 75 YOU COULDN'T GET THE PICTURE (Rainhill, BMI)
- 1 YOU KNOW ME BETTER THAN THAT (Millhouse, BMI/Shedhouse, ASCAP) HL
- 6 YOUR LOVE IS A MIRACLE (Tom Collins, BMI/EMI Blackwood, BMI/Wrightchild, BMI) CPP/WBM

JACKSON, GILL TOP CMA NOMINEES

(Continued from page 32)

Morgan, Tanya Tucker.

Male vocalist: Black, Brooks, Gill, Alan Jackson, Strait.

Single: "Don't Rock The Jukebox," sung by Jackson/produced by Scott Hendricks and Keith Stegall; "Don't Tell Me What To Do," Pam Tillis/Paul Worley and Ed Seay; "Friends In Low Places," Brooks/Allen Reynolds; "Here's A Quarter (Call Someone Who Cares)," Travis Tritt/Gregg Brown; "Pocket Full Of Gold," Gill/Tony Brown.

Album: "Don't Rock The Jukebox," Jackson/Hendricks and Stegall; "No Fences," Brooks/Reyn-

olds; "Pocket Full Of Gold," Gill/Brown; "Put Yourself In My Shoes," Black/James Stroud; "Rumor Has It," McEntire/Tony Brown and McEntire.

Musician: Chet Atkins, Barry Beckett, Paul Franklin, Mark O'Connor, Matt Rollings.

Vocal duo: Baillie & the Boys, the Bellamy Brothers, Foster & Lloyd, the Judds, Sweethearts Of The Rodeo.

Horizon Award: Mary-Chapin Carpenter, Mark Chesnutt, Doug Stone, Pam Tillis, Travis Tritt.

Music video: "Come Next Monday," K.T. Oslin/directed by Jack Cole; "Don't Rock The Jukebox," Jackson/Julian Temple; "Fancy," McEntire/Cole; "Love Can Build A Bridge," the Judds/Bud Schaetzle; "The Thunder Rolls," Brooks/Schaetzle.

Vocal event: Chet Atkins and Mark Knopfler; the Highwaymen (Waylon Jennings, Willie Nelson, Johnny Cash, Kris Kristofferson); Mark O'Connor & the New Nashville Cats (Steve Wariner, Ricky Skaggs, Gill); Dolly Parton and Ricky Van Shelton; Randy Travis and George Jones.

Song: "Don't Rock The Jukebox," written by Jackson, Roger Murrah, Keith Stegall; "Friends In Low Places," Earl Bud Lee, Dewayne Blackwell; "Here In The Real World," Jackson; "The Dance," Tony Arata; "When I Call Your Name," Gill, Tim DuBois.

Hemming 'Hee Haw': TV Show Faces '90s Aging Market, Slow Sales Force Format Updating

BY JIM BESSMAN

NEW YORK—As the face of country music has changed in recent years, so now does one of its oldest institutions. Entering its 24th season, the venerable "Hee Haw" show is updating its hayseed image with major cast and set changes.

Gone are the "Kornfield County" one-liners. Gone too are such longtime members of the "Hee Haw Gang" as Cathy Baker, Roni Stoneman, Gunilla Hutton, Marianne Rogers, and Misty Rowe, as well as the more recently enlisted Jeff Smith, Dub Taylor, and Vicki Bird.

Still aboard are Roy Clark, who continues as host, Grandpa Jones, Lulu Roman, Gailard Sartain, George Lindsey, Gordie Tapp, Linda Thompson, Irlene Mandrell, Mike Snider, and Phil Campbell.

Bandleader Charlie McCoy also remains, but he's putting together

a new band, including new background singers.

According to producer Sam Lovullo, the changes have been necessitated by both bottom-line issues and belated recognition of country music's younger artists and audience. "This is something we should have done some time ago," he says.

"Today's young people don't grow up in the cornfield or the country, but in the suburbs. We're just going with the changes that are happening in society and the music industry."

Looking back to the show's beginning, Lovullo says that early audiences were in the 30-plus age demo, with some teens also viewing. "Now, 23 years later, folks who were 30 to 35 then are almost 60. Those who were 50 then, some are long gone. We've never gained any younger ones."

In place of the cornfield, says Lovullo, will be a mid-American

"Street Talk" segment, which maintains the show's traditional quick one-liners. Clark's hotel operator spot will be transformed to a pawn shop, while the truck stop run by Sartain and Roman could become a deli.

Roman, additionally, will assume the matriarch role established by Minnie Pearl, who may return to the show if her health permits.

Meanwhile, the straw hat and overalls look will give way to denim-based Western wear. The "Hee Haw" logo is being revamped as well.

Lovullo concedes that the show's altered format is also a response to slow ad sales.

"The media buyers have just beat down on us," he says. "If we want to expand the possibilities for people to buy in, we have to bring the youth in."

Originally televised by CBS-TV, "Hee Haw" has been in syndication since 1971. The Gaylord Broadcasting property, which is taped in its Opryland studio, currently airs in approximately 175 markets.

"Hee Haw" begins taping its new season Oct. 7. The first new shows are scheduled to air in early January.

ARTISTS IN CONCERT

(Continued from page 28)

K.T. OSLIN
DESERT ROSE BAND
Westbury Music Fair
Westbury, N.Y.

THE INTIMATE in-the-round setup of the Westbury Music Fair is tailor-made for someone as personal as K.T. Oslin. An artist who holds nothing back in revealing herself to her fans, Oslin melted the artist/audience barrier at this Aug. 1 performance.

In fact, it wasn't so much what she sang—all the hits and more from her three RCA albums—as what she said in between. "We love you!" shouted fans. "Of course you do!" responded the fuchsia-jacketed, turquoise-jeaned Oslin, prior to leading a spontaneous group discussion of her appearance that morning on the TV show "Live With Regis & Kathie Lee."

But while the tone of the evening was casual and relaxed, Oslin was commanding and riveting, especially during the back-to-back hits "80's Ladies" and "Hold Me." Such boldness,

poise, self-assurance—in a word, class—fit the fact that Oslin, after all, is an ex-New Yorker, and her country music, while hard to format, is New York adult all the way.

Opener Desert Rose Band's country, meanwhile, remains pure and unparalleled in its level of musicianship and singing. With its fifth MCA album, "True Love," due in October, the band has sectioned off an ultra-traditional midset acoustic segment featuring leader Chris Hillman and fellow guitarist John Jorgenson, Herb Pedersen on dobro, and bassist Bill Bryson.

Afterward, Pedersen's hit cover of Buck Owens' "Hello Trouble" was a highlight, featuring the band's new pedal steel player Tom Brumley, once of Buck's Buckaroos. Another one was Jorgenson's unbelievable guitar work on "The Price I Pay." As for the always stellar Hillman, he graciously made a point of facing all sides of the crowd from the centralized stage, making maximum use of the theater's intimate potential.

JIM BESSMAN

NASHVILLE SCENE

(Continued from page 32)

from Oct. 18-20 at the Dollywood theme park in Pigeon Forge, Tenn. Skaggs will perform in four concerts that weekend, one featuring bluegrass music, two country, and one gospel. Each will have additional performers. Proceeds go to the Teens In Trouble charity.

SIGNINGS: Ranch Romance, a four-woman "regressive country" group, to Sugar Hill Records. The group's first Sugar Hill album will be "Blue Blazes" . . . Lulu Roman to Century II Promotions for booking.

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Entertainment Weekly

TRAVIS TRITT

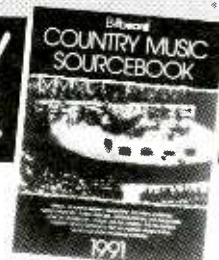
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Bond Named NEA Director

NASHVILLE—The board of directors of the Nashville Entertainment Assn. (NEA) has appointed Sherry Bond executive director of the organization. Bond replaces Connie Westfall.

Bond was former acting administrative coordinator for the NEA. Additionally, she is president of Johnny Bond Publications and directs the operation of three publishing companies and the monthly trade publication, Country Chart Analyst. She is on the board of directors of the Academy of Country Music. Bond will oversee day-to-day operation of the organization.

Retail

Virgin Retail Accents 'Entertainment' Music's Only A Part Of U.K. Chain's Mix

■ BY JEFF CLARK-MEADS

LONDON—When is a record store not a record store? When it's Virgin Retail in the U.K. and it is eager to get across the message that music is just one part of the product mix for a modern entertainment products dealer.

The success of video and games for the chain means that music

now accounts for less than half, or 49%, of Virgin's revenues. Managing director Simon Burke says, "We strive to get this point across to our suppliers and the public: We are not a music store. I will always say that music is our roots and our home but we are an awful lot more than that."

In fact, Burke says that Virgin has actually cut down on the things it sells. "When I took over three years ago, we used to sell holograms, radio hats, shirts, you-name-it," he says. "Now, we're really focused on entertainment products, of which music is the most important."

Of the three main product lines—music, video, and games—music has shown the slowest growth, but Burke points out that that is a market statistic as much as a Virgin statistic.

"The megastores are not record shops," he says. "We see them much more as entertainment stores. The space that's being relinquished by vinyl records is being taken by video and games product."

Games product is also carried by the company's Games Centres, the company's five-unit, specialty chain that is set to grow to 10 stores next year. Burke says, though, that the Virgin megastores will continue to stock games even if those outlets are in close proximity to a Games Centre.

Of the megastore product mix, Burke continues, "We see that the various entertainment formats will blend into one another. If you look at CD video, it was a blending of high-quality music and pictures, and we now have CD interactive coming up."

As a retail company, Virgin will embrace CD-I and any other new appropriate formats that come along, he adds.

Burke's three years at the helm of Virgin Retail in the U.K. have been marked by substantial

changes in the image of the company and its aggressiveness in the marketplace. He took over shortly after 74 smaller stores had been sold to rival W.H. Smith's Our Price chain, while the megastores had been offered to Tower.

At the time, Virgin was viewed as eager to be out of the retailing sector. Burke is adamant, though, that those days of contraction and contrition are long gone. "We were largely written off after the sale of our smaller stores," he says. "We were thought to no longer be a major force within music retailing. I think we have confounded that view."

Virgin's current total of 12 me-
(Continued on next page)



Suicide Act. Epic recording act Suicidal Tendencies drew more than 1,000 fans for an in-store appearance at House of Guitars in Rochester, N.Y. Members of Suicidal Tendencies are shown here with House of Guitars proprietor Armand Schaubroeck, who is holding a CD of the band's current album, "Lights, Camera, Revolution."

Intouch In-Store Preview System To Bow In Fall

■ BY JIM BESSMAN

NEW YORK—When Intouch Group Inc. rolls out its "i-Station" album-sampling kiosk in the fall, retailers will have a powerful new sales-generating weapon for both new releases and catalog at their disposal.

The user-friendly machines, which are shaped like a small letter "i" with the "dot" holding a touch-screen monitor, combine music, graphics, text, and video via CD and tape storage. The machine, which takes in about a 4-square-foot area, stores approximately 30-second excerpts of five cuts from each of approximately 25,000 albums. The i-Station thus updates the once common listening booths of record retail past.

The multimedia units, which also hold corresponding record reviews, can also be configured to hold music videoclips by cutting back a bit on the audio sample capacity. For video-only stores, it can be refitted to call up some 12,000 movie trailers.

(Continued on page 41)

More Muscle In Musicland's New L.A. Site

■ BY GLENN DARBY

LOS ANGELES—Musicland Stores Corp. recently held an industry-only opening—complete with a tuxedoed pianist/singer and a flute/harpichord duo—for its newest and largest store, in Los Angeles' upscale Beverly Center.

At nearly 16,000 square feet, with some 100,000 pieces of merchandise, Musicland officials say the new unit is actually three stores in one: a Sam Goody music store, a Suncoast Motion Picture Co. outlet, and a classical/new age/jazz store. The traditional Goody mix comprises about half of the superstore's floor space; the Suncoast video section takes 20%; and the rest is devoted to the specialty music department.

A 3-foot bust of Beethoven welcomes buyers to the department, which affords a spectacular view of the Hollywood Hills and downtown L.A.

Overall, the store houses 38 listening posts and 35 video monitors. The albums featured on the

listening stations are changed every three to four weeks. The majority of the listening posts, a total of 30, are in classical/new age/jazz section, with the remaining eight in the Goody part of the store.

The Suncoast section carries about 7,000 videotape and laserdisc titles, along with the Hollywood memorabilia—everything from celebrity postcards, shirts, posters, and collectibles to books, stuffed animals, and animated cartoon cells. That area accounts for average daily sales of \$1,500, says Suncoast assistant manager Joe Folsom.

Also in the Suncoast store is a first-of-its-kind hologram merchandise display area, which features a custom-order-only plaque of Michael Jackson.

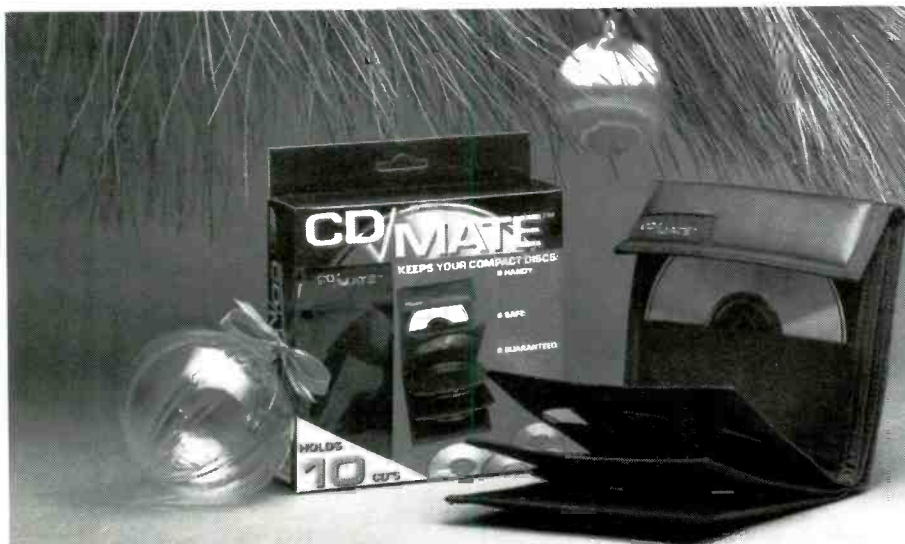
With such diverse merchandise, the store has something for everyone's taste, according to GM Julie Douglas. "During the day we get the upscale buyers and at night and weekends, we get the younger crowd that makes R&B and rap

our biggest sellers," she says.

Although the store has been open only since July 17, it has already hosted a variety of in-store performances and autograph sessions. Acts that have played there include rock band Big Daddy and R&B group Sounds Of Blackness, with their producers, Jimmy Jam and Terry Lewis. Among those who have signed autographs are Henry Mancini, Tony Bennett, Kool Moe Dee, Gladys Knight, and Dr. Demento.

To strengthen its 90-store presence in Southern California, Musicland is currently building a smaller version of this store in Hollywood's recently renovated Cinema District.

To promote Toni Childs' new album, A&M tied in with Tower Records ... see page 26



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CD Geffen DGC 24324
CA DGC 24324

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CA X4-13131

JERRY GARCIA BAND
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CA 07822-18690

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CD EMI 96094-E2
CA 96094-E4

HAUNTED GARAGE
CD Metal Blade 26585-2
CA 26585-4

RIK NAPOLI
Fear And Love
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CA IM 315CS

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RONNIE McDOWELL
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RANDY TRAVIS
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JAZZ/NEW AGE

BEBOP & BEYOND
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VIRGIN RETAIL ACCENTS 'ENTERTAINMENT'

(Continued from preceding page)

gastores is estimated to account for a 3% share of the British market, though Burke is determined that neither of those totals will remain at their current levels for long.

"Something which is not fully appreciated is the rate at which

Virgin is planning to expand," he says, adding that turnover has grown by not less than 20% a year in the last three years. "That's come both from growth within stores and new stores," he says. "We have always said we would like to have 20 or so megastores; right now we have 12, with three in the pipeline."

New stores are being prepared for opening in the regional centers

of Manchester and Newcastle and what Burke describes as "one other major English city." He says he hopes Virgin reaches 20 stores by the end of 1992. That will make the Virgin chain about one-quarter the size of its nearest rival, HMV, and 300-plus stores behind Our Price.

Burke, though, is not impressed by the numbers. He states, "We want to be the best retailer—not necessarily the biggest."

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A Blue Note Performance. Blue Note recording artist Geri Allen visits Tower Records' downtown New York outlet for an in-store performance. Shown, from left, are Tower jazz buyer Cliff Preiss, Capitol regional sales manager Paul Lanning, Allen, and Blue Note Records director of marketing and A&R Matt Pierson.

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Lou Dennis Gets 'Kick' Out Of WEA Sampler; Tower's Japanese Dozen; Chrysalis' Earful

BEND OVER: Attendees at the WEA convention in Chicago received a unique promo CD sampler of forthcoming distributed-label product, the literal "butt" of which is Warner Bros. senior VP and director of sales Lou Dennis.

The sampler is titled "Kick My Ass," and the cover features a photo of Dennis assuming the position, holding up his sport jacket to accept a well-placed wingtip.

Many in the business will recall the famous scene in the 1984 comedy "This Is Spinal Tap," in which promo man Artie Fufkin (played by "Late Night" musical director Paul Shaffer) implores the members of the hapless heavy metal band to boot him in the derriere after a disastrous Chicago in-store appearance. But not everybody is aware of the fact that Dennis himself inspired that hilarious scene.

As the "Kick My Ass" liner notes by Thane Tierney explain, Dennis was on the road with the comedy group and former Reprise artists the *Credibility Gap* at an International Tape Assn. convention in Tucson, Ariz., some years ago. The Gap's sound and lighting equipment failed to show up, and the contrite Dennis defused the situation by bending over and exclaiming, "Guys! It's my fault! Kick my ass!"

Years later, Gap members Harry Shearer and Michael McKean starred in and collaborated on the script of "This Is Spinal Tap." In a recent story on the movie in British rock magazine *Q*, Shearer said that many in the rock world have approached him over the years, claiming that they must have been the inspiration for various scenes or characters in the film. But he said that the only character in the movie based on a real person was Polymer Records' Fufkin, who was inspired by Warner Bros.' Dennis. So art—or Artie—imitated life.

WE GET LETTERS, TOO: Keith Cahoon, Far East managing director for Tower Records, sent Retail Track a letter recently and, among other things, mentioned that the chain opened its 12th store in Japan in early July, a 6,000-square-foot outlet in Kawasaki. In September, the chain will open its 13th store in that country in the town of Nigata.

LISTEN HEAR: Chrysalis Records VP of sales Mike Greene recently held a listening party featuring upcoming albums from the label in an unusual venue. Greene, realizing that most listening parties often result in a lot of schmoozing while the showcased album

is relegated to serving as musical wallpaper, decided to invite a bunch of accounts to Lyric Hi-fi, a stereo-components store on Lexington Avenue in New York. In a specially constructed room in the store, Greene played cuts from upcoming albums by Laurie Free-love, Blue Aeroplanes, Jethro Tull, and Follow For Now on a stereo system valued at more than \$150,000. "That is something that I always wanted to do," Greene says. "The atmosphere is so much more conducive to listening. We wanted to really focus on the music and they have the world's greatest demonstration system."

In what appeared to be a vote of confidence for vinyl, Greene chose to use the all-but-defunct format to highlight the music. "We listened to the albums both ways, on CD and vinyl, and while Follow For Now sounded pretty good on CD, Lau-

rie FreeLove and Jethro Tull sounded warmer on record," he says. "Vinyl sounds great but I am not trying to bring it back. The problem with vinyl is nobody can sell it anymore." In fact, Chrysalis doesn't even make vinyl versions of albums anymore so Greene had to import the four showcased titles from the label's U.K. arm.

ON THE MOVE: Paul Foley, formerly a sales rep with CEMA, has joined PolyGram Group Distribution as sales manager of the Boston branch... Ann Litin, the national singles sales director for Elektra, has left the label. She has been replaced by Bonnie Burkert, who previously was the Northeast marketing coordinator.

NOT AN OMEN, WE HOPE: During a recent trip to the East Coast, Dutch Cramblitt, Los Angeles-based national sales director for SBK, had an eyebrow-raising experience. Seems that as he, New York sales department assistant Suzi Gerhold, and other SBK'ers rode by a theater in Roslyn, N.Y., they spotted a sight that literally elicited screams. The marquee featured two movies, whose titles juxtaposed thusly: "Dutch, Life Stinks."

As if to prove that salvo true, on the return trip—when Cramblitt intended to take a photo of the marquee—the title of the first movie, "Dutch," had already been removed. So, these days, when Cramblitt calls SBK's East Coast headquarters and identifies himself, the standard response is, "Dutch? Life Stinks."

Assistance in preparing this column was provided by Chris Morris and Geoff Mayfield.

RETAIL TRACK



by Ed Christman

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INTOUCH IN-STORE PREVIEW SYSTEM TO BOW IN FALL

(Continued from page 37)

Between 10 and 20 i-Station boxes are set for October installation in Tower, Shamrock Entertainment, and Warehouse outlets, at a monthly lease cost of \$300 per machine. So far, all majors save for the Sony family of labels and such indies as Fantasy, Next Plateau, Rykodisc, and Profile have provided albums to be tested on the system. Intouch plans eventually to charge labels for placing albums on the system.

The idea is to provide the consumer with the information needed to make an intelligent, risk-free purchase, says Intouch Group president Joshua Kaplan.

NOT A VENDOR

"We're not a kiosk vendor, but an information company," says Kaplan.

The i-Station, Kaplan says, "reduces 'selection stress,' and increases customer satisfaction and repeat business, by giving customers enough information to feel confident in making their buying deci-

sions."

Usage of the i-Station is free to the consumer. The process requires customers to first fill out an application form for a bar-coded, credit-card-like "i-Card," which allows access to the system. The form asks general demographic questions slanted toward music-purchasing habits, which can later be used to provide consumer feedback to record companies. With the i-Card in hand, customers then browse the bins, bringing selected CD longboxes up to the machine.

REVIEWS AVAILABLE

After waving both the i-Card and CD bar codes over the i-Station's scanner, the album cover and the titles from it that can be sampled appear on the touch screen. In addition to sampling the album, the machine also provides text reviews of the title and, when available, music videoclips. Other titles by the same artists can also be accessed. Finally, the i-Station also provides "associative query

screens," which ask the customer to rate the record and indicate purchase plans.

A former executive with the Connecticut-based Gartner Group market research firm, Kaplan discovered that Swiss record stores

'We're not a kiosk vendor, but an info company'

still had in-store listening posts during a trip there in 1985. Holding onto the concept, he joined an investment banking firm in California, and gained a background in technology.

Kaplan launched the San Francisco-based Intouch Group in 1990, having already begun the two-year development project that resulted in the i-Station. Kaplan declines to reveal the cost of developing and manufacturing the machine.

The i-Station, Kaplan notes, closes the "time gap" between traditional exposure venues like radio and music purchase.

CATALOG ALSO FEATURED

But Intouch is geared beyond the new-release emphasis of traditional exposure outlets. For each new release featured on the system, labels are allowed to promote 20 catalog titles.

For labels, the proposed price structure, which slides downward depending on the quantity of new titles promoted, starts with a four-month fixed new-release contract at \$4 per single new release album, per month, per i-Station, with the accompanying 20 catalog titles priced under a 12-month contract at a nickel apiece per month, per i-Station. After four months, the new release is enrolled for free as a catalog title.

Kaplan notes, then, that to promote one new release and 20 catalog titles for a year in one store with one i-Station would cost \$28. "Multiply that by 500 stores, say, and it costs \$14,000 to have 21 albums available for preview."

Intouch has hired Soundata to conduct a test, beginning in late October, to determine whether the i-Station can increase sales. When that test is completed, Kaplan plans to go to labels and negotiate contracts.

LABEL EXEC'S OBJECTION

Record label executives endorse the i-Station but not the proposed price structure. For instance, Mike Greene, Chrysalis VP of sales, says the labels are not "Daddy Warbucks." Intouch should rely on retailers and not labels to foot the bill, he says.

"The first beneficiary of this is the record retailer," he says. "They sell across the spectrum on

(Continued on next page)

Back In The Mainstream; What Roadrunner Has In Mind

DEAL ME IN: The jazz and blues of Mainstream Records returns to the indie network after a 20-year hiatus, following a deal with Westbury, N.Y., distributor Koch International.

Mainstream, founded in 1964 by the late record producer Bob Shad, boasts a catalog of more than 300 ti-

kins, John Lee Hooker, Sonny Terry & Brownie McGhee, and Ray Charles. Sarah Vaughan's "Send In The Clowns," Carmen McRae's "Alfie," and Morgana King's "A Taste Of Honey" are just a few hits on the Mainstream roster.

The reactivated label, complete with record and publishing divisions, has opened offices in L.A. and London.



by Deborah Russell

ties, including works by jazz greats Stan Getz, Dizzy Gillespie, Art Farmer, and Maynard Ferguson, as well as bluesmen Lightnin' Hop-

BEEP! BEEP! New York's hard-rockin' Roadrunner Records has purchased a 50% interest in London-based industrial imprint Third Mind, which spawned such talents as the Legendary Pink Dots, Front Line Assembly, Heavenly Bodies, and Portion Control.

Third Mind president Gary Levermore remains at the U.K.-based (Continued on next page)



Give Him An 'A' For Good Conduct. Conductor John Mauceri is congratulated after conducting a concert by the Hollywood Bowl Orchestra July 13 at the Hollywood Bowl. Shown, from left, are Stan Goman, senior VP of retail operations, Tower Records; Russ Solomon, president, Tower Records; Mauceri; David Weyner, president, PolyGram Classics and Jazz; and Costa Pilavachi, VP of A&R, Philips Classics.

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INTOUCH IN-STORE PREVIEW SYSTEM

(Continued from preceding page)

the catalog. I may go weeks on the system without a Chrysalis catalog album being listened to. The relationship should be between retailers and Intouch."

Another label executive agrees with Greene about cost. "Based on the proposed cost, we would have to do some millions in incremental units to generate enough money to justify our investment in the machine," he says.

Kaplan responds that "people are trying to understand the cost before they understand the benefit. If what we are doing is successful in encouraging sales, then the label executives will evaluate how they spend their dollars."

But both label execs say the i-Station has the potential to be an important selling tool. The latter says one thing he particularly likes is, "if you consider the information that SoundScan delivers, which tells you what is selling, Intouch is like the missing piece of the puzzle in that it will provide information about individual consumers."

POINT-OF-PREVIEW INFO

Providing record companies with "point-of-preview" consumer data that the i-Stations compile is a key selling point of the system.

"We can poll the machine every night and tell how many previews



Intouch's i-Station, which allows consumers to sample music from nearly 25,000 albums, is put to the test by a shopper.

were made by what type of person," says Kaplan. "Blind samples" of various demographics' listening habits and competitive analyses pitting various artists' relative popularity are also possible, he says.

Industry veteran Dick Wingate, in charge of catalog acquisition for

Intouch, adds that the addresses compiled from the i-Card applications will form a mailing list for the forthcoming monthly publication *intune*, which will alert cardholders of forthcoming i-Station titles and provide additional promotional opportunity for record companies.

GRASS ROUTE

(Continued from preceding page)

helm of the company, and will use Roadrunner to ignite distribution stateside.

Roadrunner publicist Susan Marcus reports the first projects under the new deal include albums by **Solar Enemy** (formerly Portion Control), **Will and Delerium** (offshoots of Frontline Assembly), and **Edward Ka-spel**, (front man for the Legendary Pink Dots). All four projects are slated for Oct. 29.

SEEDS & SPROUTS: Otto Gust, president of San Diego-based **Time Is Records**, recently created the **Society Cafe** series, projecting an early 1992 release from guitarist **Robert Conti**. Distribution includes pacts with New York's **Twinbrook Music** and **Davie, Fla.'s Rock Bottom Dist.**

Blues guitarist and vocalist **Barbara Lynn** ("(If You Lose Me) You'll Lose A Good Thing") has inked a long-term recording deal with Austin, Texas-based **Antone's**

Records ... Honky-tonk, rockabilly cowgirls **Ranch Romance** signed a deal with Durham, N.C.'s **Sugar Hill**. Look for "Blue Blazes" coming soon ... Concord, Calif.'s **Concord Jazz** signed German harmonica player **Hendrik Meurkens**. His label debut, "Sambahia," melds bebop with samba. Meanwhile, Concord's **Picante** imprint is the new home to Grammy award-winning band leader and conga player **Ray Barretto**. His "Handprints" release is imminent ... New York's **Noise International** is seeking demos from American acts in order to diversify its roster beyond the speed-metal genre.

Next **Plateau** of New York has a winner in Supreme Nyborn's "Can You Handle It," from the smooth

rap album "Style" ... Reggae star **Judy Mowatt** is out with her first new record in three years: "Look At Love" on Newton, N.J.'s **Shanachie**. (Listen for contributions from **Marcia Griffiths**, **Tyrone Downey**, **Dean Frazer**, and **Bongo Herman**) ... New York's **Profile** continues its dancehall reggae winning streak with **Junior Demus'** new "When Me Come."

The economic climate and traditionally quiet August market have put pricing pressure on the big U.K. chains ... see page 64

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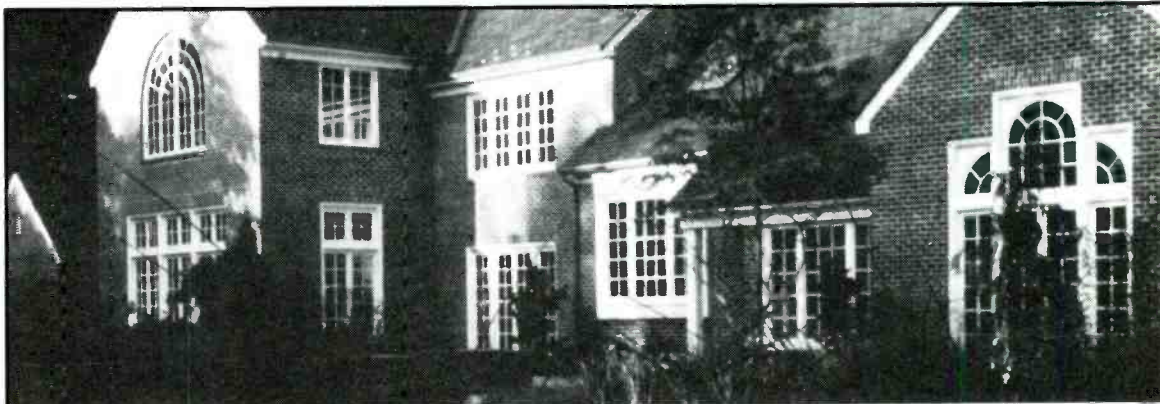
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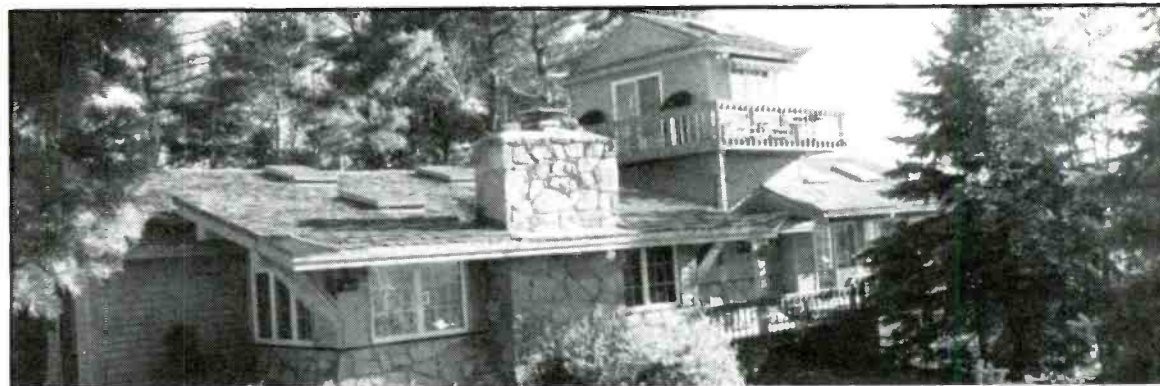
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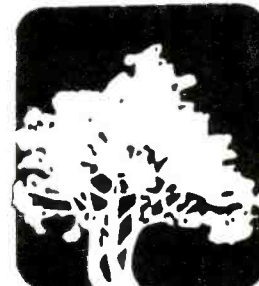


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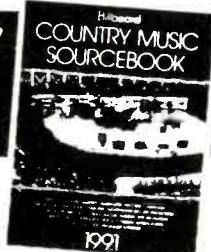
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(Continued on page 46)

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Entertainment Profits Slide 10.7% In Sluggish 2nd Qtr.

BY DON JEFFREY

NEW YORK—As consumer spending remained sluggish in a recessionary economy, net profits for entertainment companies slipped more than 10% in the second quarter this year compared with last year's results, according to a Billboard survey.

A sample of 20 companies—including music and video suppliers, distributors, retailers, and broadcasting firms—shows that average net profits for the three-month period that ended in late May and June fell 10.7% from the same quarter last year.

Thirteen companies had lower profits or bigger losses than they had last year, while seven reported higher profits or narrower losses. Of the 20 corporations, 11 reported net losses and nine had net profits.

The biggest loss by far was Time Warner's, at \$32 million. But that was an improvement over last year's \$51 million deficit. The losses for the company, which supplies recorded music, movies, and home videos, were attributed to interest payments on the massive debt incurred when Time merged with Warner Communications Inc. in 1989.

Reporting the biggest profit for the quarter was another film and home video supplier, Walt Disney. Its net income was \$165.4 million, down substantially from the \$238.4 million it earned in the prior-year period. With travel down, Disney's theme parks reported weak results.

The company with the biggest percentage gain in profit was Clear Channel Communications, a radio-station owner. Its net increased tenfold to \$773,200, from \$71,212 last year.

A big improvement was also made by Turner Broadcasting System, which operates the Turner

Home Entertainment video label. It turned an \$8.3 million loss in last year's second quarter into a \$31.3 million net profit this year.

The company whose bottom line took the biggest dive in the quarter was Orion Pictures, parent of Orion Home Video. Its loss ballooned to \$24.8 million from \$2.54 million last year. Like Time Warner, Orion has been saddled with big interest payments on its debt.

The most successful retailer was Blockbuster Entertainment, whose net rose to \$21.4 million from \$14.8 million. Much of its earnings growth has been attributed to the rapid expansion of the video chain.

Distributors of video had mixed results. None included in this sample reported a year-to-year earnings gain. Commtron, the biggest distributor, reported a 47% drop in profits to \$1.21 million from \$2.29 million.

Among the radio companies, Clear Channel led the percentage gainers; but in dollar terms, the best performer was Multimedia, whose net rose 50% to \$14.4 million from \$9.6 million.

Viacom, parent of MTV and VH-1, reported a significant narrowing of its net loss to \$1.36 million from \$20 million last year.

The entertainment industry, although weak in the second quarter, was stronger than many other sectors of the economy. The Wall Street Journal reported that net income of 633 major corporations fell 25% from last year in the April-to-June period. In industry breakouts, the Journal's survey found that earnings for recreational products companies (which included some of the major movie and home video suppliers) were off 36% in the quarter, but that profits for specialty retailers (the category that would contain video and music chains) rose 13%.



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"It's not a hit until it's a hit in Billboard."

Music Video

The Reel Story On MTV's Founding Fathers & Mothers

■ BY MELINDA NEWMAN

NEW YORK—Video may have killed the radio star, but it furthered a lot of careers, including many of the behind-the-scenes players who started MTV.

In conjunction with the MTV advertising supplement in this issue, here is a look at some of the key players who launched the channel as well as some who helped the network evolve into the powerhouse it is today.

Many of the pioneers joined then-called parent company Warner Amex Satellite Entertainment Co. when MTV was still an unnamed gleam in everyone's eye. A few were even around pre-WASEC at Warner Cable Corp. This is where they are now, a decade after the birth of MTV, and how they got there.

• **Sue Binford.** Binford joined WASEC in February 1981 as head of publicity for the new music channel and was soon promoted to director of program publicity for WASEC. After MTV went public and became MTV Networks in 1985, she was named VP of corporate communications for MTVN, adding senior VP to her title by the time she left in 1987. She joined corporate communications public relations firm Robinson, Lake, Lerer & Montgomery as VP and eventually transferred to Los Angeles. In May 1989, she started as VP of media relations for NBC.

• **Marcy Brafman.** Brafman joined MTV in March 1981 as producer of music programming development. She became director of program services/on-air promotions in 1982. In March 1986, she left to become GM of Caesar Video Graphics, a full-service creative shop and postproduction facility based in New York.

• **Buzz Brindle.** As MTV's director of programming, Brindle joined after the initial launch in December 1981. He left in September 1985 to form The Brindle Co., a radio programming and music video consultancy. He became VP of programming for WGY-AM Albany, N.Y., in 1987, and is also co-owner of WIPS Ticonderoga, N.Y.

• **Marshall Cohen.** After the company he was with did research for WASEC, Cohen came aboard, joining the company in 1981. He was very active at WASEC's The Movie Channel as well as MTV, including being in charge of TMC's programming departments. He is now executive VP, corporate affairs and communications, for MTV Networks.

• **Tom Freston.** MTV Networks' chairman and CEO since 1989 rose through the ranks starting at WASEC in 1980. He started handling various marketing and advertising functions with MTV, Nickelodeon, and The Movie Channel. Subsequent titles included senior VP/GM of affiliate sales and marketing, MTVN; senior VP/GM, MTV and VH-1; and

president/CEO of MTVN, a title he held from 1987 until his elevation to chairman in 1989.

• **Bob Friedman.** In 1981, Friedman joined WASEC to work in a marketing capacity for The Movie Channel, eventually including MTV and Nickelodeon in his duties. Shortly after the launch, he was named marketing director and subsequently became senior VP of marketing, promotion, and licensing for MTVN. He left the company in 1989 to join Playboy Enterprises' newly formed Entertainment Group as president.

• **Les Garland.** Garland joined five months after the launch in January 1982 as the channel's first official head of programming. He was senior VP of MTV by the time he left in 1987 with Bob Pittman to form Quantum Media. After a year, he left Quantum and spent 18 months traveling and playing golf around the world. In February 1990, he joined interactive music video channel Video Jukebox Network as VP of programming for the Miami-based company.

• **Julian Goldberg.** After starting on a consultancy basis, Goldberg was MTV's creative director by the time it launched. Shortly thereafter, he became executive producer, a position he held until he left in October 1985. After traveling for six months, Goldberg started his own production company, Summerwood Productions, that produced pilots and syndicated shows. He started with The Comedy Channel in 1988, prior to its 1990 launch, as VP of original programming. After TCC merged with Ha!, he became executive producer for "Short Attention Span Theater" for HBO, a daily show that airs on the new Comedy Central.

• **Alan Goodman.** Initially hired as a consultant before the launch, Goodman officially came on board in January 1982 as WASEC's creative director. He left with Fred Seibert in 1983 to form Fred/Alan advertising agency.

• **John Lack.** Known as the "father of MTV," Lack formed WASEC from WCC with Jack Schneider and Bob McGroarty. He joined WASEC as executive VP/chief operating officer in 1979 and remained at the company until December 1984. Upon his departure, he was co-owner and CEO of ELF Communications, which operated eight radio stations in the South. He left there in 1987 to form Nelson Vending Technology, a company that invented video vending machines, 300 of which are in use in Toronto alone. Though he still holds the title of chairman of Nelson Vending, in July 1991 Lack assumed the role of president/CEO of ACTV, an interactive television company, where he is developing interactive educational and game shows for television.

• **Bob McGroarty.** Along with Schneider and Lack, McGroarty came over to WASEC from WCC in 1979 as

senior VP of marketing and sales. After leaving MTV in 1983, he co-founded Group 6 Communications, which owns three radio stations in the Northeast. He is now a VP with Greenwich Capital Markets, where he trades bonds dealing with large financial institutions.

• **Andy Orgel.** Orgel joined WASEC in 1980. As one of the startup executives, he was responsible for sales and marketing of MTV, Nickelodeon, and The Movie Channel. He also held the positions of VP, regional operations, and VP, affiliate relations, for WASEC before serving as VP, affiliate sales and marketing, for MTV Networks. He left MTVN to help launch the Arts & Entertainment Cable Network as VP, affiliate sales and marketing. He rose to senior VP, programming and production, at A&E before leaving in the late '80s to launch Video Jukebox Network, where he is president/CEO.

• **Bob Pittman.** Pittman joined WASEC in 1979 to develop The Movie Channel. He was instrumental in developing and launching MTV and became chief operating officer of MTV

in 1983, also overseeing the relaunch of Nickelodeon and the formation of VH-1 and Nick At Nite while at MTV Networks. After serving as president/CEO of MTVN, he left in 1987 to form Quantum Media, co-founded with MCA. The assets of the television and home video production company were purchased by Warner Communications in 1989. Pittman was named CEO/president of Time Warner Enterprises in 1990. His division oversees several Time Warner entities, including the newly launched Court TV cable channel, Six Flags theme parks, and Quincy Jones Entertainment.

• **Chip Rachlin.** Rachlin was MTV's director of acquisitions from August 1982 until his departure in 1985. He left to co-found Screen Link, a video-marketing company, with Gale Sparrow, Jim Yukich, and Paul Flattery. Among others, the company represents British video production giant MGMM. In September 1988 he started CHR Management, which, at points during its three-year tenure, has overseen the careers of Phoebe Snow, Carl Wilson, Ace Frehley, Judy Collins, and Girl Overboard.

• **Jordan Rost.** Rost came aboard immediately after WASEC was formed in 1979 as director of research. He was promoted to VP of research and then to VP of sales in 1982, where he was responsible for The Movie Channel, Nickelodeon, and MTV. When TMC merged with Showtime in 1983, he went over to Showtime as VP of national accounts. He left there in 1985 to become executive VP of PageAmerica Inc., an electronic messaging company. In 1987, he came back to WCI as a consultant to Warner Music Group and Warner Home Video. In 1989, he became director of marketing and new product development for WCI and in 1991 was promoted to VP of marketing for Warner Music Group.

• **Jack Schneider.** Schneider was the first president of WASEC when it was formed from WCC in 1979. He oversaw the launch of The Movie Channel and MTV. He retired in Connecticut in 1984, when WASEC became MTV Networks. However, he has been very busy as a consultant, as well as serving on the board of his alma mater, Notre Dame.

(Continued on next page)

THE EYE



by Melinda Newman

MTV MADE ITS debut on Aug. 1, 1981, and the American landscape changed forever. From that day forward there was a new visual influence that could not be denied.

And that influence went far beyond music. MTV spawned its own generation and taught it how to look at the world. Simply put, no other single force on television has had such a strong and startling impact on our culture since the advent of TV itself. More people may have tuned in to see if Lucy had a boy or a girl or who shot J.R., but no other outlet has had so powerful an impact on our aesthetic sensibility. Its strength has been felt on Madison Avenue and in Hollywood, on the fashion runways and, of course, in the music business.

In an amazingly short time, video has become almost as vital a part of some artists' careers as the music. Marketing execs spend long hours trying to anticipate what kind of video MTV will play. Rotation on the channel, which is available in more than 55 million homes, is perhaps the strongest alternative to radio airplay ever enjoyed by the business.

The result has been a brace of artists who owe their livelihood to the channel's presence. Milli Vanilli aside, it's clear that such acts as Paula Abdul, Gerardo, Vanilla Ice, and others were propelled into platinum orbit by their video appeal. Even established artists who first resisted the channel's lure soon found its charms impossible to ignore.

WITH ALL THIS power, it is not surprising that for some, MTV has proven to be a curse as well as a blessing. Though labels publicly say it isn't true, the choice of whether to make a video has come to symbolize a record company's commitment to a band. And if that video doesn't get added to MTV's rotation, there is often a lot

of explaining to do. While other video outlets, national and local, are effective methods of exposing acts, it's still MTV that a manager uses to gauge his band's success. Instead of just a trademark, MTV has come to represent the entire music video genre.

Most labels vacillate between love and hate for the channel depending on how many videos they have on MTV and what kind of rotation they're receiving. Some small labels feel disenfranchised by the channel, scared to come to the table with low-budget clips. Though MTV constantly encourages video-makers to increase their creativity, not their budgets, even the simplest plot line doesn't come cheap.

BECAUSE ALL eyes are turned to MTV, the channel finds its every move subject to scrutiny. If it lets certain videos air, it's castigated for airing endless clips of bimbos in leather and lingerie. If it dayparts a potentially offensive video, as it did with Cher's "If I Could Turn Back Time," or dismisses a controversial project, such as "Justify My Love" by Madonna, it's accused of censorship.

Though MTV is king of the hill, it still fights like a hungry rookie eager for his first victory. Not content to rest on its laurels, MTV wants to continue to be the biggest and the best. Hence, as anyone well versed in MTV-speak will tell you, the channel is constantly "reinventing itself" and looking to "stretch the creative envelope."

The latest move is the announcement that MTV will splinter into three channels in 1993—one that resembles its current incarnation and two that will be more narrowly focused on separate genres. Whether the move is the product of MTV's innovative spirit or is simply a reaction to other channels nipping at its heels, once again MTV has beaten everyone else to the punch.

And while much has been made, often in these pages, of MTV's sagging ratings, those numbers are almost beside the point. What matters is that MTV has succeeded far beyond anyone's wildest dreams in becoming not just the most important music video outlet, but part of our everyday lives and our business reality.

Thanks to Ken Schlager for assistance on this column.

Billboard THE CLIP LIST

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Color Me Badd, I Adore Mi Amor
Firehouse, Love Of A Lifetime
Kiss, God Gave Rock And Roll To You
The KLF, 3 A.M. Eternal
L.L. Cool J, 6 Minutes Of Pleasure
Aldo Nova, Medicine Man
Prince, Gett Off
Bonnie Raitt, Something To Talk About
*Skid Row, Slave To The Grind

ACTIVE

Anthrax, Bring The Noise
B.A.D. II, Rush
Marc Cohn, Silver Thunderbird
De La Soul, A Roller Skating Jam ...
*Latin Alliance, Lowrider
Martika, Love... They Will Be Done
N.W.A., Always Into Somethin'
*Naughty By Nature, O.P.P.
*Oaktown's 3.5.7, Turn It Up
Queensryche, Jet City Woman
School Of Fish, 3 Strange Days
Rod Stewart, The Motown Song
Tuff, I Hate Kissing You Goodbye
Karyn White, Romantic

ON

Great White, Lovin' Kind
Kingofthehill, If I Say
*Mindfunk, Sister Blue
Smashing Pumpkins, Siva
Chris Whitley, Living With The Law
*DENOTES ADDS

GUIDE

Five 1/2-hour shows weekly
1000 Laurel Oak, Voorhees, NJ
08043

CURRENT

Jesus Jones, Real Real Real
Alison Moyet, Hoo Doo
Marc Cohn, Silver Thunderbird
Sting, Mad About You
Brand New Heavies, Never Stop
Heavy D., Now That We...
Crash Test... Superman's Song
Slick Rick, Mistakes
Another Bad Creation, Jealous Girl
Tracie Spencer, Tender Kisses
Squeeze, Satisfied
*38 Special, Sound Of Your Voice
Queensryche, Jet City Woman
Chris Pittman, Show Me
Jomanda, Got A Love For You
Inspirat Carpets, Please Be Careful
The Farm, Groovy Train
Yo-Yo, Ain't Nobody Better
Leaders Of New School, Sobb...
Skid Row, Monkey Business
Twenty Four Gone, Trust
The KLF, 3 A.M. Eternal

Continuous programming
1515 Broadway, New York, NY 10036

ADDS

Paula Abdul, The Promise Of A...
Whitney Houston, My Name Is...
Dire Straits, Calling Elvis
Sting, Mad About You

ARTIST OF THE MONTH

Taj Mahal, Don't Call Us

DEVELOPMENT

Peabo Bryson, Can You Stop The Rain
Extreme, Hole Hearted
Huey Lewis/News, It Hit Me Like A...
Manhattan Transfer, Offbeat Of...
Aaron Neville, Everybody Plays...
Roxette, Fading Like A Flower
Luther Vandross, Don't Want...
Vanessa Williams, Running...

HEAVY

Bryan Adams, (Everything I Do) ...
Michael Bolton, Time, Love &...
Cher, Love And Understanding
Natalie Cole, Unforgettable
Amy Grant, Every Heartbeat
Lenny Kravitz, It Ain't Over Till It's Over
Bonnie Raitt, Something To Talk About
Rod Stewart, The Motown Song

LIGHT

James Brown, So Tired Of...
Marc Cohn, Silver Thunderbird
Robbie Neville, Just Like You
Schasche, Can't Get Love With Money
David A. Stewart, Lily Was Here
Karyn White, Romantic

Continuous programming
12000 Biscayne Blvd, Miami, FL
33181

ADDS

H.E.A.L., Heal Yourself
Ice-T, Lifestyles Of The Rich...
Karyn White, Romantic
Kiss, God Gave Rock And Roll To You
L.L. Cool J, 6 Minutes Of Pleasure
PM Dawn, The Watcher's Point Of View
Ruff, If Your Serious
Tam Tam, Do It Tam Tam

AMERICA'S NO. 1 VIDEO

N.W.A., Always Into Somethin'

PEOPLE-POWERED HEAVIES

3rd Bass, Pop Goes The Weasel
A Lighter Shade Of Brown, Latin Active
Another Bad Creation, Jealous Girl
Anthrax, Bring The Noise
B.A.D. II, Rush
Black Sheep, Flavor Of The Month
Boyz II Men, Motownphilly
Bryan Adams, (Everything I Do) ...
Clarence Carter, Stokin'
Color Me Badd, I Adore Mi Amor
Compton's Most... Growing Up...
DJ Jazzy Jeff, Summertime
DJ Quik, Tonite
De La Soul, A Roller Skating Jam...
Dogs/Disco Rick, Do The Nasty...
Hi-C, I'm Not Your Puppet
Hi-Five, I Can't Wait Another Minute
Latin Alliance, Lowrider
LeVert, Baby I'm Ready
Loose Bruce, She's A Brickhouse
MC Breed & DFC, Ain't No Future...
Marky Mark, Good Vibrations
Mitsou, Dis-Moi Dis-Moi
Naughty By Nature, O.P.P.
Oaktown's 3.5.7, Turn It Up
Paula Abdul, Rush
Salt-N-Pepa, Let's Talk About Sex
Shabba Ranks, Trailor Load A Girls
Tracie Spencer, Tender Kisses
Tony Terry, With You
Yo-Yo, Ain't Nobody Better

1 hour weekly
888 7th Ave, NY, NY 10106

CURRENT

Paula Abdul, The Promise Of A...
R.E.M., Shiny Happy People
Natalie Cole, Unforgettable
Michael Bolton, Time, Love &...
Martika, Love... They Will Be Done
Heavy D., Now That We Found...
Seal, Crazy
Vanessa Williams, Running...

Black Entertainment Television

14 hours daily
1899 9th St NE, Washington, DC
20018

ADDS

Sybil, Let It Rain
Tony Terry, That Kind Of Guy
Lonnie Gordon, Gonna Catch You
Suave, Rocked Your Boots
Ingrid Chavez, Elephant Box
Pride 'N Politix, Hold On
Whitney Houston, My Name Is...
Stevie Wonder, Fun Day
Boyz II Men, It's So Hard To Say...
Le Gent, A Woman's Heart

HEAVY

Peabo Bryson, Can You Stop The Rain
Gladys Knight, Men
BeBe & CeCe Winans, Addictive Love
Lisa Lisa & Cult Jam, Let The Beat...
Vesta, Special
Shirley Murdock, In Your Eyes
Riff, If Your Serious
DJ Jazzy Jeff, Summertime
Natalie Cole, Unforgettable
Hi-Five, I Can't Wait Another Minute
B Angie B, So Much Love
Aretha Franklin, Everyday People
Phyllis Hyman, Don't Wanna...
Keith Washington, Are You Still In...
Luther Vandross, Don't Want...
Brand New Heavies, Never Stop
Ex-Girlfriend, Why Can't You...
Lenny Kravitz, Just Ask Me To
Tevin Campbell, It Ain't Over Till It's Over
Color Me Badd, I Adore Mi Amor
Special Generation, One Night Lover
Oaktown's 3.5.7, Turn It Up
Vanessa Williams, Running...

MEDIUM

Young M.C., That's The Way Love Goes
Will Downing, I Go Crazy
Johnny Gill, I'm Still Waiting
Diana Ross, Force Behind The Power
Another Bad Creation, Jealous Girl
Nicki Richards, Summer Breeze
Karyn White, Romantic

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

ADDS

Dean Dillon, Don't You Even
George Fox, I Know Where You Go
Ricky Skaggs, Life's Too Long
Sammy Kershaw, Cadillac Style

HEAVY

Aaron Tippin, She Made A Memory...
Alan Jackson, Someday
Bo T, Angel Fire
Brooks & Dunn, Brand New Man
Collin Raye, All I Can Be
Davis Daniel, For Crying Out Loud
Diamond Rio, Mirror Mirror
Dolly Parton, Silver And Gold
Doug Stone, I Thought It Was You
Earl Thomas Conley, Shadow...
Eddie London, If We Can't Do It Right
Exile, Even Now
George Jones, You Couldn't Get...
Hal Ketchum, Smalltown...
Highway 101, The Blame
John Gorka, Houses In The Field
K. Whitley/E.T. Conley, Brotherly...
Kelly Willis, The Heart That Love Forgot
Charlie Daniels, Hopelessly Yours
Linda Davis, Three Way Tie
Lionel Cartwright, Leap Of Faith
Little Texas, Some Guys Have All...
Lorrie Morgan, A Picture Of Me
Mario Martin, Keep It On The...
Mark Chesnutt, Your Love Is A Miracle
M.O'Connor/S.Wariner, Now It
Belongs...
Martin Delray, Lillie's White Lies
Marty Brown, High And Dry
Marty Stuart, Tempted
Mary-Chapin Carpenter, Down At...
McBride And The Ride, Same Old Star
Neal McCoy, This Time I Hurt Her More
Pam Tillis, Put Yourself In My Place
Patty Loveless, Hurt Me Bad
Ricky Van Shelton, I Am A Simple Man
Ricky Van Shelton, Keep It...
Ronnie Milsap, Since I Don't Have You
Sawyer Brown, The Walk
Taylor/Lynne, The Very First...
T. Graham Brown, You Can't...
Tanya Tucker, Down To My...
The Marcy Brothers, She Can
Travis Tritt, Anymore
Trisha Yearwood, Like We Never...
Vern Gosdin, The Garden
Vince Gill, Liza Jane

The Nashville Network

30 Hours Weekly
1806 Opryland Dr, Nashville, TN
37214

ADDS

Travis Tritt, Anymore
Little Texas, Some Guys Have All...
Marc Cohn, Walking In Memphis
Terri Gibbs, One To Grow On
Bonnie Raitt, Something To Talk About

HEAVY

Hal Ketchum, Smalltown...
Charlie Daniels, Hopelessly Yours
Dolly Parton, Silver And Gold
Vince Gill, Liza Jane
Exile, Even Now
Mary-Chapin Carpenter, Down At...
Sawyer Brown, The Walk
Tanya Tucker, Down To My...
Earl Thomas Conley, Shadow...
Brooks & Dunn, Brand New Man
Lionel Cartwright, Leap Of Faith
Ronnie Milsap, Since I Don't Have You
Mark Chesnutt, Your Love Is A Miracle
Doug Stone, I Thought It Was You
Diamond Rio, Mirror Mirror

MEDIUM

Collin Raye, All I Can Be
The Marcy Brothers, She Can
Eddie London, If We Can't Do It Right
Aaron Tippin, She Made A Memory...
McBride And The Ride, Same Old Star
Lorrie Morgan, A Picture Of Me
B.B. Watson, Light At The End...
Linda Davis, Three Way Tie
Marty Stuart, Tempted
Clinton Gregory, One Shot At A Time
Martin Delray, Lillie's White Lies
The Oak Ridge Boys, Change My Mind
Pam Tillis, Put Yourself In My Place
Vern Gosdin, The Garden
Marty Brown, High And Dry
Kelly Willis, The Heart That Love Forgot
Davis Daniel, For Crying Out Loud
Taylor/Lynne, The Very First...
Patty Loveless, Hurt Me Bad
K. Whitley/E.T. Conley, Brotherly...
George Jones, You Couldn't Get...
Highway 101, The Blame
Trisha Yearwood, Like We Never...
Neal McCoy, This Time I Hurt Her More

1 hour weekly
Virginia Beach, VA 23463

CURRENT

Wilson Phillips, The Dream Is Still Alive
Lenny Kravitz, It Ain't Over Till It's Over
Roxette, Fading Like A Flower
Boyz II Men, Motownphilly
Luther Vandross, Power Of Love
Michael W. Smith, Place In This World
Nelson, Only Time Will Tell
Rod Stewart, The Motown Song
Bryan Adams, (Everything I Do) ...
BeBe & CeCe Winans, Addictive Love
D.J. Jazzy Jeff, Summertime
Psychedelic Furs, Until She Comes
David A. Stewart, Lily Was Here

7 hours weekly
1722 Gower Street, Los Angeles, CA
90028

ADDS

Nitzer Ebb, Family
Taod The Wet Sprocket, Is It For Me
Jesus Jones, Real Real Real
Eleven, Rainbow's End
Twenty Four Gone, Trust
Stress, Rose Child
Chapterhouse, Falling Down
Massive Attack, Safe From Harm
Robyn Hitchcock, So You Think...
Urge Overkill, The Kids Are Insane
Straightjacket Fits, Down In Splendor

HEAVY

Seal, Crazy
Squeeze, Satisfied
The Candyskins, Submarine Song

MEDIUM

Kelly Deco, No Reality
Anthrax, Bring The Noise
Merchants Of Venus, Say Aah
Kirsty MacColl, Walking Down Madison
Siouxie & Banshees, Kiss Them...
Chapterhouse, Pearl
Psychedelic Furs, Until She Comes
School Of Fish, Wrong

MUSIC VIDEO

NEW VIDEOCLIPS

This weekly listing of new video-clips generally available for programming and/or promotional purposes includes artist, title, album (where applicable), label, producer/production house, and director. Please send information to Karen O'Connor, New Videoclips, Billboard, 1515 Broadway, New York, N.Y. 10036.

A TRIBE CALLED QUEST
Check The Rhime
The Low End Theory/JIVE
Joseph F. Nardelli/New Generation Pictures
Jim Swaffield

FRANCESCA BEGHE
Something About Your Touch
Francesca Beghe/SBK
Jon Small/Steven Saporta/Picture Vision
Peter Israelson

DADDY FREDDY
The Crown
Daddy Freddy/Chrysalis
Keith Lawson/Ultra Image
Billie Woodruff

DEBBIE GIBSON
One Hand, One Heart
Anything Is Possible/Atlantic
Shelly Palmer/Shelton Leigh Palmer & Co.
Shelly Palmer/David Pina

GEORGE JONES
You Couldn't Get The Picture
George Jones/MCA
Kitty Moon/Scene Three
Marc Ball

KISS
God Gave Rock 'N' Roll To You
Bill And Ted's Bogus Journey (Soundtrack)/Interscope
Mark Rezyka
Joseph Sassone/Mark Freedman Productions

FRANKIE KNUCKLES
The Whistle Song
Beyond The Mix/Virgin
Mitchell Rothzeid/Silver & Co.
Andrew Doucette

MTV'S FOUNDING FATHERS AND MOTHERS

(Continued from preceding page)

• **Fred Seibert.** Seibert joined WASEC in 1980 as manager of on-air promotion for The Movie Channel. Later that year as the seeds of MTV began to grow, he was named director of on-air production and promotion for TMC and development of MTV. He was promoted to VP of promotion and production for both channels in 1981 and became VP of creative services for WASEC in 1982. He left with Goodman in 1983 to form the Fred/Alan ad agency and has maintained close ties with MTV Networks since, including overseeing the advertising supplement on MTV that runs in this issue.

• **Andy Setos.** Setos joined WASEC in February 1980 as VP of engineering and rose to senior VP of engineering and operations of Viacom Networks Group before leaving in 1988. He relocated to Los Angeles, where he became senior VP of studio and broadcast operations and engineering for Fox Inc. There, he oversees all the engineering needs for each Fox entity, including the television group, Fox Broadcasting, and 20th Century Fox.

• **Gale Sparrow.** Sparrow joined MTV in 1981, prior to the launch, as talent coordinator. She held the title of director of talent and artist relations when she left in 1985 to serve as VP of marketing at Screen Link. She left that company in 1988 to start MGMM's U.S. branch, working as its managing director until it closed in 1990. Earlier this year, she opened The Sparrow's Nest, an antiques and collectibles shop in New Hope, Pa.

• **John Sykes.** Sykes joined WASEC as promotion director in 1980. By the time he left MTV in 1986, he had risen to VP of programming. He was a music and film agent at Creative Artists Agency from 1986 until 1988, when he was named president of Champion Entertainment Organization, where he oversaw the management of several artists, including John Mellencamp, Taylor Dayne, and Hall & Oates. Since January 1990, he has been president of Chrysalis Records.

• **Dwight Tierney.** Tierney joined WASEC in 1982 as VP, personnel and administration, making him responsible for hiring many of the people who have helped run the channel. He was promoted to senior VP, human relations, assuming responsibilities for Warner Amex Cable Communications Inc. (an offshoot of WASEC) in 1983. He is currently senior VP of administration for MTV Networks, where he is responsible for human resources, corporate administrative policy, real estate, general services, and special events and conventions.

• **Margaret Wade.** Wade started as director of public relations with WASEC in 1980 and was promoted to VP of public relations within six months of MTV's launch. She left MTV Networks in 1985 and worked publicity for both Hands Across America and Farm Aid before settling in New Orleans as a free-lance publicist. In 1990, she moved back to New York after being named director of The Larderisk Assn.

A BILLBOARD ADVERTISING SUPPLEMENT

MTVx10

MUSIC TELEVISION

AUGUST 1991

IT'S FREE, SO THERE!

Inside:

MTV:
from debut
to decade!

Including:
"Daddy, where
did MTV
come from?"

Make your own video
(And knit your own socks.)

Down and revealing
with the "M" of MTV!

The Answer Person
finally %#&@%* answers!

Plus a few
boring lists!

KISS[®]



MUSIC TELEVISION[®]

"How did COME UP WITH THE IDEA FOR MTV?"

This summer, MTV celebrates its tenth anniversary on television. In all those years, so many people have claimed to have thought of the original idea that the true history is in question. To properly credit those individuals so responsible for our present success domestically and around the world, we've decided to ask everyone who might have been there at the birth: "How did you come up with the idea for MTV?"

JOE FRANKLN

"When I created MTV I had a whole different concept in mind. MTV was to stand for Manhattan Transfer Videotaped. The concept was that people everywhere would be able to see what was happening in the New York City subway system from all over the world, because that's the greatest show on earth. But MTV got preoccupied with music videos. So I created the IRT, the BMT, the DDT and the BVD. I'm going to continue this channel scrabble until I hit the right one."

MIKE NESMITH

"You never know how your kids are going to grow up. On the whole, I'm happy with the way this one turned out."

VANNA WHITE

"I was playing with letters on my puzzle board..."

ED KOCH

"I came up with the idea for MTV one dark night when I was teaching Michael Jackson to moonwalk. I knew that he would be good at it and decided the way to show it to the world would be through MTV. That's how it all began."

PHILIP JOHNSON

"I guess I'm the only one in America who's never heard of MTV."

YAKOV SMIRNOFF

"The Soviet Union was the first to have MTV — Military Television. Now American MTV is going to Russia. If they thought the Russian military was scary, wait until they see Axl Rose."

TOM PARKS

"I read about it in the June 1956 issue of *Popular Mechanics* and I copied it. I'm really embarrassed about it now. I mean, it's a tribute to *Popular Mechanics*, but now the plagiarism thing is going to be hanging over me."

"AL BUNDY"

"It was a cheap way to see chicks in leather."

WILLIAM F. BUCKLEY, JR.

"Thank you for the invitation to write about MTV. But I'm not really qualified. I saw it once, stared at it in amazement for five minutes, and called a technician to destroy the channel."

"BART SIMPSON"

"Since I was born the same year that MTV started (we're both ten), it would be ridiculous to say I invented MTV. Let's just say I *inspired* it."

JANN WENNER

"Bob Pittman is my nephew. We were sitting around one day and I came up with the idea. (He was twelve at the time.) Years later, he took the credit. I was willing to forgive, because that's blood. Later I was in a commune in India with Tom Freston. We were actually in the tie-dye underwear business. He said I sure could yak and that I should become a DJ or a VJ. I told him he had a flair for writing and should get into journalism. I forgive them all 'cause I love them."

CHARO

"When I came to America I noticed that this country has something for everybody except a TV channel that keeps the 'hot tamales' jumping like 'jumping beans.' That is why I thought of MTV."

LARRY "BUD" MELMAN

"I created MTV, or Melman Television, as a twenty-four hour network featuring ME! ALL ME, ALL THE TIME. You get to see me grocery shopping, visiting friends, at the movies, at my favorite Mexican restaurant, etc. It began simply as a vehicle to get on the Letterman show. How was I to know it would grow into a monster?"

TIMOTHY LEARY

"MTV means sound and light, multi-media, audio-visual, multisensual eyeball-eardrum slam-bang mind blow. Orpheus and Pan and Dionysius and Aphrodisia and Pandora invented MTV one Sunday night 25,000 years ago while drumming, dancing and piping round the fire, trampling sacred grapes and howling at full moons.

"MTV is basic human. Like face-to-face boogie, baby, all night long. And the wheel. Each of us has to re-invent it. And we do! We do!"

LEE IACocca

"It was the summer of 1980, and I was in Europe on a business trip. I spent the weekend in Italy, and borrowed one of Frederico Lamborghini's Countachs to take a drive on the Autostrada. As I was passing a Ferrari and humming this song I like, 'I Can't Drive 55,' it hit me! I thought, this whole scene would make a fantastic piece of footage, set to music. Yes! A music video. Of course, the video idea caught on right away, but it took awhile to get the initial sequence on film. And that's how I thought of MTV. I always get my best ideas in the fast lane. Oh, and I liked the car so much I decided to buy the company."

SALLY JESSY RAPHAEL

"When I arrived at our studio and saw the extra space available, I thought this would be the perfect place for a music video cable network."

JESSICA HAHN

"I came up with the idea for MTV so I could wear nothing but suspenders on national television."

SENATOR BILL BRADLEY

"Many people don't know this, but late one afternoon as I was enmeshed in the seventh hour of a Senate Subcommittee on Latin American debt and the 23rd witness was testifying on the future for international trade and its impact on the environment, the economy and society, suddenly I was struck with a clear vision — yeah, you may be surprised: MTV."

JOHN LACK

"It wasn't my idea at all."

All quotes are genuine. Al Bundy's and Bart Simpson's comments by the writers of their programs.

WE DID START THE FIRE (with apologies to Billy Joel)

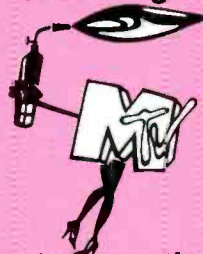


**We did start the fire
The cops didn't catch us
When we played with matches**

**We did start the fire
There was television
But the "M" was missin**

**Veejays
New cliches
Stars repeat our famous phrase
On the moon the flag is raised
Buggles start the show**

**You Might Think
Dangerous
But Every Little Thing She Does
Is Like A Virgin
And She Was
Just a Gigolo**



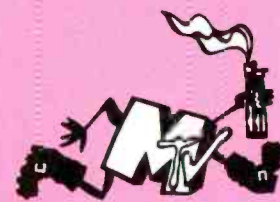
**We did start the fire
We became a fixture
Now you get the picture**

**We did start the fire
Rock 'n' roll was cookin
But we caught you lookin**

**U2
Motley Crue
Madonna's navel
Cher's tattoo
Julie Browns, (we've got two)
Plus monkeys you can shock**

**Spring break
VMA
Radio station giveaway
Born In The USA
That's the Week In Rock**

**a-ha Take on Me
Cult of Personality
Poison, Prince, Run-DMC
I want my (Maypo) MTV!**



**We did start the fire
You were always rockin
But we got you gawkin**

**We did start the fire
First we were low-rated
Now we're imitated
And the fire just burns on, and on,
and on, and on, and on...**

MTV's own Rande of the Redwoods looks back at a tumultuous decade of music television and gets a stiff neck.

WOW! The last 10 years! As the Dead said, "What a long, strange, videotaped, spooky, squeamish, lumpy, obscene, chartbusting, happy, strange, filled-with-Oliver Stone-movies TRIP it's been!"

It seems like only yesterday that my manager Sunny and I sat on the rear bumper of the '73 Pontiac that we used to live in the backseat of. (Okay, the Pontiac wasn't actually, technically ours per se. We were just sorta homesteading there.)

But it was ten years ago to the day that we sat on the bumper watching a small TV connected to a long, and I mean long, cable coming from the house next door. We didn't have much in those days, but we did have cable. Everybody did. Which was, of course, how we had it. Every place we lived—the '68 Camaro, the '76 Cougar, the '65 Cadillac—was next to a house with cable, so we had it too.

So that night we were sitting there watching an Atlanta Braves baseball game and all of a sudden, Sunny says, "Okay, we have to change the channel to this 'new thing' now!" Music Television, he called it. And he told me all about how ad executives from New York came out of his head while he slept. Sunny always got excited about things that people had stole out of his head and to this day I only know of one that he holds a grudge against—the guy who "invented" the SLINKY.

So we changed the channel to this new thing—MTV—and we watched for about an hour when, all of a sudden, between a Cheetah video and an ad for a haircare product, Sunny turns to me and says "Rande,

lead the people from the promised land, the land of ...too many promises."

I said, "Okay. Yeah, sure, Sunny."

And then, one day, seven years later—three years after Sunny had disappeared while gardening—I was approached by three guys in business suits who said, "Mr. Redwoods, listen up. Everything that Sunny told you seven years ago was true. And now it's time."

They showed me a piece of paper with 10,000 signatures on it. They said I was gonna be the next President of the United States. I said, "Cool."

And then, much to the distress of the Republican and Democratic parties, MTV—in a move unparalleled by any television network, ever—sent me out into the U.S. of A with my backpack and my promise—that if elected president, everyone in America could crash at the White House—but you know, I lost.

And as far as I know, to this day no one—except those types that always get to stay at the White House anyway, no matter who's the president—has got to stay there yet. So they're still not listening to us.

But it's probably best I never got elected. I mean it's like Madonna. I think to actually be Madonna would be too much. Like, just her muscular development alone parallels the whole history of MTV. That's heavy.

It's much easier being just a Madonna wannabe. The same goes with president. I'm happy being a presidential wannabe.

Besides, I just got a letter from

"10 YEARS, MAN!"

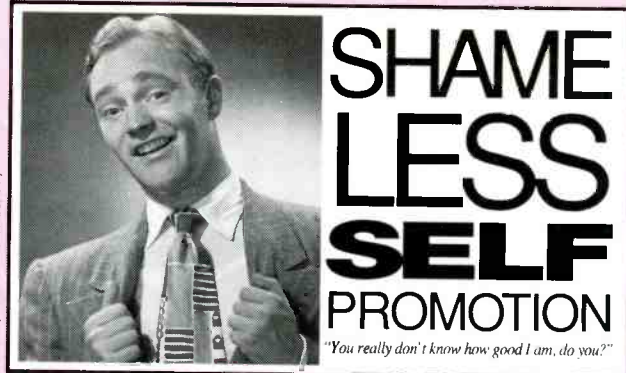
man, do you feel that? This MTV thing is changing us, changing the way we look at the world, changing the way our eyes see. It's changing our chromosomes. All the rules about how things are done, the rules we made up last night, all of it, is being thrown out. Can you feel it? Can you feel the old ways leaving your body?"

I wasn't sure but then Sunny pointed at the TV and he said, "Rande, right there. Right there is where you, Rande, will lead the people from the promised land."

Man, now I really didn't know what he was talking about, but a lot of the time I didn't know what he was talking about—like the time we went all over town taping aspirins to telephone poles, or the time we covered ourselves with tinfoil and hitchhiked to New Mexico—but that's why he was such a visionary. He went places no one even knew were there.

And now here he was fixing me with his cold eye—the one he always wore around his neck—and he says "Rande, listen very carefully, it was all part of the bargain. When they took this MTV thing out of my head I said they could have the whole shebang for free—music television, contests, music videos, contests, videojocks, contests—if they promised to let you

Rande of the Redwoods is, like, this funny character made up by this guy named Jim Turner.



MTV joins AMC in the battle against cancer

From 1984 -1988 MTV raised over \$1.3 million to help the AMC Cancer Research Institute. Our involvement began with the MTV/Prince and the Revolution Commemorative T-shirt sale in November 1984. Next came the MTV/Z100 Christmas Party with The Fixx, a concert at Madison Square Garden staged by MTV, Z-100, The Fixx and MCA records. MTV's Rock 'n' Roll To Go in 1985 was a benefit compilation album distributed by Elektra records which included Pat Benatar, The Cars, The Fixx, Hall & Oates, Billy Idol, Kiss, Cyndi Lauper, Madonna, Steve Perry, The Police, Tina Turner, The Thompson Twins and Wang Chung. In 1987 we followed that up with The AMC High Priority Album, a joint venture between MTV and RCA records, which featured Heart, Grace Jones, Aretha Franklin, Eurhythmics, Bananarama, Cyndi Lauper, Pat Benatar, The Bangles, Belinda Carlisle and Stevie Nicks, with cover art by Andy Warhol. And in 1991 we released Club MTV Party To Go, a compilation album and video with a portion of the proceeds going to AMC, featuring M.C. Hammer, Bell Biv DeVoe, Tony! Toni! Toné!, Paula Abdul, Information Society, Vanilla Ice, DNA with Suzanne Vega, Candyman, Digital Underground, Jane Child and Depeche Mode.

MTV rock 'n' poll

After a 1980 poll revealed only 34% of people aged 18 to 34 voted, MTV decided to do all it could to get viewers out to the polls. So in 1984, Cyndi Lauper, Huey Lewis, Tina Turner, Peter Wolf and even Pee Wee Herman appeared in MTV spots encouraging people to register and vote. In 1988 we went a step further and attempted to organize an MTV-sponsored debate between candidates George Bush and Pat Robertson, but Bush declined. We didn't stop there, though. We continued our onslaught of pro-voting PSAs until election day. The campaign continued last summer with Rock the Vote, a coalition of recording artists and executives. Teri Garr, Madonna, Ozzy Osbourne, Robert Downey Jr., Justine Bateman and M.C. Hammer were among those who appeared in MTV spots encouraging youth votership.

MTV supports concert for music therapy

When MTV heard Paul McCartney, Elton John, Eric Clapton, Phil Collins, Mark Knopfler, Pink Floyd and Tears for Fears were going to perform at a benefit supporting music therapy for autistic and disabled children, we immediately wanted to televise it to the world. Knebworth '90 was a marathon concert staged to raise money for the Nordoff-Robbins Music Therapy Centre, and MTV was there capturing the event for a five-hour special televised in July 1990.

MTV goes MADD

In 1989 MTV produced an ad campaign to warn its audience against drinking and driving, and donated large amounts of airtime to the spots as part of our association with Mothers Against Drunk Driving. Spots began running in June, with heavy rotation around the '89 holiday season. In November we announced the creation of Don't Drink & Drive campaign kits that cable affiliates could use to extend awareness of cable message. This campaign won a 1990 CTAM Award for excellence in cable marketing and advertising.

AUGUST, 1981:

On MTV: MTV is unleashed on an unsuspecting world. The first hour features Rod Stewart, The Who, Pat Benatar, The Buggles and The Pretenders.

In the World: In what then seemed to be an unrelated event, scientists announce the discovery of a powerful mutation-causing chemical capable of producing neurologically abnormal mice.



Congratulations on 10 years of tasteful programming.



Columbia artists. Your bread and butter.

the best advice mtv ignored.

Every day, dozens of the real movers and shakers of the music business call us with thoughts, compliments and inevitable disagreements. Sometimes these calls contain the constructive criticism we all need in life to keep us on a steady path. More often, they are laced with bitterness, insult and specific threats of personal dismemberment. Okay, here's your chance, big shot:

"What's the best advice you gave to MTV that the boobs ignored?"

Clive Davis, President - Arista Records

"It happened in 1988. I was sitting in my office one spring afternoon when it suddenly hit me: 'Video Blocks'. I immediately called the head of our video department at the time, Andy ... I mean Abbey Konowitch. I explained the whole idea: rock blocks, street blocks, hit blocks. He was instantly enthused as well. At that moment, he stands up and says, 'Clive, I'll get right on it.' That was the last time I saw Abbey.

"Meanwhile, 1988 goes by. No video blocks. So does 1989 and '90. Still no video blocks. The idea stays tucked away in my mind. Then one day earlier this year, I call our Director of Special Projects into my office, Mark ... I mean Matt Farber. I tell him the idea. He loved it as well. Never saw Matt again but I do finally see MTV's video blocks on air. Now, years later, I'm not so sure about the idea.

"What I am sure about is that the last ten years have been both revolutionary and evolutionary, due in no small part to MTV. We don't know with certainty what the next ten years hold. But I do know that MTV will certainly be around to make a major contribution. Congratulations."

Russell Simmons, Chairman - Rush Communications

"I told them to change the show to RAP-TV and play 80% rap videos."

Charles Koppelman, Chairman and CEO - SBK Records

"Don't invest heavily in your Texas operations."

Tommy Mottola, President - Sony Music

"A decade ago, when MTV was still operating out of a small office in Bob Pittman's wallet, their programming people came to me for advice.

"'Tommy,' they asked, 'What's the public going to want to see in music videos?'

"'Just make sure you stay away from smoke machines and underwear,' I said. 'The worst thing you could do would be to show the same three or four artists, all day long, with lots of smoke machines and underwear. People won't tolerate that.'

"'What about air personalities?'

"'Record company presidents, twenty-four hours a day. You could have Clive at Five, A Serving of Irving, Mo in the Morning, ...kids love that stuff. Just don't have them in their underwear.'

"'Anything else?'

"'Once in a while, what the heck, you could showcase some new talent.'

"All I know is they were nodding when they left the office. Happy Anniversary, guys. You couldn't have done it without me."

Steve Leeds, Director Alternative/Video Promotions - Polygram Records

"A little more than a decade ago, a D.J. friend sought my advice regarding a job offer. The former PD of WNBC radio, Bob Pittman, had offered her the chance to be one of the regular on-camera hosts for a new 24-hour cable channel that would program non-stop music videos. The one drawback was she would have to quit her current radio job as this new position required a full-time commitment.

"After lengthy discussions, I concluded she should stay put, as this music video thing would never work, especially since it was only on cable. Anyway you'd never be able to see it as it wasn't being offered by either N.Y.C. cable system."

Irving Azoff, President - Giant Records

"Actually, they've always taken my advice. When they were planning the Adam Curry special series, 'Disco of the Late 70's; They Don't Make Music Like That Anymore,' I told them it was a bad idea. When they were preparing to go to Austria for month-long live coverage of the 'Polka, Beer & Bratwurst Festival,' I said, 'Wrong demographic.' When they hired Dr. C. Everett Koop to do a special two-parter on 'The Dietary Tract of Tom Freston,' I said, 'You should really think this one over.' Like I said, they always take my advice. Oh, except for last January when I suggested Abbey Konowitch spend his winter holiday on the beaches of sunny Baghdad. They didn't go for that one.

"P.S. I also suggested that in lieu of a bonus, they give Abbey Konowitch a gift certificate to Barney's. They have yet to do that..."

"P.P.S. I also advised MTV not to pass out video cameras to Guns N' Roses fans at their show."

Monica Lynch, President - Tommy Boy Music

"I tried telling them that the rap thing wasn't gonna last but did they listen?"

Robert Friedman, President - Playboy Entertainment Group

"I hate to say 'I told you so,' but I remember when... your font of fun and laughter included my good pen.

"With not so very quiet style I made it very clear, you'll always get much bigger and better every year.

"But once you did ignore me, I often think 'who knows?' how come you didn't do MTV's Funniest Home Videos."

Rick Dobbis, President & CEO - Polygram Label Group

"I have continually urged MTV to play more Madonna, more comedy and fewer new artists... Hey wait a minute - maybe they were listening!"

Michael Klenfner, Executive Consultant - Michael Klenfner, Inc.

"I begged them to play less Grateful Dead, I mean, I went on my hands and knees and begged them to play less Grateful Dead."

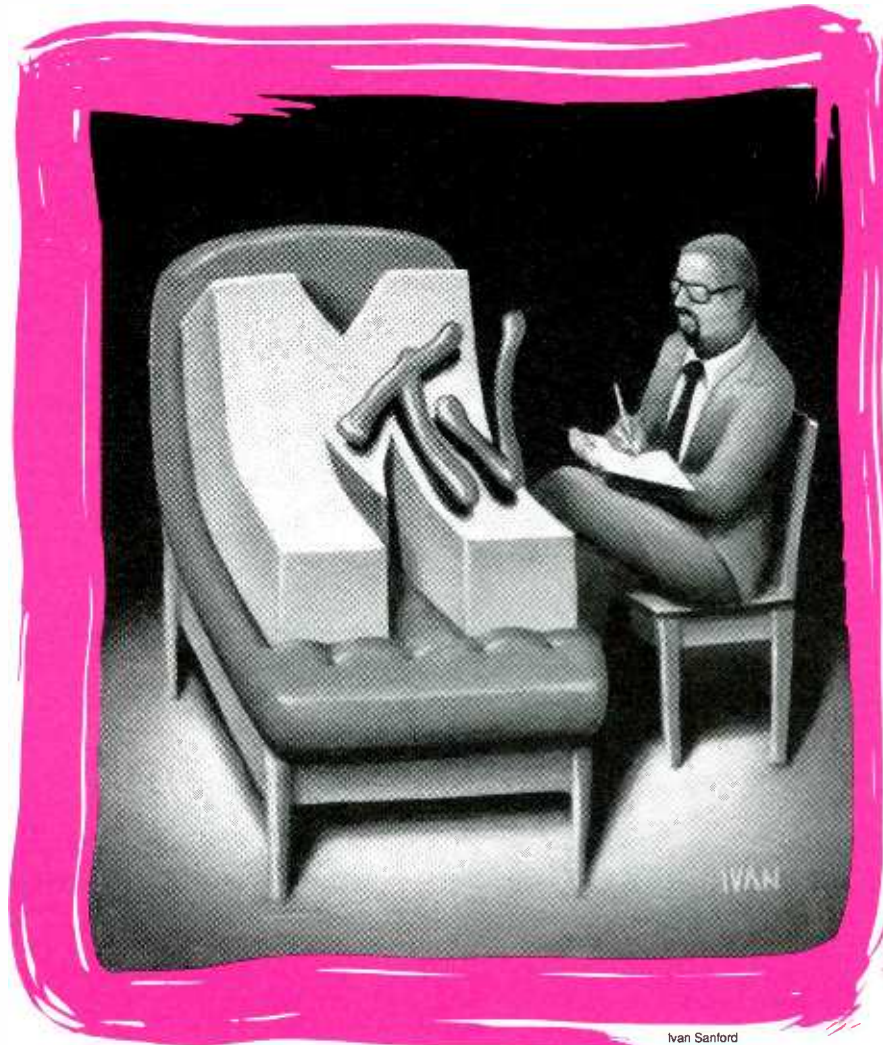
Al Teller, Chairman - MCA Music Entertainment Group

"Rotate the VP of Programming slot among current record label presidents."

Doug Morris, President - Atlantic Records

"Find a different way to make a living."

All quotes are genuine.



Ivan Sanford

Daniel Glass, Executive V.P. & General Manager - SBK Records

"Have Vanilla Ice do 'Unplugged.'"

Les Garland, V.P. Programming - Video Jukebox Network

"During the summer of 1982, MTV's first anniversary was approaching and I recommended that there be a major birthday blowout for the staff only. The recommendation was rejected by Corporate due to lack of funds because of the heavy financial investment that had been made during the first year roll-out. I threw a 'secret' party anyway attempting to conceal the event from Corporate. It was one of the great parties in rock 'n' roll history and one that our original staff will remember forever... Of course, Corporate found out and I thought I would be fired; I wasn't.

"August 1, 1991, marks MTV's tenth... but there will always be only one first. The details of this first birthday bash are only one chapter in the book should I ever decide to write it."

MARCH, 1983:

On MTV: MTV broadcasts the world premiere of Michael Jackson's "Beat It" video and Adam Ant is the first guest VJ.

In the World: Princess Diana tells the housewives of Tasmania she would gladly switch places with them. Tasmanian husbands insufferably cheery for weeks.





They won't shut up.

They won't go away.

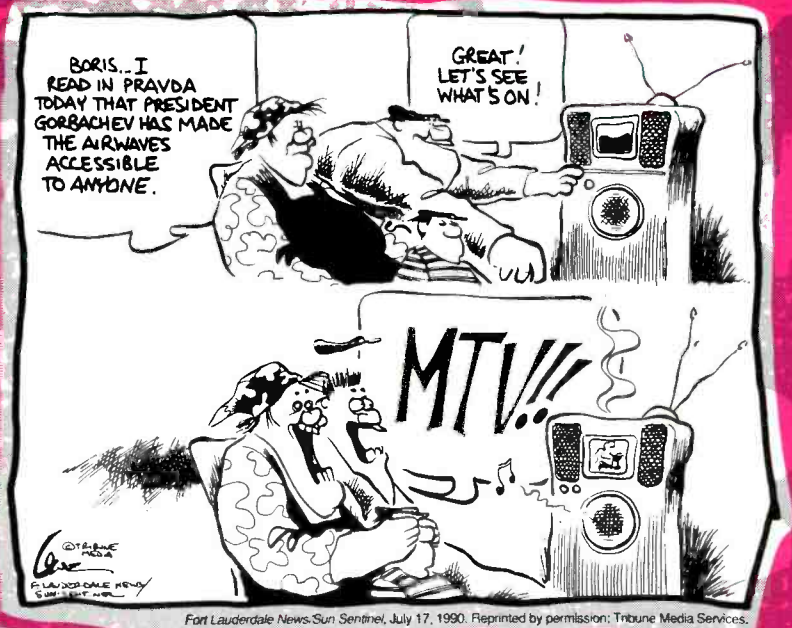
They won't behave.

They just won't listen...

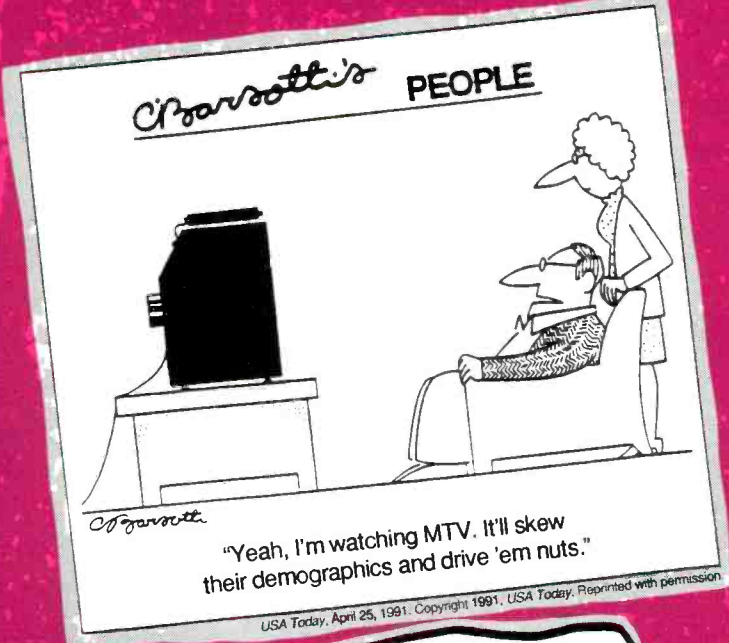
Happy Birthday to a typical ten-year-old.

Epic

But i think it's f-f-f-funny!



Fort Lauderdale News-Sentinel, July 17, 1990. Reprinted by permission: Tribune Media Services.



USA Today, April 25, 1991. Copyright 1991, USA Today. Reprinted with permission.



Pittsburgh Press, August 3, 1988. Reprinted by permission of UFS, Inc.

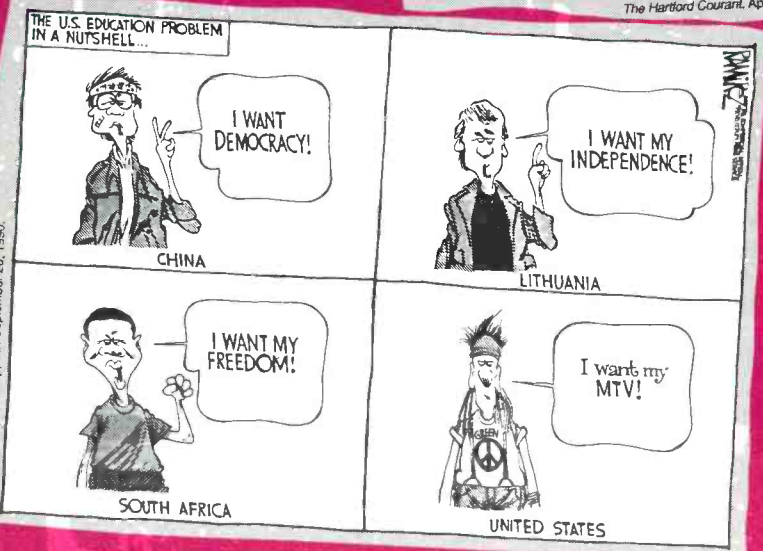
CLASSIC MTV CARTOONS!



The Times-Picayune, New Orleans, December 7, 1990. Reprinted by permission: Tribune Media Services.



The Hartford Courant, April 1, 1990. Bob Englehart, The Hartford Courant.



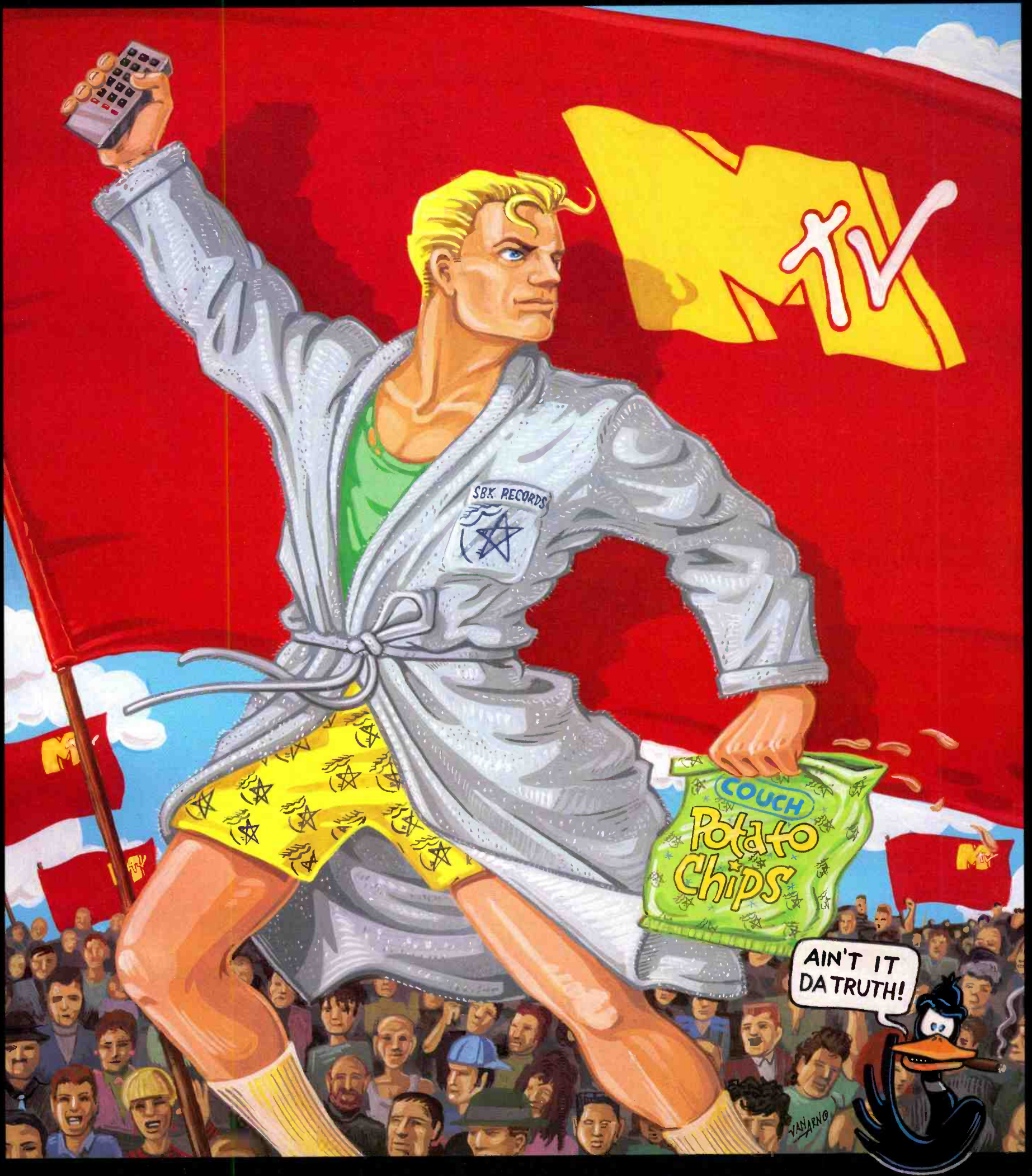
Memphis Commercial Appeal, September 20, 1990.

SEPTEMBER, 1984:

On MTV: MTV presents the first MTV Video Music Awards from Radio City Music Hall.

In the World: Pope John Paul the Second exhorts the world to abandon the race for greed and share its wealth.

coincidence?



TEN YEARS AFTER THE REVOLUTION
AND YOU'RE STILL REVOLTING





Once again we dip into our bulging mailbag. This decade's question:

"HOW CAN I GET MY VIDEO ON MTV?"

Who's got the answer? The answer person!

Your letters are always welcome and encouraged. We read every one we receive and all addresses are kept strictly confidential. We're sorry, but no personal replies will be given. And now, this week's letters...

Dear Answer Person,

I was wondering, how do bands get their videos played on MTV? Not that we have a band ourselves, but I was just curious.

**Lenny and the Lugnuts
Lincoln, Mass**

Dear Lenny,

We thought everyone knew how to get a video on MTV, but we'll answer your question for the sake of newcomers to the column. First, write MTV a letter asking for a Video Submission Control Number. They will send you a ten-digit code number that should go on the video and on all correspondence. Next, wrap your video securely in newspaper and seal it with tape, not string. Enclose a letter detailing what you meant by the lyrics in your song and what you were thinking when you made the video. Be sure the VSC number appears on the letter, on the cassette itself and on the outside of the package in the lower left corner. Mail it First Class to: The Chairman, MTV Video Submission Department, Drawer 1-A, Newark, Delaware 30201. Within 4 to 6 weeks you will receive a rotation chart showing exactly when your video will appear.

Dear Answer Person,

Our band has a video and I was wondering how we go about getting it on MTV. Any ideas?

**Roger Steel and Galvanic Action
Valley of Despair, Iowa**

Dear Roger,

Before you even make the video you should submit a storyboard for approval. A storyboard is a pictorial scene-by-scene representation of your video, like a comic strip. MTV's Director of Art and Design will review the storyboard and check it for images like snarling attack dogs, thrashing metal thugs, and long-legged women in tight leather skirts surrounded by fog. If your video doesn't have any of these it will be rejected and sent back. On the other hand, if you've used your imagination and your video is packed with violent and sexy scenes, it will be on MTV before you can say "parental advisory." Good luck!

Dear Answer Person,

What's the story with getting a video on MTV? I mean, is there some special procedure I'm supposed to follow?

**Brian Sandwich
Kaluta, Mich**

Dear Brian,

Yes there most definitely is! Write to the U.S. Government Printing Office in Washington, D.C., to request a copy of Pamphlet No. 2354-7A entitled, "Submitting Your Video To Music Television Channels." Enclose 50¢ to cover postage and handling. You will also receive information on how to order other Information Pamphlets like, "Preventing Udder Chapping," "Planting and Harvesting Sugar Beets in Sandy Soil Areas" and "Care and Treatment of Ringworm." Enjoy!

Dear Answer Person,

I have a dilemma that you may be able to solve for me. I have a video but I don't know how to go about getting it on MTV. Help!

**Michelle Mostrangelo
Bakerburg, GA**

Dear Michelle,

Write an essay, in 500 words or less, "Why My Video Should Be on MTV." Include your music marketing strategy, focus group results and chart history of your band's music. Send it in an ordinary #10 envelope to: MTV Video Department, Box 1991, Radio City Station, Los Angeles CA, 10019. You should hear from someone shortly.

Dear Answer Person,

My fingernails chip and break off. I've read that eating gelatin will help strengthen my nails but I can't think of any gelatin brand names when I'm in the supermarket. What do you suggest?

**Sylvia Morris
Ermine, TX**

Dear Sylvia,

Getting your video on MTV is not as hard as you think. Call up MTV's toll-free Video Submission line: 1-800-MY VIDEO. Describe the video over the phone and they'll give you a quick "yes" or "no" right on the spot.

Dear Answer Person,

I have a video and I'd like to get it played on MTV. Should I just call them up, or what?

**Jeff Blintz
New Jingtown, PA**

Dear Jeff,

No, no, no! Whatever you do, don't call MTV! They get so many thousands of phone calls every day and if you called to bother them with your own personal problems they'd hang up on you so fast you wouldn't know what hit you. Better to go to their offices and hang around in the lobby. Wait till you see some executive-looking guy (you can tell the MTV execs - they wear shoes) heading for the elevator. Sneak in with him and badger him about your video all the way to his floor.

If he still doesn't agree to play it, follow him out of the elevator into the corridor. You'll probably be able to convince him in the time it takes for security to arrive.

Dear Answer Person,

Me again. I tried what you told me and it didn't work. Not for nothing, but I think you just make up the answers to these questions. Do you really know how to get a video on MTV or what?

**Roger Steel and Galvanic Action
Valley of Despair, Iowa**

Dear Roger,

Of course we know. But if you get snippy we won't tell you!

Dear Answer Person,

Frankly I'm puzzled. I've heard so many conflicting rumors I don't know which to believe. Can you help me? What is the best way to get my video on MTV?

**Anna Stillman
Stillman, Montana**

Dear Anna,

Anna, Anna, Anna! Like so many young people today, you've allowed yourself to be caught in a web of lies and deceptions that only serves to keep the young from the truth they deserve. How unfortunate! Permit us to set the record straight. Number one: Do not submit a storyboard. This spells certain death for your video as MTV's Executive Board of Review finds this practice unnecessary and even insulting. Number two: Avoid begging, pleading and cajoling as this only serves to annoy. Number three: Enclose a "gift," preferably in cash, or a check made out to "MTV Office Party Fund" along with your video. It's that easy!

Dear Answer Person,

How do I get my video on MTV?

**Steve Legington
Caroway, Colo**

Dear Steve,

Most of the videos you see on MTV are acquired in deals made with major record labels. Although MTV likes to break new artists and enjoys seeing videos from up-and-coming acts like yours, there are just too many videos and not enough hours in the day. Priority must be given to those artists whose records are on the charts and in the stores. But don't give up. Keep working hard and writing songs and one day you may be signed to a deal with a major record company. Then your video could be on its way to MTV!

Dear Answer Person,

What's the deal with getting your video on MTV?

**Zug
Pennsahassee, Fla**

Dear Zug,

I honestly don't know. Sorry.

JULY, 1985:

On MTV: MTV presents seventeen hours of Live Aid, hosted by Irish philanthropist Bob Geldof's organization, Band Aid. The concert is broadcast from two stadiums on two continents with all proceeds going to relieve victims of famine in Africa. The concert boasts reunions of both Led Zeppelin and The Who, and Phil Collins, managing to appear first on one continent and then the other, not to mention Eric Clapton, The Pretenders, Neil Young, Paul McCartney, U2, Sting, Simple Minds, and countless other luminaries.

In the World: President Reagan exults "I'm amazed how good I feel," after having a growth removed from his rectum.



SCENES FROM THE FIRST DECADE



1981 THOMPSON TWINS
"Lies"



1982 HAIRCUT ONE HUNDRED
"Love Plus One"



1983 THE KINKS
"Come Dancing"



1984 RAY PARKER JR.
"Ghostbusters"



1985 ARETHA FRANKLIN
"Freeway Of Love"



1986 WHITNEY HOUSTON
"Greatest Love Of All"



1987 GRATEFUL DEAD
"Touch Of Grey"



1988 THE CHURCH
"Under The Milky Way"



1989 THE JEFF HEALEY BAND
"Angel Eyes"

1990
URBAN DANCE SQUAD
"Deeper Shade Of Soul"



1991
THE KLF
"3 A.M. Eternal"



ARISTA CONGRATULATES MTV ON TEN YEARS OF CREATING A SCENE

AN INTERVIEW WITH THE MTV “M”



On a channel that presents its viewers with a galaxy of megasuperduper rock stars 24 hours a day, it's easy to forget about the most stellar star in the music video heavens. No, we're not talking about Madonna (although she did shamelessly appropriate his look and sound for the beginning of her own name). We're talking about that one lovable, laughable, endlessly changeable, tireless performer without whom MTV would be just, well, TV. We're talking, of course, about "M".

"M"... Say it loud and there's guitars strumming. Say it soft and it's almost like humming. When he burst onto the scene in 1981 with those two other little letters grafted onto his left leg, many people laughed—some scornfully, others because they had taken too many drugs and couldn't stop laughing. But "M" has shown them all that he's got what it takes to make it in showbiz. He has earned the title that very few other stars can even aspire to. "M" is a consonant.

We found "M" in his plush corner office at MTV's Broadway headquarters. He was getting his shoulders rubbed by a gorgeous Swedish masseuse. He was getting his feet polished by an old Portuguese gentleman. He was getting his sides painted by a team of high school students from Poughkeepsie. He was getting kerned by a special typographer from Minsk. We decided to come back later.

Later, over drinks at The Lower Case ("M"'s favorite watering hole) we discussed his illustrious career as television's most famous man of letter.

You come from a show business family, don't you?: My father was one of the "M"s in the MGM logo in the thirties.

Really? Which one?: Well, we were never quite sure about that. Apparently Mom was carrying on a rather torrid affair with both of them at the same time.

Wow! So you were born to a life of living on the edge: Yes, I guess you could say that. Although I did my share of humdrum gigs before landing this one.

What was your first job?: I was the "M" in Mission Impossible for a season.

That's an impressive debut: Not really. I was the small "m" in "impossible." But of course I thought I'd hit the big time. I spent money like it was going out of style, and when they canned me for a slightly different typeface I was crushed. Then came a string of really tacky jobs through the Seventies. I actually spent a week on the marquee of a drive-in theater in Des Moines.

Well, that's the kind of experience that builds character: Very funny.

You mentioned your mother a moment ago. What was she like?: I hardly knew her. She was definitely lower case. I think she spent a number of years as a key on a Smith Corona.

Your mother was a typewriter key?: Hell, if it wasn't for music videos, I could have ended up on some typewriter somewhere. Anyway, she didn't do that her whole life. She put in a few years on a sheet of press type. And then I think she got a steady job as a decoration on a certain colorful candy that will go unnamed.

I see. So how did you land the job at MTV?: I was working on a billboard in Times Square at the time, and I was approached by a guy named Pittman. He would just come out night after night and shout at me, "I've got a job for you that will make you famous!" I thought he had some kind of letter fetish, so I just ignored him.

But eventually he won you over: It was January. It was freezing on that billboard. I figured what do I have to lose?

Did fame change your life?: Of course. People were all over me once MTV became big. And I had no control over myself. I would just go jump into sentences and titles in those days. Whether they need an "M" or not—completely destroying the meaning. You know, like, "The M Return of the Jedi"—what the hell is that? Or "Vote For MRonald Reagan." That was just so childish. I didn't even support the guy.

In your time at MTV you've been made of metal, clay, granite, marble. You've been tossed and twisted and planted on the moon. Once they even

made a sandwich out of you. What effect does that have on a performer?: Well, you have to develop a strong sense of self. You have to remember that inside you're just made of ink like every other letter in the alphabet.

Okay, that's the boring answer. Now how do you really feel about what they make you do onscreen?: Kinky.

Kinky?: Yeah. I've gotten so I can't wait for them to dress me up in some wild weird outfit and let me go prancing around. I hope someday they let me wear rouge and mascara and lipstick and garter belts and spike heels and go around selling Girl Scout cookies. I'd love that.

Is it true that you and Martha Quinn had an affair in the early days of MTV?: Martha is a sweet girl and a very dear friend. We spent many, many hours on the set together those first years. The video would start to play and there we'd be, standing around on the set with nothing to do. I think I was just [long sigh] something for Martha to do.

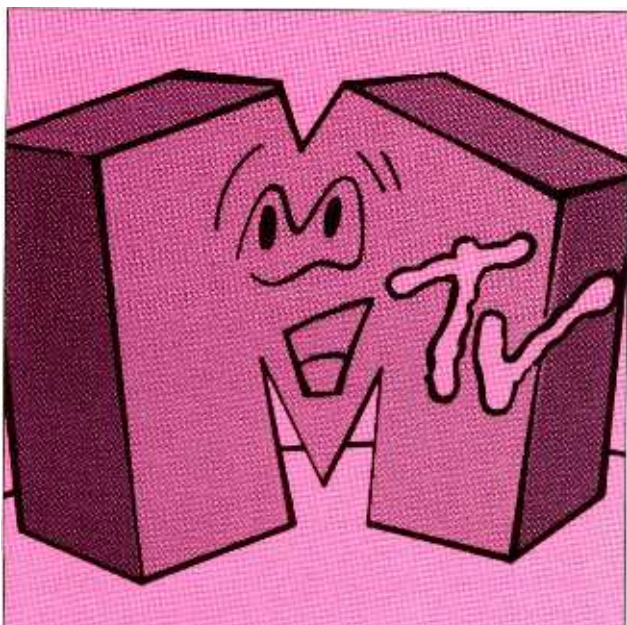
Any other interesting liaisons you'd like to share? Cher?: Sure. But I think it was just because I reminded her of Sonny. Same thing with Tina Turner.

You think you reminded her of Ike?: No, I reminded her of Sonny, too. That's why she never came near me for years.

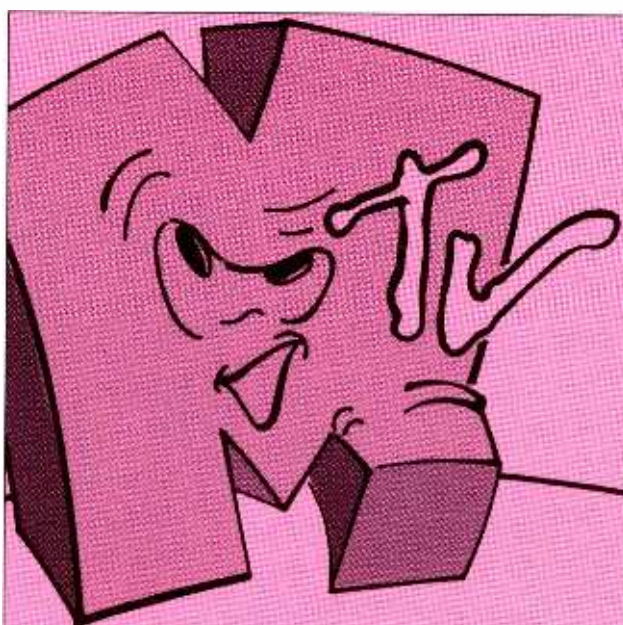
I read somewhere that you sometimes like to turn yourself upside down and become a "W". Is that true?: What "M" doesn't want to do that sometimes? But I never have and I never will as long as I represent Music Television.

Didn't you become a "W" once in Steve Tyler's hotel room?: I tripped and fell over. Steve will back me up on that. It wasn't intentional. We were singing "Dude Looks Like a Lady" together like we always did and Steve was putting this really big pair of false lips on me, you know, so I'd look like him, and, well, I just started laughing so hard I fell over the ottoman and Steve fell and

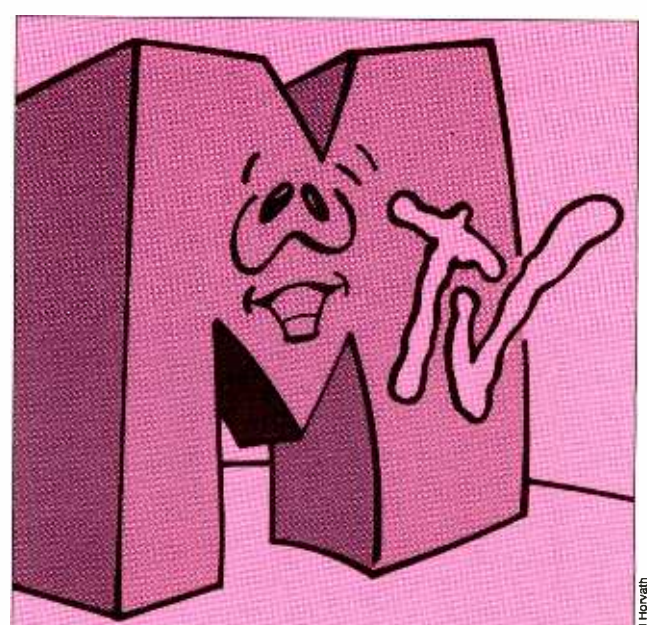
Continued on pg 3000



"If it wasn't for music videos, I could have ended up on some typewriter somewhere."



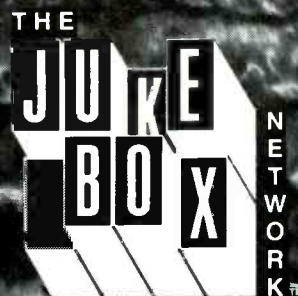
"I've gotten so I can't wait for them to dress me up in some wild weird outfit and let me go prancing around."



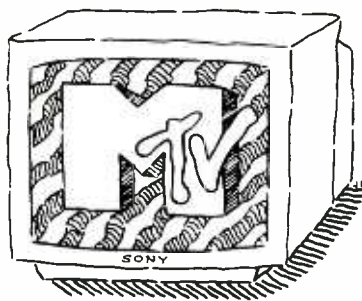
"What 'M' doesn't want to become a 'W' sometimes?"

Happy 10th Birthday
and congratulations
to MTV... the leader
in Music Television
in the 80's...

From your friends at The Jukebox Network



Here's to the
only ten year old
who can get
away with playing
rock'n roll
24 hours a day.

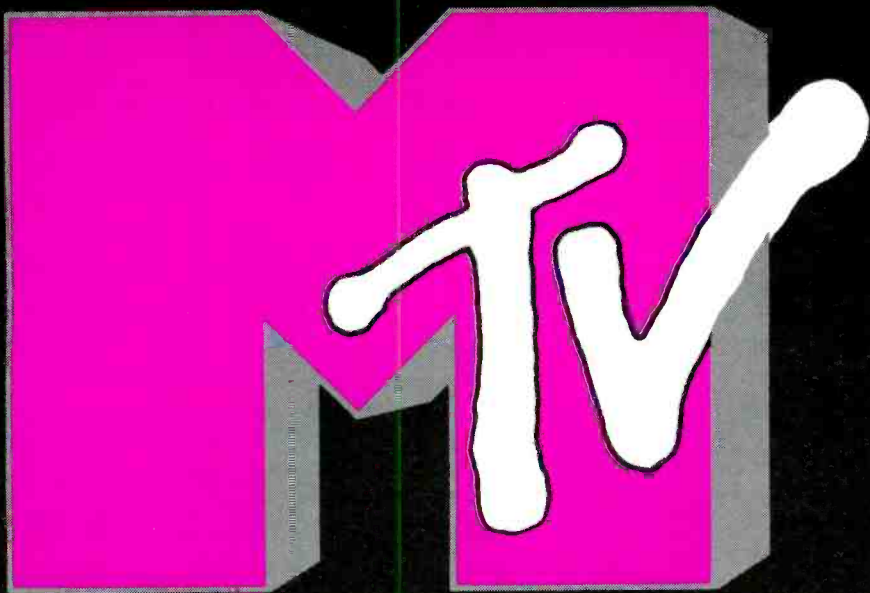


When it comes to creative excellence in innovative television, nobody's got their act down like MTV. Best of luck from all of us at Sony. Keep reeling in the years.

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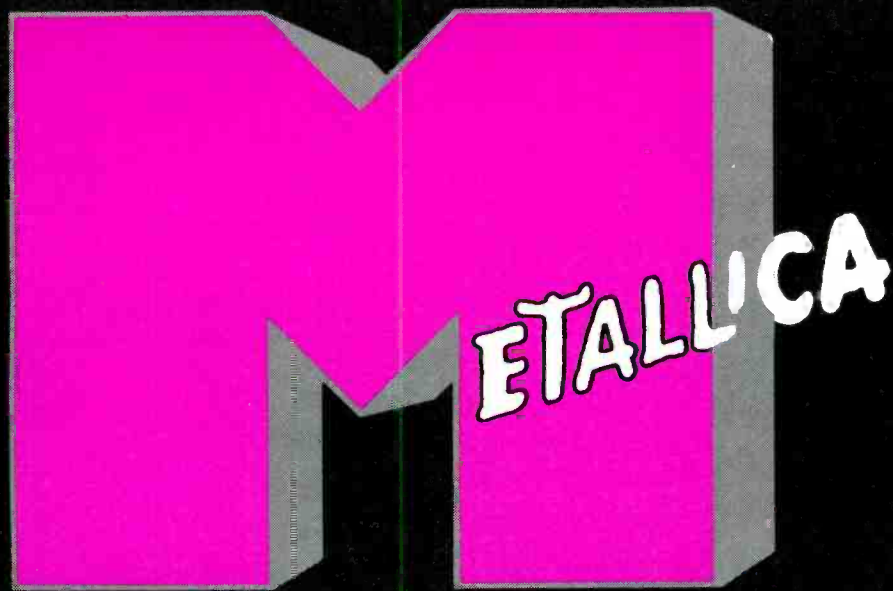
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10 YEARS OF



10 YEARS ON



10 YEARS OFF



**WISHES MTV A HAPPY 10th BIRTHDAY.
YOURS SHOULD CERTAINLY BE THE MOST BIZARRE PUBERTY ANYONE'S EVER SEEN.**



Elektro

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Shindig. Gone.

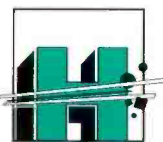


Hullabaloo. Forgotten.



MTV. Here and Now.

Ten years old and the picture's brighter than ever. Congratulations to MTV on a decade of sharpness and contrast. From Hargrove Inc. Exhibit builders to MTV — and anyone else who's into fine tuning.



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301-459-1400. Fax 301-459-6127

MARCH/APRIL, 1987:

On MTV: MTV invades Australia and Headbanger's Ball, a weekly series devoted to heavy metal and current events, is premiered.

In the World: President Reagan admits selling arms to Iran was a mistake. Shimon Peres admits Israel's spying on the U.S. was a mistake. And Michael Dukakis admits he is running for president.



JULY/AUGUST, 1988:

On MTV: MTV starts broadcasting in Japan and premieres "YO! MTV Raps" and "YO! MTV Raps Today," weekly and daily rap music shows. By the end of the 1988 MTV will have 40,212,000 subscribers.

In the World: In Bangladesh one hundred are hurt as riot police break up a demonstration by Bangladeshi movie stars protesting a new entertainment tax.



OCTOBER, 1990:

On MTV: MTV begins broadcasting on TV Abril in Brazil. A Fort Lauderdale jury declares 2 Live Crew innocent of obscenity laws.

In the World: Tom Carvel dies and parts of Canada are invaded by oversized bullfrogs capable of eating birds the size of orioles.



MARCH, 1991:

On MTV: MTV announces it will be the first non-Soviet channel to be broadcast twenty-four hours a day in Russia on Leningrad's Cable TV Network.

In the World: Iraq agrees to the U.N. coalition terms for a ceasefire and the first case of mad cow disease is diagnosed in France. It is theorized that the afflicted cow may have emigrated from England where bovine psychosis has reached epidemic proportions.



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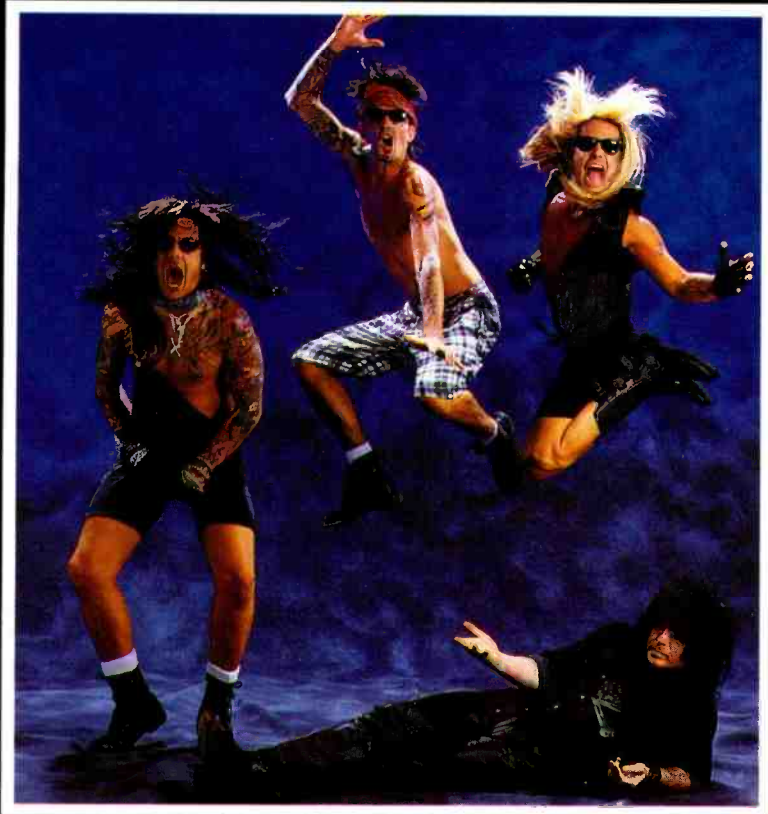
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*the first time ever
i saw mtv...*

TOM KEIFER-CINDERELLA

"First time we saw MTV, Eric and I were playing in a band together and we were all living in this house in South Jersey with the guitar player. The video I remember most was Rainbow's 'Can't Happen Here,' with the nuclear bomb shells opening up and the missiles coming out and stuff. That's what I remember. That's the first thing I remember about MTV."



FRANK BEARD-ZZ TOP

"I was lying in bed with my wife flipping through the channels and discovered this music video going on. We watched it and watched it for about an hour and said 'Wow, this is great. I wonder how long it's gonna last?,' so we stayed up for another hour and we're like 'This is a long show.' You know, we stayed till 6:00 in the morning and finally went 'Man, I don't know, this must be a special or something,' and turned it off. We didn't know it was a 24 hour show or anything. We knew it was good and didn't want to miss any of it but we hung on as long as we could."

ALICE COOPER

"It's funny 'cause when I first saw it, it was a series of videos with no concept to it and I thought that was a great idea because there was so many bands that were forced to be visual. And that sort of played right into what we do, the stage show. But it was kind of fun to see the bands who were sedentary become very visual, so I think it's great. It's an art form now, that's for sure."

CHRISTINA AMPHLETT-DIVINYLS

"It was about 1982. I remember when we first came over here and it was the beginning days of MTV. When it was very sort of 'garage' and everything was very much wilder in those days."

JAZZY JAY-FULL SONIC FORCE

"To be honest, the first thing I saw when I saw MTV was a lot of white people and a lot of white videos that I didn't understand, but as it progressed, they were the first to also start jumping on hip hop and I commend them for that when a lot of black stations didn't even want to touch it."

VERNON REID-LIVING COLOUR

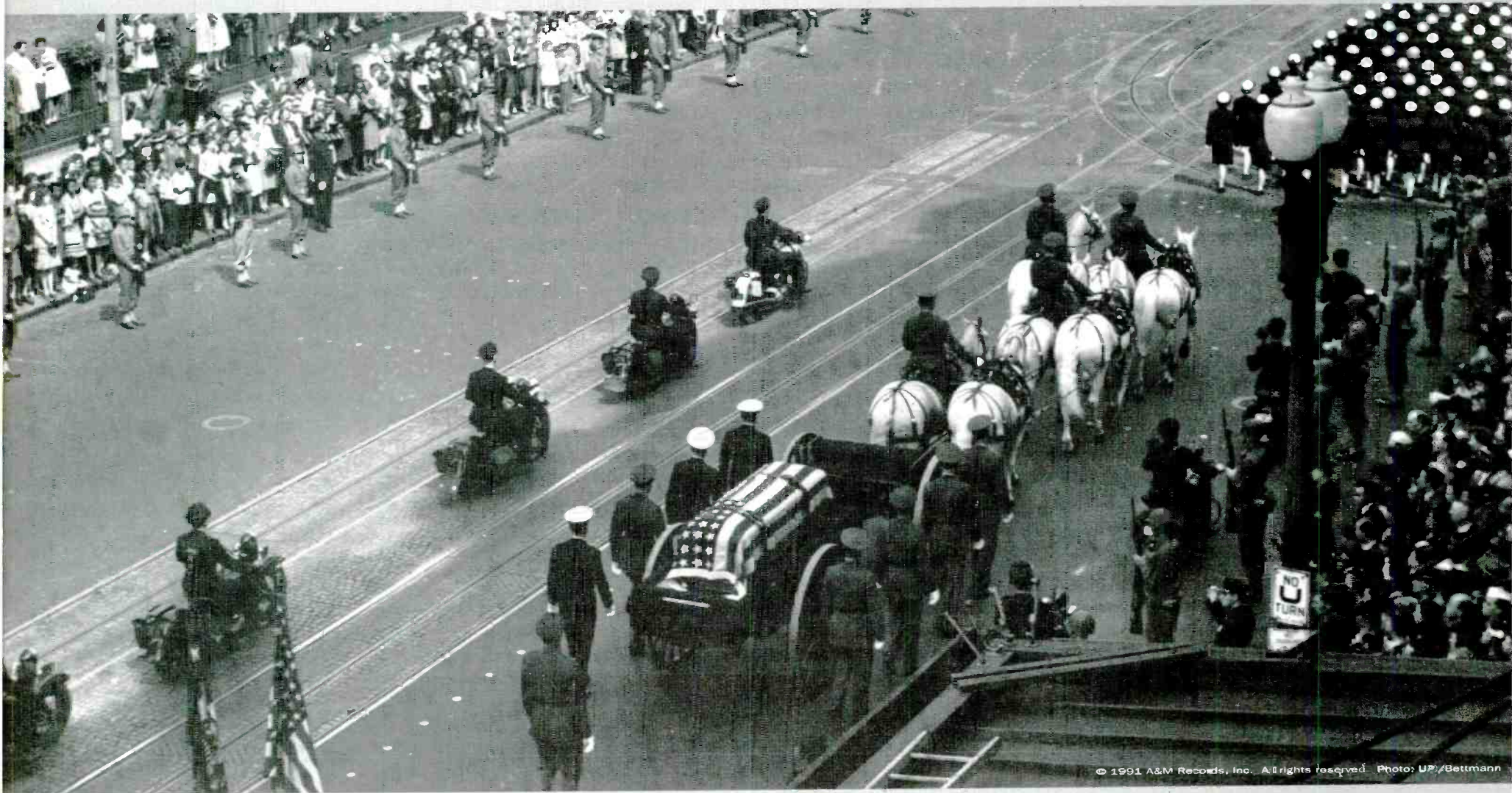
"I remember watching the promos for MTV and saying 'Wow, I can't believe this is coming to Brooklyn' and of course little did we know, it would never get there and I remember saying to myself 'Video Killed the Radio Star,' I bet you it will."

VICTOR DELORENZO-VIOLENT FEMMES

"I think I saw it when it first came on the air, and I looked at it and I went, 'Boy, MTV - just music all the time.' And I thought to myself, 'this is something that's not going to last.'"



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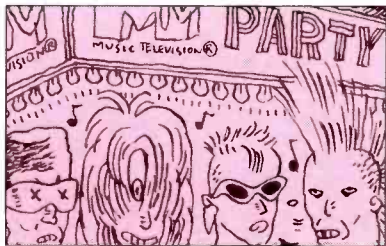
MUSIC LUMINARIES UNITED AT MTV BASH

BY THE KNIGHT OWL

If you missed this, you'll have to take my word for it. You missed The Big One. MTV's "Tenth Anniversary" celebration party! And it only took them a decade to get there!

Remember the lines around the block in the rain for that first MTV New Year's Bash? That was a Tuesday afternoon at the Knee Extraction Clinic compared to this. And talk about exclusive! Strictly by Invitation Only! Well, Invitations and Begging.

Okay, Invitations, Begging, Promises You'll Be Invited to Their Party, and Any Woman Dressed for a Robert Palmer video, but that's it. It took one guy an hour to convince the bouncer he was Adam Curry,



but he finally got admitted. Guess what? It wasn't Curry after all. Turned out to be that fake D.J. from the "Freedom Rock" commercials! Sorry I didn't get to talk to him, I've been digging his stuff for years.

There it was before my eyes, a veritable history of contemporary pop music on one dance floor.

I mean, the list spans generations of music history, all of whom have had a place on the channel.

The Stones, of course. It wouldn't be a party without the Stones. And the acts that virtually define the video age, they were there, too —

Dire Straits, Cyndi Lauper, Eurythmics, Billy Idol. From Bowie to Prince, McCartney to Black Crowes, Aerosmith to... Aerosmith.

And the party games! I never had so much fun playing "I'm Deaf Than You Are" or "Pin the Tail on Keith Richards, He Won't Feel it." Then there were the games you had to have some special talent to play, like the face-off between Stray Cats and Guns N' Roses on "I Bet I Have More Tattoos Than You." (Cher, a late entrant, won pants down.)

Ozzy got out of hand, as you might expect. And then that whole crowd of Mötley Crüe, Skid Row, Poison, Def Leppard, Slaughter... You know what happens, one guy starts it and they all have to join in. I wasn't grossed out or anything, but how many times can you laugh at somebody blowing milk bubbles through a straw? Some people just don't know how to behave at parties.

You had to laugh, though, watching some of the more self-conscious acts trying to decide which crowd to hang with. Their eyes would scan across the room, nervous smiles on their faces as they wondered, am I part of that Springsteen, Bryan Adams, Neil Young, Mellencamp camp? Can I hold my own with the Peter Dinklage, the Sinead O'Connors, the U2s, the Stings? How do I rate the importance of my musical statement — am I over here with Midnight Oil? There, with Living Colour? Would Suzanne Vega take me seriously, or the guys from R.E.M.? Do I rock as hard as Van Halen or Joan Jett, am I as musically inventive as Herbie Hancock, am I cool enough to be seen with the Cars or David Byrne, do I have as much

fun as ZZ Top, am I as reliable as Phil Collins and Genesis, as great to dance to as Paula Abdul and M.C. Hammer, do my many



voices blend as majestically as Wilson Phillips' do? Most people handled the confidence-thing the same way I did: have another drink and talk to Weird Al.

When they finally arrived, there was no question in anybody's mind that the Jacksons are really today's First Family of Entertainment. You can't say enough about what they've given the world: Michael, Janet, Jermaine, Tito, Jackie, Marlon, LaToya and J.J. Sure, it would've been great if they'd actually gotten out of their limos, but just to drive past and honk was tribute enough for me.

The saddest thing was watching Certain Unnamed Performers who'd appeared on the Half-Hour Comedy Hour trying to impress Madonna with comical little stories they'd first whisper to her Person, then repeat again for her. At least, that's what I think they were doing. All night, there was this line of them, approaching the table, leaning over, whispering, then one voice lifting over the music: "I've heard that before." Again and again: whisper-whisper-whisper, "I've heard that before," whisper-whisper-whisper, "I've heard that before." Material girl, indeed! She must know a lot of jokes. Anyway, what were they hoping for? The home game of Truth or Dare? Pitiful! Me, I kept my distance from the whole sorry mess. All night, I couldn't think of one lousy joke.

One of the important lessons I learned, hanging around so many important names, was that they are really no different from you and me. Amazing as it might seem, you stick enough celebrities in a room together, make them wait too long to get a drink, and they look like most any other crowd of ticked off people waiting too long to get a drink.

I don't care how many of these events you attend, it's almost impossible not to be impressed. Because it's not just a party, it's a chance to reflect, to think. You know - about how much music means in our lives. How important it is to be allowed freedom of expression and belief. How liberating it feels to just let go. How great women look in their underwear.

The important things, that's what MTV stands for. That's what this party was about.

I barely minded being trampled by the MTV Executives who all suddenly ran out about the same time the tequila did. (Did I forget to mention the lovely wreath by the door from the owners of Communicar?) That just left us — the music makers, the music lovers, the caterers, and the freeloaders. The people this industry was meant to serve.

I know I can't wait for the next ten years to be over, so MTV can throw another event like this one. Who knows? Will there be a whole new set of faces, a whole new sound, a whole new way we watch? One thing's for certain. Keith'll be there. I think he's going to outlast us all.

The Knight Owl is a pseudonym for Ray Sturgeon, a writer, actor, magazine columnist and recording engineer who doesn't exist.

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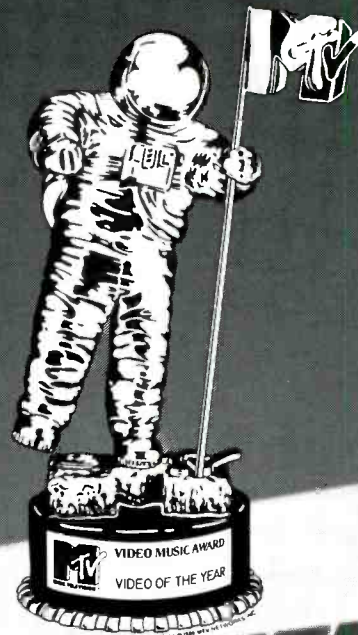
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MTV opens its doors to Amnesty International

On June 15, 1986, MTV turned over both its air time and commercial time to broadcast the final concert in a six city US tour benefitting Amnesty International, the human rights watchdog organization.

To heighten awareness of AI's work, MTV embarked on a targeted marketing effort including national consumer radio, extensive on-air announcements and information packets to cable affiliates. During the week leading up to MTV's broadcasting of the finale it sponsored a five-day flight of radio about AI and the concert. The campaign ran nationally and was MTV's most extensive radio advertising to date. The concert, which raised \$3 million dollars for AI, included **L2, Sting, Bryan Adams, Joan Baez, Peter Gabriel, The Neville Brothers, Lou Reed, Jackson Browne, Ruben Blades, Fela, Carlos Santana, Pete Townshend, Madonna and Keith Richards.**

Spots that do good

Over the years MTV has produced numerous PSAs for a variety of causes. To help The United Way send a message about the importance of community service and volunteerism, MTV produced a 30-second PSA featuring numerous stars including **Lou Reed, Ted Nugent, Michael Hutchence, Grace Slick and Robert Palmer.**

MTV produced a series of spots featuring Musicians for Life, an organization created to inform the public about AIDS. Spokespeople included **Madonna, Los Lobos, Peter Gabriel, Julie Brown and Ice-T.**

In October, 1989, MTV created PSAs showing viewers they could make a difference in the environment. The spots showed various environmental disasters with the tagline "What Can I Do?... More Than You Think." Our FACT/ACT campaign soon followed, with hopeful spots by various filmmakers and animators.

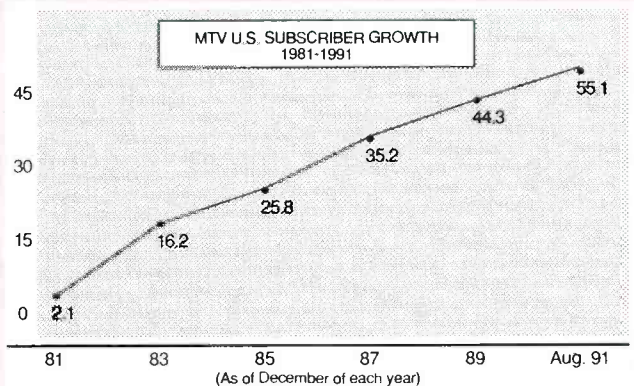
In November, 1986, MTV began airing Rock Against Drugs, PSAs featuring anti-drug messages from such rock stars as **Jon Bon Jovi, Gene Simmons and Belinda Carlisle.** MTV donated \$4 million worth of air time to the spots and also contributed creative, editorial, production and promotional support to the venture.

MTV invades Saudi Arabia

Last December, with the holidays around the corner, MTV figured the men and women of Desert Shield could use some good old rock 'n' roll. So to send them some much-needed Yuletide cheer, we mailed videotapes of MTV to Saudi Arabia. Knowing the troops had little time to watch TV, we approached record companies for musical donations. Over 200,000 audio tapes soon invaded the Middle East just in time for Christmas.

MTV International—a global success story

MTV is now broadcast on six continents, in 41 countries, to 204 million homes. MTV Europe is the fastest-growing channel in the history of European satellite television. MTV Australia is the most popular network down under, reaching over 7 million homes. MTV Brasil, launched in October, 1990, broadcasts in Portuguese. It is the first music/entertainment service in that country. MTV International, a Spanish language program hosted by **Daisy Fuentes,** is distributed to 10.6 million homes throughout Latin America. MTV Asia is set to begin broadcasting in September, 1991. It will appear in 31 countries, encompassing two-thirds of the world's population. Gostelradio, the Soviet National Television Network broadcasts a specially edited one-hour version of MTV's Top Twenty Countdown to 88 million Russian households each week. What do you know—the whole world is watching!



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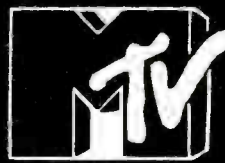


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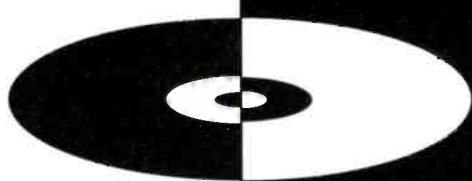
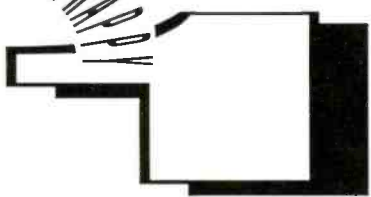
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From a list of the music videos "most effective in promoting the brick industry" presented last June to MTV by the National Association of Brick Distributors, a trade organization based in Alexandria, Virginia, as part of the association's Brick Achievement Award. The award, which is presented to a person or organization that "promotes the use of brick by example," was given to MTV because the network's "consistent use of brick is unequalled in television."

Artist: Bell Biv DeVoe

Video: *Poison*

Comments: This video was voted number one by the brick industry. Its haunting melody, combined with stark brick walls and pavers, makes the video a hit among masons everywhere.

Artist: Janet Jackson

Video: *Alright*

Comments: Great use of brick's deep rich color to contrast the bright blues, yellows and greens in Miss Jackson's sassy wardrobe.

Artist: M.C. Hammer

Video: *U Can't Touch This*

Comments: This four-minute-long video has one minute and two seconds of beautiful brick scenes.

Artist: Paula Abdul

Video: *Opposites Attract*

Comments: This year's hottest recording artist successfully blends the seriousness of brick into this whimsically delightful video.

Artist: Elton John

Video: *Club at the End of the Street*

Comments: Mr. John's animated video uses meticulous detail in texturizing the brick and mortar portions of the clip.

Artist: House of Love

Video: *I Don't Know Why I Love You*

Comments: What do rose petals, a snarling pit bull, and half-empty whiskey bottles have in common? They all appear in front of a classic brick wall in this thought-provoking video.

Artist: Nitzer Ebb

Video: *Lightning Man*

Comments: Germany's hottest band successfully captures the feel of old Europe with this mason's delight. The almost all-brick, black-and-white short is a visual testimonial that, yes, brick does survive the test of time.

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Adult Vid Cases Losing Steam? Community-Standard Rule Called Vague

■ BY EARL PAIGE

LOS ANGELES—As the widespread Justice Department actions against adult video suppliers move into the federal courts, defense attorneys and other key figures claim the momentum of the battle is slipping away from the government.

However, no one is saying that the "war" declared on adult video under the direction of Attorney General Dick Thornburgh will ease up now that he has resigned from the government to seek a U.S. Senate seat.

Indictments are still being handed up, investigations of local firms here continue, and the recent convictions in the California Publishers and Liquidating Corp. case in Dallas have sent out a chilling message: that assets of firms and their principals can

be seized in adult video prosecutions (Billboard, Aug. 17).

Criticism of the Texas trial continues. Many free speech advocates argue that the outcome was ambiguous and indicative of how difficult it is to

'The government's gain in Dallas was lost in Tulsa'

find a practical definition of obscenity.

"That was an unusual situation down there," says Paul Fishbein, editor of Adult Video News. "The jury came out completely hung on obscenity. A couple of days after commencing deliberation, they came back com-

pletely hung on all four counts. They couldn't get past obscenity. The judge sent them back in. They must have compromised. How can you come out obscene on one anal tape and not another? It just goes to show how very screwed-up this community standard consideration is."

Under the prevailing Supreme Court ruling, the 1973 case Miller vs. California, the parameters for what is obscene—and therefore not protected by the First Amendment—is to be determined according to local community standards. The ruling reflected the Court's recognition that what might be considered offensive in one community would be more easily tolerated in another.

But the Justice Department campaign has attempted to exploit the inherent ambiguity of the Miller ruling by setting up sting operations in deeply conservative areas of the country to enhance the chances of obtaining a conviction.

It has also targeted the manufacturers and distributors of adult product—a departure from the usual practice of targeting retailers—because convictions can lead to the seizure of assets, preventing the defendants from conducting business even in areas where the product would not be considered obscene.

While the full effect of the Dallas trial and the significance of the assets seizure awaited an Aug. 21 hearing, many free-speech advocates took heart from another trial that occurred in Tulsa, Okla.

(Continued on page 56)

'Paradise' To Be Found On Both Video, Laserdisc In Fall

■ BY CHRIS MCGOWAN

LOS ANGELES—In what may be the home video event of the year in terms of foreign films, Home Vision Cinema and Voyager Co. have teamed for a Sept. 16 day-and-date launch of the 1945 French classic "Les Enfants Du Paradis" (Children Of Paradise) on VHS and laserdisc.

The Marcel Carne epic has long been one of the most-requested titles not yet released on video, and last year it was voted the best French film of the last 60 years by a panel of 600 Gallic movie professionals at a Canal Plus homage to French cinema.

A romantic triangle involving a brilliant mime (Jean-Louis Barrault), a superficial actor (Pierre Brasseur), and a beautiful woman (Arletty) is at the center of this 188-minute romantic-philosophical tale, which is full of rich, intricate subplots and set in the vibrant theater world of 19th century Paris.

Scripted by poet Jacques Prevert, "Children Of Paradise" has been called the greatest literary-novelistic film of all time by film historians such as Gerald Mast. Freedom and moral integrity are among the main themes of the movie, which was filmed under great duress during the Nazi occupation and completed only after the liberation of France.

The simultaneous release of the

\$79.95 videocassette and \$89.95 laser versions of the movie is "a first for us," says Christine Lundberg, VP of research and development for Public Media Inc., the parent company of Home Vision. "We wanted to maximize exposure of the title and make it available to the widest possible audience. And there is a growing laserdisc audience, especially in the foreign-film

(Continued on next page)



Donation. Media Home Entertainment president Glenn Greene, left, presented a check for \$10,000 to Amnesty International at a reception to mark the release of Media's "Closetland," Radha Bharadwaj's film about a writer of children's books who is imprisoned by a totalitarian government as a "subversive." Media will donate an additional \$2 to Amnesty for each rental receipt returned to the company between Sept. 12 and Nov. 15. Also pictured, from left, are singer Rosanne Cash; her manager, Will Botwin; and Jack Healey, executive director of Amnesty International USA.

Stuart Karl, Pioneer Of Special-Interest Vid, Dies

LOS ANGELES—Stuart Karl, widely regarded as the pioneer of the special-interest home video business, died of cancer Aug. 16 in Newport Beach, Calif. He was 38 years old.



KARL

The founder of Karl Video in 1980, Karl formed an alliance with actress Jane Fonda to produce and market the "Jane Fonda Workout" series of

fitness tapes. The series has gone on to become the largest-selling series of nontheatrical health and fitness videocassettes.

Karl sold Karl Video to Lorimar Telepictures in 1984 when annual sales were \$12 million. He remained with the company until 1987, when sales topped \$100 million.

While at Karl Video and Karl/Lorimar, Karl also developed

other areas of alternative video and information programming. He is credited, for example, with producing tapes in conjunction with such magazines as Parents, Consumer Reports, and Playboy. He also created the "Video Centerfold" concept, which remains an ongoing, best-seller series from Playboy Video.

Karl was also an early pioneer of video sponsorship and cross-promotions. He put together what is considered the first-ever sponsorship deal, with Red Lobster Restaurants, to sponsor a Dr. Robert Haas video called "Eat To Win." Other companies with which he forged early video sponsorship agreements include Federal Express, AT&T, Penn Racquet Sports, Dunlop, Crystal Light, and Bayer Aspirin.

Karl left Karl/Lorimar in 1987 amid conflict-of-interest charges. He was also charged with violating federal election contribution laws in connection with the 1984 Gary Hart presi-

(Continued on next page)

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'PARADISE' TO BE FOUND ON BOTH VID, LASER IN FALL

(Continued from preceding page)

area."

She is not sure which of the two formats will sell more units of the title. According to Lundberg, the video rights to "Children Of Paradise" were acquired by Public Media in a joint venture with Janus Films, which is co-owner of the Voyager Co.

The title has been fully restored, newly translated, and outfitted with digitally transferred subtitles. "The new subtitles are really wonderful," says Lundberg. "They are more literal and the idiom is much richer. With the old subtitles, done in the late '40s, the translation was kind of wooden, but these have a more natural feeling."

The VHS edition of the movie will consist of two tapes packaged together in a cardboard slipcase. The two-disc laser edition, issued through Voyager's Criterion Col-

lection line, will be considerably more elaborate.

The laserdisc will have three soundtracks. The digital track will carry the film's soundtrack. The "analog one" track will feature a commentary on the movie by Dr. Brian Stonehill, coordinator for media studies at Pomona College. "Analog two" will include an interview in French with director Carne, conducted by Stonehill last year.

Side four of the laserdisc will be in the CAV format and will feature production stills, movie posters, an examination of French art that influenced the film's art direction, and a wealth of other supplementary material.

"The way this has been restored, it is really bringing a classic home," says Lundberg. "It's a stunning film, a centerpiece for people interested in foreign films."

STUART KARL, PIONEER OF SPECIAL-INTEREST, DIES

(Continued from preceding page)

dential campaign, as well as other congressional campaigns. He was fined \$60,000 and sentenced to three years probation.

After leaving Karl/Lorimar, Karl spent two years as a video-industry consultant. Subsequent to that, he became chief operating officer of NAC Home Video, which also specialized in nontheatrical tapes.

He left NAC in 1990 to become more involved with independent productions. Along with former Karl/Lorimar executive Court Shannon, Karl had made an agreement to produce and market video programming through Sony Music Video Enterprises. He had just completed production of a "Club Med Workout" tape, a fitness pro-

gram, and was negotiating for a distributor.

Karl, a California native, began his career as a trade magazine entrepreneur. One of his magazine ventures—and his entry into the video industry—was Video Store Magazine, which he founded in 1978. He later sold it to Hester Communications, which later sold it to Harcourt Brace Publications. The publication remains a monthly staple of the industry to this day.

He is survived by his wife, Deborah, two sons, his parents, and two sisters.

Funeral services were held Aug. 20 in Newport Beach. The family has suggested that memorial donations be sent to the Hoag Memorial Cancer Center in Newport Beach.

Are Consumers Giving Vid The Business? Analysts, Executives Offer Recession Speculation

BUSINESS—UP OR DOWN? The debate goes on. Some contend that more stores are either closing or otherwise in trouble, while others see things turning around (Billboard, Aug. 24).

"Many mom-and-pop operations jumped into this business because it was the hottest thing to do for a number of years," says Tom Hope of Hope Reports in Rochester, N.Y., an independent market-research and consulting firm specializing in entertainment-oriented topics. "But now they may be rethinking that. In the final analysis, it may only be the bigger retailers like Blockbuster Video that can weather the recession."

He also sees a new pattern: "Usually, companies put on the squeeze, cut budgets, cut travel, and enact hiring freezes. Then, in a year or so, companies go back to normal and undergo some re-expansion," he says. "But that doesn't happen these days. Corporations are cutting back and they're not letting up."

Amy Innerfield, analyst with Alexander & Associates, is more optimistic. "The fourth quarter will have a number of strong titles, including 'Dances With Wolves,' 'The Godfather Part III,' and 'The Silence Of The Lambs,'" she says. Innerfield also notes that "Fantasia" will be a "very strong title" in November.

Yet Innerfield is concerned that some dealers won't be able to afford enough copies of these titles. She also worries that some of the present optimism might be spillover from the recent activity at the Video Software Dealers Assn. gala in Las Vegas.

"But we seem to be coming out of the recession," she says. "People appear to have more discretionary dollars. Rental is stronger. In fact, consumers have been averaging about 94 million rental transactions a week for the past several weeks. That compares to about 88 million rentals a week during the comparable period last year."

Another optimistic executive talks of how the rough times improve some companies. WaxWorks/VideoWorks' Kirk Kirkpatrick says, "For those operations who were going to be shaken from the tree anyway, it was a strong wind that blew in the first part of this year. The ones who were innovative are coming out more profitable now."

How rough was that period at the first of the year? For Musicland Group, including all-sell-through, 207-store chain Suncoast Motion Picture Co., the first quarter was off more than 5% in comparative-store sales, says chief financial officer Keith Benson. The second quarter was down less than 3% comp-store. But things are turning, says Benson. The music and video chains are into positive figures for comparative stores.

Joe Mazon, president of Video Distributors of Flori-

da, says, "We're having trouble finding stores going out of business. We're having people opening up rather than closing down, and they're independents," he says. "I've personally attended three or four grand openings in the last month. Some are additions to chains, but some are single-store independents. It's not like five years ago when you had a lot of people buying something for their wives, or retirees, or whatever. We're seeing a lot better business people who have done research and are a lot more sophisticated."

But Elaine Zizas, head of used-movie division Movies In Motion at Orland Video in suburban Chicago, sees some slippage. "A lot of independents have been closing in the Chicago metro area. We sell around the country, too, and I am seeing it in rural areas. I'm spending a lot more time chasing bad checks."

Yet Gene Gross, president of Distribution Video & Audio, another big player in used goods, is hopeful. He says smaller stores have been closing. "We've seen no increase in closings among larger stores. Yes, we had people who were going to open another store in January say, 'Call us in May.' But I think that's all behind us now. I think we're into a

more predictable expansion. We were encouraged by our success at VSDA."

Some areas of the U.S. were hit harder, such as the Northeast, says Frank Lucca, president of New England-based buying group Flagship Entertainment. "Flagship itself didn't lose many stores, but overall there were a lot of stores going under," he says, relating to a mailing he did for the VSDA New England Chapter. "I think we have one of the best lists in the country because we solicit all the time. We got back 12%. That's 211 stores closed in three months. That was a real shock. We also looked at our orders. What our members were ordering stayed pretty stable, though we grew by 20-30 stores per month. So that means dealers on average were ordering less."

How do distributors see all this? J.D. Mandelker, president of Sight & Sound Distributors, is upbeat. "The analysts are saying that June rentals were up over last year, which is the first month of this year that was up compared to last year," he observes. "That matches the trend that we see among our customers. The confidence level among smaller dealers is up." He says this recession is the first of such magnitude for the young business. "Some dealers see that rentals may be impacted more by the new TV season than the recession. Thus, their confidence is better."

BOOKS, BOOKS, BOOKS: The books-on-tape busi-
(Continued on page 54)

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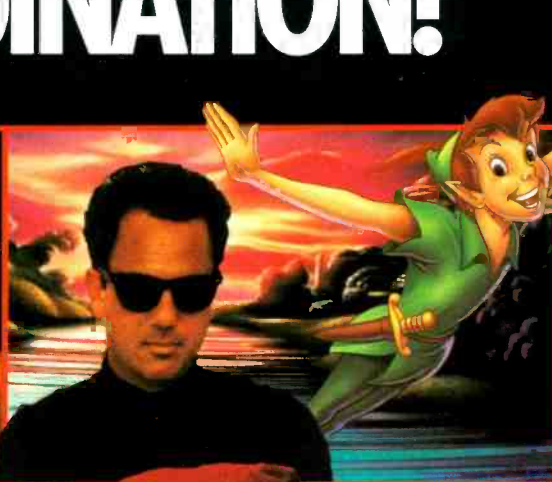
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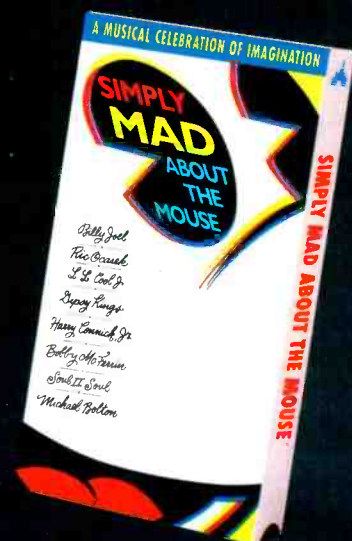
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Top Video Rentals™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating
★ ★ NO. 1 ★ ★							
1	1	3	SLEEPING WITH THE ENEMY	FoxVideo 1871	Julia Roberts Patrick Bergin	1991	R
2	2	5	MISERY	New Line Home Video RCA/Columbia Pictures Home Video	Kathy Bates James Caan	1990	R
3	3	9	GOODFELLAS	Warner Bros. Inc. Warner Home Video 12039	Robert De Niro Joe Pesci	1990	R
4	4	7	EDWARD SCISSORHANDS	FoxVideo 1867	Johnny Depp Winona Ryder	1990	PG-13
5	5	4	L.A. STORY	Live Home Video 68964	Steve Martin Victoria Tennant	1991	PG-13
6	6	10	KINDERGARTEN COP	Universal City Studios MCA/Universal Home Video 81051	A. Schwarzenegger	1990	PG-13
7	7	4	THE RUSSIA HOUSE	MGM/UA Home Video 902301	Sean Connery Michelle Pfeiffer	1990	R
8	28	2	AWAKENINGS	RCA/Columbia Pictures Home Video 50563-5	Robert De Niro Robin Williams	1990	PG-13
9	32	2	NEW JACK CITY	Warner Bros. Inc. Warner Home Video 12073	Wesley Snipes Ice-T	1991	R
10	10	4	HAMLET	Warner Bros. Inc. Warner Home Video 12200	Mel Gibson Glenn Close	1990	PG
11	8	8	REVERSAL OF FORTUNE	Warner Bros. Inc. Warner Home Video 11934	Jeremy Irons Glenn Close	1990	R
12	9	3	LIONHEART	Universal City Studios MCA/Universal Home Video 81066	Jean-Claude Van Damme	1990	R
13	11	4	FLIGHT OF THE INTRUDER	Paramount Pictures Paramount Home Video 32109	Danny Glover Willem DaFoe	1991	PG-13
14	NEW ▶		KING RALPH	Universal City Studios MCA/Universal Home Video 81054	John Goodman Peter O'Toole	1991	PG
15	12	9	GREEN CARD	Touchstone Pictures Touchstone Home Video 1141	Gerard Depardieu Andie MacDowell	1991	PG-13
16	15	10	THE GRIFTERS	Miramax Films HBO Video 90526	John Cusack Anjelica Huston	1990	R
17	16	6	LOOK WHO'S TALKING TOO	Tri-Star Pictures RCA/Columbia Home Video 70553-5	John Travolta Kirstie Alley	1990	PG-13
18	19	2	TEENAGE MUTANT NINJA TURTLES II: THE SECRET OF THE OOZE	New Line Home Video RCA/Columbia Home Video 75183	Paige Turco David Warner	1991	PG
19	14	5	ONCE AROUND	Universal City Studios MCA/Universal Home Video 81041	Richard Dreyfuss Holly Hunter	1990	R
20	13	10	POSTCARDS FROM THE EDGE	RCA/Columbia Pictures Home Video 50553-5	Meryl Streep Shirley MacLaine	1990	R
21	17	12	MERMAIDS	Orion Pictures Orion Home Video 8770	Cher Bob Hoskins	1990	PG-13
22	20	12	JACOB'S LADDER	Live Home Video 68949	Tim Robbins Elizabeth Pena	1990	R
23	18	5	NOT WITHOUT MY DAUGHTER	MGM/UA Home Video 902290	Sally Field Alfred Molina	1990	PG-13
24	22	3	ALICE	Orion Pictures Orion Home Video 8773	Mia Farrow William Hurt	1990	PG
25	23	44	THE TERMINATOR	Hemdale Film Corp. Hemdale Home Video 7000	A. Schwarzenegger	1984	R
26	21	12	THE ROOKIE	Warner Bros. Inc. Warner Home Video 12061	Clint Eastwood Charlie Sheen	1991	R
27	24	6	MR. & MRS. BRIDGE	HBO Video 90533	Paul Newman Joanne Woodward	1990	PG-13
28	25	8	METROPOLITAN	New Line Cinema RCA/Columbia Home Video 75153	Carolyn Farina Edward Clements	1990	PG-13
29	27	13	PREDATOR 2	FoxVideo 1853	Danny Glover Gary Busey	1990	R
30	26	4	RUN	Hollywood Pictures Hollywood Home Video 1058	Patrick Dempsey Kelly Preston	1991	R
31	31	14	THREE MEN AND A LITTLE LADY	Touchstone Pictures Touchstone Home Video 1139	Tom Selleck Steve Guttenberg	1990	PG
32	30	21	GHOST	Paramount Pictures Paramount Home Video 32004	Patrick Swayze Demi Moore	1990	PG-13
33	29	3	DON'T TELL HER IT'S ME	HBO Video 90218	Steve Guttenberg Shelly Long	1990	PG-13
34	33	7	THE LONG WALK HOME	Live Home Video 68913	Whoopi Goldberg Sissy Spacek	1991	PG
35	NEW ▶		SWASHBUCKLER	Universal City Studios MCA/Universal Home Video 80287	Robert Shaw James Earl Jones	1976	PG
36	NEW ▶		LONESOME DOVE	RHI Entertainment Inc. Cabin Fever Entertainment 8378	Robert Duvall Tommy Lee Jones	1989	NR
37	NEW ▶		ZOOT SUIT	Universal City Studios MCA/Universal Home Video 80769	Edward James Olmos	1981	R
38	34	14	QUIGLEY DOWN UNDER	MGM/UA Home Video M902173	Tom Selleck Laura San Giacomo	1990	PG-13
39	36	14	HAVANA	Universal City Studios MCA/Universal Home Video 81049	Robert Redford Lena Olin	1990	R
40	40	8	TO SLEEP WITH ANGER	SVS, Inc. 734	Danny Glover Mary Alice	1990	PG

♦ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◊ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1991. Billboard/BPI Communications, Inc.

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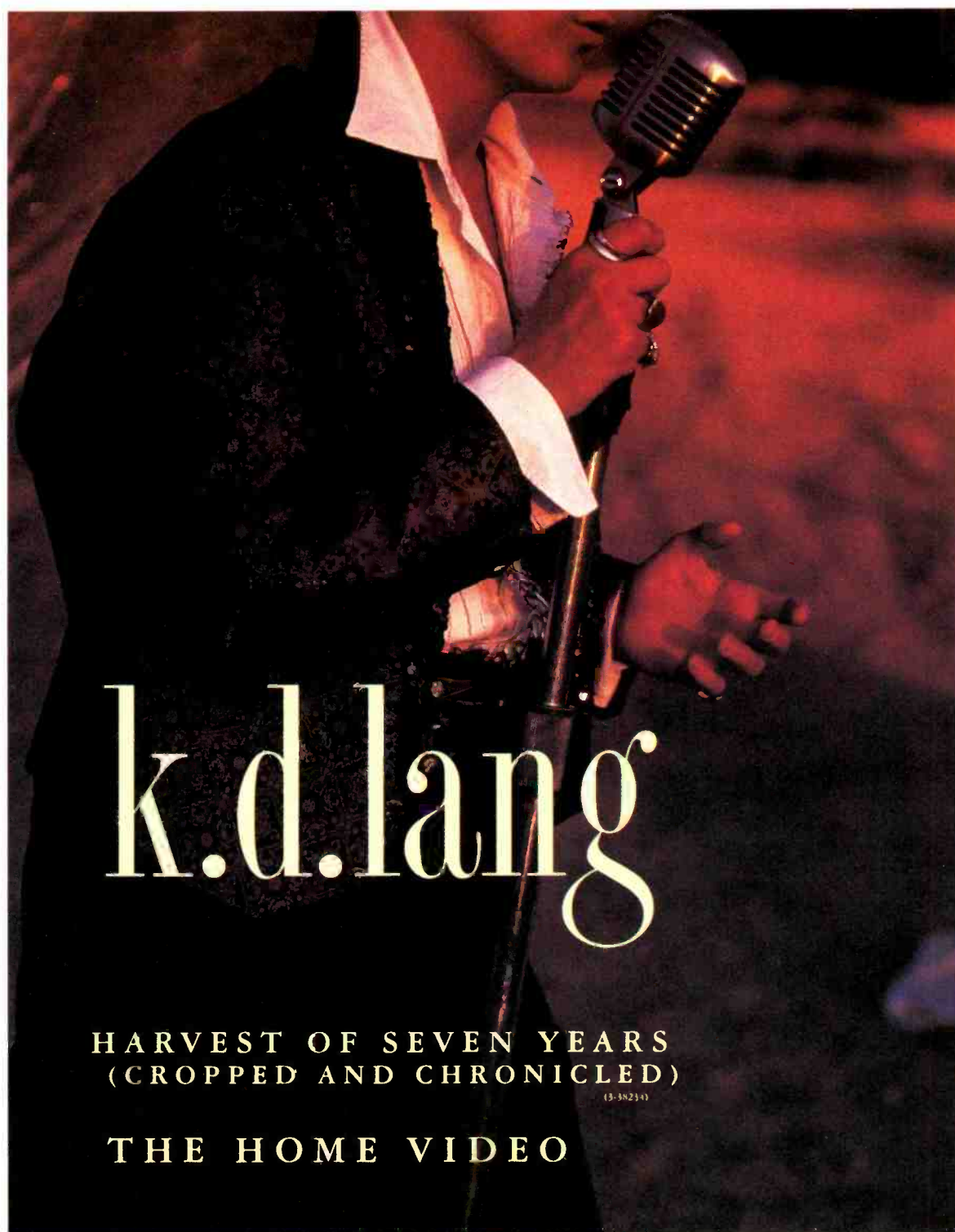
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FOR WEEK ENDING AUGUST 31, 1991

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	47	THE THREE TENORS IN CONCERT ▲ ² London 071 223-3	Carreras - Domingo - Pavarotti	LF	24.95
2	2	11	PHOTOGRAFFITTI PolyGram Music Video 75026 171 40-3	Extreme	SF	14.95
3	25	3	GARTH BROOKS Capitol Video 40023	Garth Brooks	SF	14.95
4	7	3	PICTURE SHOW Elektra Entertainment 3-40124	The Cure	LF	19.98
5	3	11	WELCOME HOME HEROES ● Arista Records Inc. 6 West Home Video SW-5721	Whitney Houston	LF	19.98
6	6	39	THE IMMACULATE COLLECTION ▲ ⁴ Warner Reprise Video 3-38195	Madonna	LF	19.98
7	5	35	OH SAY CAN YOU SCREAM ▲ A*Vision Entertainment 3-50179	Skid Row	LF	19.98
8	4	11	COMING OUT OF THE DARK SMV Enterprises 19V-49088	Gloria Estefan	LF	19.98
9	NEW		O.G. ORIGINAL GANGSTER VIDEO Warner Reprise Video 3-38249	Ice-T	LF	16.98
10	9	7	CLIPPED A*Vision Entertainment 50234-3	AC/DC	SF	16.98
11	13	27	THE FIRST VISION ▲ SMV Enterprises 19V-49072	Mariah Carey	LF	19.98
12	12	7	GREATEST VIDEO HITS A*Vision Entertainment 50181-3	Yes	LF	19.98
13	10	19	VOICES THAT CARE Giant/Warner Reprise Video 38245	Voices That Care	SF	9.98
14	16	11	COUNTRY MUSIC VIDEO MAGAZINE: VOL. 3 VPI/Harmony BMG Video 5521	Various Artists	LF	12.98
15	RE-ENTRY		LOVE CAN BUILD A BRIDGE ▲ MPI Home Video MP6096	The Judds	LF	19.98
16	15	41	HAMMER TIME ▲ ⁵ Capitol Video 40012	M.C. Hammer	LF	19.98
17	8	11	QUALITY YOU CAN TASTE SMV Enterprises 19V-49074	Warrant	LF	19.98
18	23	37	PLAY THAT FUNKY MUSIC WHITE BOY ▲ ⁴ SBK Music Video K5VA-07339	Vanilla Ice	SF	12.98
19	14	13	CLUB MTV: PARTY TO GO Tommy Boy Music Video 1037	Various Artists	LF	19.98
20	20	9	NINJA RAP SBK Music Video 7355	Vanilla Ice	VS	9.98
21	11	35	JUSTIFY MY LOVE △ ⁸ Warner Reprise Video 38224	Madonna	VS	9.98
22	19	17	AFTER THE RAIN Geffen Home Video DGCV39501	Nelson	SF	14.95
23	RE-ENTRY		\$19.98 HOME VID CLIFF'EM ALL! ▲ Elektra Records Elektra Entertainment 401 06-3	Metallica	LF	19.98
24	24	5	THE REAL STORY GoodTimes Home Video	Madonna	LF	12.95
25	21	15	RUSTED PIECES Capitol Video 40013	Megadeth	LF	19.98
26	22	16	PUT YOURSELF IN MY SHOES ● BMG Video 2373	Clint Black	SF	9.98
27	18	11	GREATEST HITS HOME VIDEO Arista Records Inc. 6 West Home Video SW-5712	Eurythmics	LF	19.98
28	26	13	WICKED GAME Warner Reprise Video 3-38237	Chris Isaak	LF	16.98
29	17	9	HARD N' HEAVY: VOL. 13 A*Vision Entertainment 50225-3	Various Artists	LF	19.98
30	RE-ENTRY		THE WALL-LIVE IN BERLIN PolyGram Music Video 082-649-3	Roger Waters	LF	19.95

○ RIAA gold cert. for sales of 25,000 units for video singles; ● RIAA gold cert. for sales of 50,000 units for SF or LF videos; △ RIAA platinum cert. for sales of 50,000 units for video singles; ▲ RIAA platinum cert. for sales of 100,000 units for SF or LF videos; ◇ RIAA gold cert. for 25,000 units for SF or LF videos certified prior to April 1, 1991; ◆ RIAA platinum cert. for 50,000 units for SF or LF videos certified prior to April 1, 1991. LF long-form. SF Short-form. VS Video single. © 1991, Billboard/BPI Communications Inc.



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STORE MONITOR

(Continued from page 50)

ness is really not like home video. That's the point made by **James Belson**, veteran of several years with store computer vendor **Bona-fied Management Systems**. Belson is now found at **Jimmy B's Audiobooks** in Hawthorne, a suburb of L.A. "Believe me, I've seen 2,000 video-store installations in all those years at Bonafied. This is not the video business," Belson says. "It most closely resembles a bookstore." The numbers are shocking as one inspects the store: 6,000 titles, 140 publishers to keep up on and buy from. Selections can remain dormant for 17 or more months, like "The Silence Of The Lambs," only to finally break loose. Actually, a whole line of ti-

tles might just sit for six months "and then someone will come in and say, 'I want one of everything' in that line. You have to have breadth," Belson stresses. Another dissimilarity to home video is in the rentability of the product. Belson rents, "but only as a convenience to our customers. This is not a rental market; rental isn't supported by publishers. There is a lot of wear and tear, and if we depended upon rental we couldn't make it." The rate is \$1.33 per day or \$6.65 per week. In terms of what moves, one best-seller list is posted, the Publishers Weekly rankings. "About half are on tape," he says, offering one home video analogy, that of simulta-

neous release between laserdisc and tape. "More and more it comes on in print and on tape at the same time," says Belson. He adds that he has always loved literature and "planned the store for four years," opening first in Del Amo in 1,300 square feet, where he remained 17 months, until January. One more comparison to video? "We almost never get a bad check. Our customers are highly educated," he says of a clientele that may travel two, three hours each visit.

Survey material supplied by *Jim McCullaugh in Los Angeles and Paul Sweeting in New York.*

Billboard®

FOR WEEK ENDING AUGUST 31, 1991

Top Videodisc Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
			★ ★ NO. 1 ★ ★					
1	1	10	THE TERMINATOR	Hemdale Film Corp. Image Entertainment ID8318HD	A. Schwarzenegger	1984	R	29.95
2	6	3	EDWARD SCISSORHANDS	FoxVideo Image Entertainment C1867-80	Johnny Depp Winona Ryder	1990	PG-13	39.98
3	3	7	GOODFELLAS	Warner Bros. Inc. Warner Home Video 12039	Robert De Niro Joe Pesci	1990	R	29.98
4	2	5	MISERY	Nelson Home Entertainment Image Entertainment 7777	Kathy Bates James Caan	1990	R	34.98
5	NEW ▶		HAMLET	Warner Bros. Inc. Warner Home Video 12200	Mel Gibson Glenn Close	1990	PG	34.98
6	5	9	KINDERGARTEN COP	Universal City Studios MCA/Universal Home Video 41051	A. Schwarzenegger	1990	PG-13	34.98
7	9	3	GREEN CARD	Touchstone Pictures Image Entertainment 1141AS	Gerard Depardieu Andie MacDowell	1991	PG-13	39.99
8	4	21	GHOST	Paramount Pictures Pioneer LDCA, Inc. 32004	Patrick Swayze Demi Moore	1990	PG-13	29.95
9	NEW ▶		AWAKENINGS	RCA/Columbia Pictures Home Video Pioneer LDCA, Inc. 50566	Robert De Niro Robin Williams	1990	PG-13	39.95
10	10	3	L.A. STORY	Live Home Video Image Entertainment ID8246IV	Steve Martin Victoria Tennant	1991	PG-13	39.95
11	7	5	MARKED FOR DEATH	FoxVideo Image Entertainment C1865-85	Steven Seagal	1990	R	39.98
12	16	5	QUIGLEY DOWN UNDER	MGM/UA Home Video Pioneer/Image Ent. ML102174	Tom Selleck Laura San Giacomo	1990	PG-13	29.98
13	NEW ▶		THE RUSSIA HOUSE	MGM/UA Home Video Pioneer/Image Ent. ML102229	Sean Connery Michelle Pfeiffer	1990	R	29.98
14	14	3	FLIGHT OF THE INTRUDER	Paramount Pictures Pioneer LDCA, Inc. LV32109	Danny Glover Willem DaFoe	1991	PG-13	34.95
15	19	19	PRESUMED INNOCENT	Warner Bros. Inc. Warner Home Video 12034	Harrison Ford	1990	R	29.98
16	NEW ▶		MILLER'S CROSSING	FoxVideo Image Entertainment C1852-801	John Turturro Albert Finney	1990	R	39.98
17	11	5	PACIFIC HEIGHTS	Morgan Creek Image Entertainment 1900	Michael Keaton Melanie Griffith	1990	R	39.98
18	8	10	ROBIN HOOD	Walt Disney Home Video Image Entertainment 1189AS	Animated	1973	G	29.99
19	21	3	WHITE FANG	Walt Disney Home Video Image Entertainment 1151AS	Ethan Hawke	1991	PG	39.99
20	15	3	WILD AT HEART	Media Home Entertainment Image Entertainment ID8084ME	Nicolas Cage Laura Dern	1990	R	49.95
21	18	19	ARACHNOPHOBIA	Amblin Entertainment Image Entertainment 1080AS	Jeff Daniels	1990	PG-13	39.99
22	17	5	HENRY THE V	FoxVideo Image Entertainment 6163	Kenneth Branagh	1989	PG	39.98
23	13	9	POSTCARDS FROM THE EDGE	RCA/Columbia Pictures Home Video Pioneer LDCA, Inc. 50556	Meryl Streep Shirley MacLaine	1990	R	34.95
24	24	33	MADONNA: BLONDE AMBITION	Pioneer Artists Pioneer LDCA, Inc. PA-90-325	Madonna	1990	NR	29.95
25	12	11	JACOB'S LADDER	Live Home Video Image Entertainment ID8239IV	Tim Robbins Elizabeth Pena	1990	R	39.95

♦ IFA 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. ◊ IFA 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.

A Classic Move: MGM/UA Launching Raft Of Titles

MGM/UA will launch another armada of classic films on disc in September, led by two very consumer-friendly rereleases: \$24.98 widescreen, digital laserdisc editions of the 1956 sci-fi classic "Forbidden Planet" and Woody Allen's 1979 bittersweet gem "Manhattan."

"Forbidden Planet" was previously launched on disc by MGM/UA in an analog, pan-scan version for \$25.98 and by Voyager in a widescreen, digital CAV edition for \$99.95; Woody Allen's "Manhattan" was previously available in a \$34.98 letterboxed version from MGM/UA.

Also due in September from the studio is the 1946

"The Godfather Gift Set" (four-film boxed set, \$129.95), which will include the three "Godfather" movies plus the documentary "The Godfather Family: A Look Inside." Pre-order cutoff date for the set is Thursday (29).

DISC OPPORTUNITIES: In September, MCA is launching Bryan Gordon's "Career Opportunities" (\$34.98), which stars Frank Whaley and Jennifer Connelly, and has a script by John Hughes, czar of the teen movie market. Also from MCA that month: the comedy "FM" (widescreen, \$34.98) with Martin Mull; "The Creature

From The Black Lagoon" (\$34.98), the 1954 horror standard with Richard Carlson, Julie Adams, and a rather unruly gillman; and, the concert film "George Strait Live" (\$29.98).

TELDEC has just released two new Christopher Nupen films on disc (\$34.97 each): "Ashkenazy Observed," a documentary about the master pianist Vladimir Ashkenazy that includes his performance of Beethoven's "Piano Sonata, Opus 109," and "Andres Segovia: The Song Of The Guitar," in which the late maestro performs music by Albeniz, Granados, Bach, and others in Granada, Spain, and the nearby Palaces of the Alhambra.

IMAGE is providing retailers with holographic foil stickers that are 4½ inches in diameter, read "Also Available On Laserdisc" on the perimeter and "Image Entertainment" in the center, and can be affixed to posters, standees, and other point-of-purchase materials.

JAZZ, ROCK, OPERA: Pioneer Artists will release "La Boheme: Opera Stories" (\$29.95), "Poison: Sight For Sore Ears" (\$24.95), "Thomas Dolby: Golden Age Of Video" (\$24.95), and "The Charlatans U.K.: Some Friendly" (\$24.95) on disc in September. In October, the label will launch "Tony Williams: New York Live" (\$29.95), "Die Fledermaus" with Dame Joan Sutherland and Luciano Pavarotti (\$49.95), "Iron Maiden: Live After Death" (\$29.95), "The Kinks: Come Dancing With The Kinks" (\$24.95), and "Romeo Et Juliette" (\$39.95) with Sir Colin Davis and the Bavarian Radio Symphony Orchestra.

NUBILITY: HBO/Warner is bowing three \$24.98 "Playboy" laserdiscs this month: "Secrets Of Making Love," "Video Centerfold, Morgan Fox," and "Wet & Wild III."

LASER SCANS

by Chris McGowan

Raymond Chandler yarn "The Big Sleep" (widescreen, remastered, \$34.98), with Humphrey Bogart and Lauren Bacall; "Diner" (widescreen, \$24.98), which helped introduce budding stars Mickey Rourke, Kevin Bacon, Ellen Barkin, Daniel Stern, and Steve Guttenberg; and "Brainstorm" (widescreen, \$34.98), which features Natalie Wood and Christopher Walken in a sci-fi thriller (her last film).

MGM/UA will also launch laserdiscs of "The Greatest Story Ever Told" (widescreen, \$39.98); "The Greta Garbo Collection" (four-film boxed set, \$99.98); "Elmer Gantry" (\$39.98), with Burt Lancaster; "Designing Woman" (widescreen, \$34.98), with Gregory Peck and Lauren Bacall; "Pat Garrett And Billy The Kid" (widescreen, \$34.98), with James Coburn, Kris Kristoferson, and Bob Dylan; Blake Edwards' "The Revenge Of The Pink Panther," with Peter Sellers (widescreen, \$39.98); and "Ryan's Daughter" (widescreen, \$39.98), with Robert Mitchum and Sarah Miles.

Also coming are "The Wind And The Lion" (widescreen, \$34.98), with Sean Connery and Candice Bergen; "White Heat" (\$34.98), with James Cagney; "The Roaring Twenties" (\$34.98), with Cagney and Humphrey Bogart; and the "double-feature" laser release "Pat & Mike/Adam's Rib" (widescreen, \$39.98), which pairs two memorable hit films of Spencer Tracy and Katharine Hepburn.

This month, MGM/UA is launching a \$39.98 CAV laser edition of the beloved 1952 musical "Singin' In The Rain," with Gene Kelly and Debbie Reynolds.

PARAMOUNT will release "The Godfather Part III" (director's cut, \$39.95) on disc in October. The third installment in Francis Ford Coppola's "Godfather" trilogy stars Al Pacino and Andy Garcia. And, just in time for Christmas, Paramount will bow

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	38	THE TERMINATOR	Hemdale Film Corp. Hemdale Home Video 7000	A. Schwarzenegger	1984	R	14.95
2	2	19	ROBIN HOOD	Walt Disney Home Video 228	Animated	1973	G	24.99
3	3	16	THE JUNGLE BOOK	Walt Disney Home Video 0602	Animated	1967	G	24.99
4	4	2	TEENAGE MUTANT NINJA TURTLES II: THE SECRET OF THE OOZE	New Line Home Video RCA/Columbia Home Video 75183	Paige Turco David Warner	1991	PG	22.95
5	5	4	THE BRAVE LITTLE TOASTER	Walt Disney Home Video 1117	Animated	1988	NR	19.99
6	10	46	THREE TENORS IN CONCERT ▲ ²	London 071-223-3	Carreras - Domingo - Pavarotti	1990	NR	24.95
7	7	44	PRETTY WOMAN	Touchstone Pictures Touchstone Home Video 1027	Richard Gere Julia Roberts	1990	R	19.99
8	6	66	THE LITTLE MERMAID	Walt Disney Home Video	Animated	1989	G	26.99
9	8	7	THE NAKED GUN	Paramount Pictures Paramount Home Video 32100	Leslie Nielsen	1988	PG-13	14.95
10	9	46	RICHARD SIMMONS: SWEATIN' TO THE OLDIES ◇	Warner Home Video 616	Richard Simmons	1990	NR	19.98
11	13	19	STAR TREK V: THE FINAL FRONTIER	Paramount Pictures Paramount Home Video 32044	William Shatner Leonard Nimoy	1989	PG	14.95
12	15	48	PETER PAN	Walt Disney Home Video 960	Animated	1953	G	24.99
13	12	7	IT'S A MAD, MAD, MAD, MAD WORLD	MGM/UA Home Video 302193	Milton Berle Sid Caesar	1963	G	29.98
14	14	3	THE CURE: PICTURE SHOW	Elektra Entertainment 3-40124	The Cure	1991	NR	19.98
15	20	14	THE MIND'S EYE	Miramir MPV6001	James Reynolds	1991	NR	19.95
16	18	22	DUCKTALES THE MOVIE	Walt Disney Home Video 1082	Animated	1990	G	22.99
17	11	10	THE PRINCE AND THE PAUPER	Walt Disney Home Video 1185	Animated	1991	G	12.99
18	19	2	GARTH BROOKS	Capitol Video 40023	Garth Brooks	1991	NR	14.95
19	22	12	EXTREME: PHOTOGRAFFITI	PolyGram Music Video 75026 17140-3	Extreme	1991	NR	14.95
20	16	173	TOP GUN	Paramount Pictures Paramount Home Video 1629	Tom Cruise Kelly McGillis	1986	PG	14.95
21	NEW ►		LONESOME DOVE	RHI Entertainment Inc. Cabin Fever Entertainment 8378	Robert Duvall Tommy Lee Jones	1989	NR	NL
22	33	22	PLAYBOY FANTASIES II	Playboy Video HBO Video 457	Various Artists	1990	NR	19.99
23	28	69	BAMBI	Walt Disney Home Video 942	Animated	1942	G	26.99
24	27	20	PETE'S DRAGON ◆	Walt Disney Home Video 10	Mickey Rooney Helen Reddy	1977	G	24.99
25	21	41	PLAYBOY 1991 VIDEO PLAYMATE CALENDAR ◆	Playboy Video HBO Video 90520	Various Artists	1990	NR	19.99
26	25	30	DUMBO ◆	Walt Disney Home Video 24	Animated	1947	G	24.99
27	36	258	THE SOUND OF MUSIC ◆	FoxVideo 1051	Julie Andrews Christopher Plummer	1965	G	24.98
28	35	7	GLORY	Tri-Star Pictures RCA/Columbia Home Video 70283-5	Matthew Broderick Denzel Washington	1989	R	19.95
29	23	16	PLAYBOY'S 1991 PLAYMATE OF THE YEAR	Playboy Video HBO Video 0601	Lisa Matthews	1991	NR	19.99
30	26	6	THE ADVENTURES OF ROBIN HOOD	MGM/UA Home Video 101377	Errol Flynn Olivia de Havilland	1938	NR	19.95
31	17	16	PLAYBOY SEXY LINGERIE III	Playboy Video HBO Video 0602	Various Artists	1991	NR	19.99
32	NEW ►		ICE-T: O.G. ORIGINAL GANGSTER VIDEO	Warner Reprise Video 3-38249	Ice-T	1991	NR	16.98
33	32	40	TEENAGE MUTANT NINJA TURTLES: THE MOVIE	New Line Cinema Family Home Entertainment 27345	Judith Hoag Elias Koteas	1990	PG	14.95
34	29	44	FIELD OF DREAMS	Universal City Studios MCA/Universal Home Video 80884	Kevin Costner Amy Madigan	1989	PG	19.95
35	NEW ►		GIRLS GAMES OF SUMMER	A*Vision Entertainment 50224-3	Various Artists	1991	NR	19.98
36	34	37	MADONNA: THE IMMACULATE COLLECTION ▲ ⁴	Warner Reprise Video 3-38195	Madonna	1990	NR	19.98
37	37	24	PLAYBOY WET AND WILD II ◆	Playboy Video HBO Video 390	Various Artists	1990	NR	19.99
38	30	21	SKID ROW: OH SAY CAN YOU SCREAM ▲	A*Vision Entertainment 3-50179	Skid Row	1990	NR	19.98
39	38	18	STEEL MAGNOLIAS	Tri-Star Pictures RCA/Columbia Home Video 70243	Sally Field Shirley MacLaine	1989	PG	19.95
40	31	2	T.M.N.T.: TURTLES AT THE EARTH'S CORE	Family Home Entertainment 48851	Animated	1990	NR	15.95

● RIAA gold cert. for sales of 25,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 50,000 units or \$2 million in sales at suggested retail. ◆ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1991, Billboard/BPI Communications, Inc.

HOME VIDEO

MUSIC VIDEO REVIEWS

The Cure, "Picture Show," Elektra/Fiction Entertainment, 77 minutes, \$19.98.

This collection of 10 Tim Pope-directed videos features the U.S. debut of the clip for "Catch," extended versions of such recent Cure favorites as "Why Can't I Be You," "Hot Hot Hot," and "Love Song," as well as music to the new track "The Big Hand," which plays over the closing credits. Backstage and behind-the-scenes footage, though at times choppy and ambiguous, should satisfy Cure fans' hankering to catch a glimpse of the godfathers of angst away from the glare of the spotlight. A must for the gloom rock crew.

PAUL VERNA

original numbers as the spirited "Let The Music Lift You Up," "Whoever's In New England," and lamentable "Rumor Has It," as well as covers of "Fancy," "Cathy's Clown," and "Respect." And viewers are granted a front-row seat to all the proceedings.

CATHERINE APPLEFELD

"Songs Of The Civil War," SMV Enterprises, 60 minutes, \$19.98.

Ken Burns' ambitious PBS series sparked newfound interest not only in the war itself but also in the social and cultural text that grew out of the conflict. And out of that series has grown "Songs Of The Civil War," featuring acoustic interpretations by contemporary artists of 24 tunes that trace their roots to the Civil War era.

Highlights of the package, which is peppered with commentary by Burns and historian Shelby Foote, fragments of letters from soldiers, and authentic photos, include Kathy Mattea singing "Somebody's Darling," John Hartford's "Lorena," and Sweet Honey In The Rock's powerful rendition of "Run, Mourner, Run," a soulful tale of slavery. Columbia is releasing an accompanying CD.

C.A.

Reba McEntire, "Reba—In Concert," MCA Music Video, approximately 70 minutes, \$14.98.

This concert, taped last October at the Univ. of Texas in Austin, shows why McEntire has been dubbed top female vocalist at virtually every major country music awards ceremony lately. It is also a souvenir of the artist performing with members of her former band, most of whom were killed in a plane crash in March.

By turns charming, sassy, and sweet, McEntire glides through such

VIDEO PEOPLE

Betsy Caffrey is promoted to VP of sales and marketing for Island Visual Arts. She was most recently national director of sales and marketing for the company.



CAFFREY

At Baker & Taylor Video, **James Ulsamer** is promoted to senior VP of sales and marketing and **Frank Wolbert** is promoted to senior VP of sales for the company's book division. They were previously VP of marketing and VP of sales, respectively.

Victor Mandato has been appointed to the new position of senior VP/director of marketing, for Pacific Arts Video, Los Angeles. He was VP/management supervisor at

BBD0 Advertising. At the same time, **Harold D. Parker Jr.** joins Pacific Arts Corp. as a regional sales manager for the newly created South Central region.

Peter Fifield is named operations controller for New Line Home Video, based in New York and reporting directly to Stephen Einhorn, president and chief operating officer. He was Vestron's director of royalty and participation accounting. At the same time, New Line Home Video is expanding its West Coast operations with the following appointments: **David Andrusia**, formerly Media Home Entertainment's executive director of marketing, becomes executive director of marketing; **Philip Jarboe**, formerly manager of video production and distribution at Vestron Video, becomes manager of video production and distribution services; and **Pamela Kelly**, formerly manager of theatrical product placement and national promotions for New Line Cinema Corp., becomes senior manager of marketing.

Sal Colombo is named operations manager at Academy Entertainment. Colombo is a seven-year veteran of the marketing and advertising industries.



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Rotfeld Gets Physical Via Fitness Tape

NEW YORK—Who is Xavier DeClie, and why should video retailers care? Well, if Berl Rotfeld, head of Rotfeld Video Inc., has his way, DeClie will be the next video-created action star, the next Seagal, the next Van Damme.

Rotfeld, a producer of such syndicated television series as "Greatest Sports Legends" and "Super Sports Follies," discovered the fitness guru DeClie while on vacation in the Caribbean and decided to make an exercise video then and there... assuming the French-speaking DeClie could master English.

One year later, Rotfeld is set to release "Physique Magnifique," the heavily accented DeClie's first in a planned series of workout tapes. The tape is targeted at women (the package carries the legend "For Women Only") and relies heavily on the star's well-sculpted torso as displayed on the packaging to attract its intended audience.

"I felt the female reaction would be special and so far it has been," Rotfeld says. Rotfeld is currently selling the tape direct to consumers via a toll-free number and expects to begin retail distribution in the fall.

The 30-minute tape will list for \$9.98.

A second tape is being worked on, to be called "More For Women Only," and will feature DeClie giving a private workout lesson to a female client.

In the meantime, Rotfeld has worked on getting DeClie—billed as "Europe's Most Physical Man"—some exposure through TV talk shows and other media.

Rotfeld's ultimate goal, however, is to get the action-movie audience to respond. In addition to being a fitness guru, DeClie is an expert in martial arts and is currently taking acting lessons. "I want to make him a movie star," Rotfeld says.

He is also looking to develop a TV show for DeClie, either on cable or syndicated broadcast, and says he is close to signing a modeling contract.

Aside from handling the DeClie tape, Rotfeld Video distributes cassette versions of the company's various sports programs. Among its lines are the Video Sports Cards series culled from the "Greatest Sports Legends" library and a sports-bloopers line featuring such titles as "Basketball Laughs, Gaffes & Goofs," "Super Sports Follies,"

and "World Wide Sports Bloopers."

"I'm distributing it myself, but frankly I wish I had licensed it," Rotfeld says. "It's very hard to get paid in this business. I'm a TV producer, not a video distributor."

The one product he refuses to license, according to Rotfeld, is DeClie. "I think Xavier is going to be very big," he says. PAUL SWEETING



Fitness guru Xavier DeClie, billed by Rotfeld Video as "Europe's Most Physical Man."

ADULT VIDEO CASES LOSING STEAM, OPPONENTS SAY

(Continued from page 49)

Leading the cheers is the Free Speech Legal Defense Fund, one of the newest organizations on the anti-censorship side. In a release, the Fund called the Aug. 2 mistrial in Tulsa a "stunning victory."

The Oklahoma trial grew out of the first indictment in the series of Justice Department sting investigations and raids under the new Child Exploitation and Obscenity Section—a move last October against Cal Vista Video here (Billboard, Dec. 15, 1990).

According to Art Schwartz, the Denver attorney who led the defense, the case calls into question the government strategy of seeking indictments and trying cases in conserva-

tive communities.

"Whatever gain could be attributed to the government in Dallas I would say they lost in Tulsa," Schwartz says. "Certainly demographically [Tulsa] was a far more conservative jurisdiction [than Dallas]. The word that had gotten back to us was that [the government] expected a slam dunk, but they did not get their way out there."

"We at least have some high ground based on attempting to slow down the government in their efforts to prosecute in the most conservative jurisdictions, an effort to stop the flow of material into more liberal jurisdictions," he adds.

"In Oklahoma, they never reached a decision on any of the films, nor on conspiracy, nor on the issue of entrapment. In Texas, the judge exercised the Allan charge, which in effect requires the jury to go back and work on a verdict. In essence, the judge did the same in the Tulsa case, except the difference was the jury defied the court in a sense by saying, 'Judge, we're not going back. We believe we are at a total impasse and have been since the first moment of discussion.'

"We defended the case differently," Schwartz adds. "We used a national expert; they used a local expert. The government called in two experts in our case; the government called no expert in [Dallas]."

The U.S. Attorney offices in both Dallas and Oklahoma decline to comment on the cases pending hearings.

Meanwhile, the adult video community is poised for continued actions. Some of those cases go back five years, according to Phil Harvey, head of mail-order firm Adam & Eve. Harvey's firm is awaiting a motion to dismiss an indictment against it in Salt Lake City.

Another trial, involving Erik Imports, was set for early September in Birmingham, Ala., but has been delayed, says Clyde DeWitt of Los Angeles-based Weston & Sarno. The Erik Imports case, like the Adam & Eve case, grew out of the government's earlier "Operation Post Porn" mail-order video crackdown.

Yet another trial, set for Las Vegas, "may never come off," says DeWitt. The defendant in that case, Equis Video, which was indicted in the 1990 sweep, has gone out of business.

Assistance in preparing this story was provided by Paul Sweeting in New York.

NEWSLINE

Vid Hardware Sales Hold Steady; VCR Buying Up 15.7% On Last July

Despite the recession, consumer video hardware products held their own in July, according to figures just released by the Electronics Industries Assn. Sales of VCR decks, for example, increased 15.7% as 615,038 units were sold, up from 531,793 during the same four-week period last year. Projection TVs were up 55% as 25,662 units were sold, compared with 16,552 during the same month last year. Color TV unit sales were also up, 3.3%, on 1,131,943 units sold, up from last year's 1,096,181 units during July. Camcorders dipped 1.2% on sales of 176,722 units in July, down from July 1990's total of 178,905. Camcorders, however, are up 1.5% for the first 30 weeks of the year, having sold 1,373,423 units, up from 1,353,686 during the equivalent period in 1990. VCR decks are down 2.7% for the first 30 weeks of this year, having logged sales of 4,911,293 units, compared with 5,046,244 units for the equivalent period in 1990.

SIVA's Annual Confab Set For Nov. 7-10

The Special Interest Video Assn. has firming its annual convention for Nov. 7-10 at the Rye Town Hilton, Rye, N.Y. SIVA's theme this year is "Special Interest Video From Concept Through Distribution: Success Factors For The Nineties." The convention will include panels, seminars, exhibits, and awards presentations honoring outstanding industry achievements in the special-interest field.

Special-Interest Vid Catalog Sales Soar

Special Interest Video Inc. says it will have mailed 2.1 million copies of its new Fall 1991 edition catalog throughout the U.S. by Labor Day. That represents an increase of 24% over the 1.7 million copies mailed last year during the equivalent time frame, according to the New York-based cataloger and direct-response marketer of special-interest home videos. Claire Gruppo, president, says the company's business was up 10% for the first six months of 1991, as contrasted with the first half of 1990. "Our per-catalog income is the highest we've ever enjoyed and our average order is just pennies away from \$90 each," she says. The new fall catalog features more than 1,000 special-interest video titles showcased over 54 pages.

Turner To Offer Budget Videos In EP Mode

Turner Home Entertainment joins the list of video suppliers to offer low-price theatrical titles reproduced in the extended-play mode. Priced at \$9.98 each and due for release Sept. 25, these titles are "Gore Vidal's Billy The Kid," "Nightbreaker," "Breaking Point," "Finish Line," "News At 11," "Convicted," and "Laser Mission." "Billy The Kid" is the only title in the series that was previously offered at a sell-through price (\$19.98). The others are being repriced from \$79.98 if bought separately or \$69.98 each if bought together.

HBO's 'Intolerance' Makes Itself Apparent

HBO Video plans to release a restored version of D.W. Griffith's classic silent epic "Intolerance" Sept. 25. The film, a two-volume set with a running time of 175 minutes, will also have a newly commissioned score. Suggested list will be \$59.99. At the same time, HBO Video plans to release "The Third Genius," a portrait of legendary comedic actor Harold Lloyd. The 110-minute cassette will feature segments from Lloyd's films as well as interviews with people who knew and worked with him. Suggested list will be \$59.99. HBO Video has previously issued similar tapes on Charlie Chaplin and Buster Keaton.

Warner Has Spate Of Fall Gift Packages

Warner Home Video is asserting itself in the prepack gift-set market by offering at least nine package deals to consumers for the fall. Among some of the offerings, which include originals and sequels, are "The Complete Dirty Harry," a five-title set at \$99.92 suggested list; "The Complete Superman," a four-cassette set at \$79.92 suggested list; a "Lethal Weapon I & II" two-pack at \$44.92 suggested list; a "Steven Seagal" two-pack ("Above The Law," "Hard To Kill") at \$39.92 suggested list; a "Gremlins I & II" two-pack at \$39.92 suggested list; a "The Neverending Story I & II" two-pack at \$39.92 suggested list; a "Holiday Treasures" three-pack of children's titles at \$38.92 suggested list; a "Musicals Of Note" three-pack of "Damn Yankees," "Pajama Game," and "The Music Man" at \$59.92 list; and a "John Wayne Western Greats" three-pack ("Stagecoach," "The Searchers," and "Rio Bravo") at \$59.92 suggested list. The company will also repromote its "James Dean 35th Anniversary" four-pack collection ("East Of Eden," "Rebel Without A Cause," "Giant," and "Forever James Dean") at \$99.92 list. The Dean collection was released last fall.

THE HOLLYWOOD REPORTER TOP 10 WEEKLY MOVIE GROSSES					
THIS WEEK	PICTURE/(STUDIO)	WEEKEND GROSS (\$)	NO. OF SCRNS PER SCRIN AVG (\$)	WKS IN REL	TOTAL GROSS TO DATE (\$)
1	Hot Shots (20th Century Fox)	6,330,309	1,999 3,167	2	39,863,251
2	Terminator 2: Judgment Day (Tri-Star)	5,544,350	2,263 2,450	6	168,449,764
3	Doc Hollywood (Warner Bros.)	5,216,284	1,646 3,169	2	26,265,877
4	The Doctor (Buena Vista)	4,642,442	801 5,796	3	13,498,032
5	Double Impact (Columbia)	4,504,788	1,747 2,579	1	15,264,497
6	Pure Luck (Universal)	3,287,055	1,569 2,095	1	10,865,700
7	Robin Hood (Warner Bros.)	2,453,067	1,363 1,800	9	142,630,042
8	Mystery Date (Orion)	1,952,569	1,371 1,424	—	1,952,569
9	Boyz n the Hood (Columbia)	1,924,538	895 2,150	5	44,266,736
10	101 Dalmatians (Buena Vista re-issue)	1,887,726	1,713 1,102	5	50,600,299



Prince

"Terminator 2: Judgment Day"



HOLIDAY HOME ENTERTAINMENT BUYER'S GUIDE

Hot-Product Highlights and Year-End Coming Attractions in Music and Video.



"Teenage Mutant Ninja Turtles II: The Secret of the Ooze"

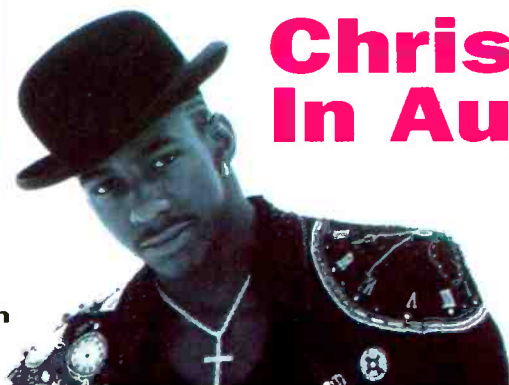
"Home Alone"



Bobby Brown



U2



Christmas In August

MUSIC

"Make my year!" That's the battle cry of many of the biggest names in pop music—as well as retailers of all sizes—looking to take advantage of a hoped-for holiday-shopping surge with hot new albums, boxed sets, video compilations, and greatest-hits bonanzas. And that's just the tip of the holiday-release iceberg. Just behind the chartbusters are gathered an army of strong, young gold and platinum contenders hoping to break off a holiday hit and ride it through Christmas into the New Year.

Michael Jackson, Guns N' Roses, Prince, U2, Tin Machine with David Bowie, John Mellencamp, Public Enemy, Barbra Streisand, Anita Baker, Motley Crue, Bobby Brown, Quincy Jones, Talking Heads, Bryan Adams, Neil Diamond, Stevie Nicks, Bette Midler, the all-star Elton John "Two Rooms" tribute featuring Eric Clapton, Phil Collins, Sting, Bon Jovi and other luminaries, Tracy Chapman, Tone Loc, Neil Young, Barry Manilow, and Richard Marx are a few of tomorrow's headline-grabbers, but the supporting cast offers explosive possibilities as well. Here's a smattering of the action from active major labels participating in a survey.

A&M opens the bidding in September with Trip Shakespeare, Blues Traveler, Bry- (Continued on page H-2)

VIDEO

Holiday renters and buyers will definitely find enough marquee movies to light up year's end, and there are plenty of tantalizing titles in all video genres as well, but will the Terminator steal the spotlight and sweep the board?

With the economy in such disarray, '91 holiday shoppers are expected to be as selective as they've ever been, going with the sure thing when faced with either/or decisions. And while the general overview of this year's holiday closers is mainly one of quality-not-quantity, several titles are bellringers that will keep customers coming back.

TOP TITLES: Pegged for holiday release, in addition to Arnold Schwarzenegger's "T2" landmark, are stunner "Silence Of The Lambs" (Orion, 11/24), and critical galvanizers "Thelma & Louise" (MGM/UA) and "A Rage In Harlem" (HBO). Expected are the Albert Brooks/Meryl Streep tragicom "Defending Your Life" (Warner) and "Soapdish" (Paramount). And what happens if Warner Bros. decides to let fly with "Robin Hood"?

Already street-dated for the stretch run are: Kevin Costner's "Dances With Wolves" (Orion, 8/28); "The Godfather Part III" (Paramount, 10/10); "Home Alone" (Fox, (Continued on page H-5)

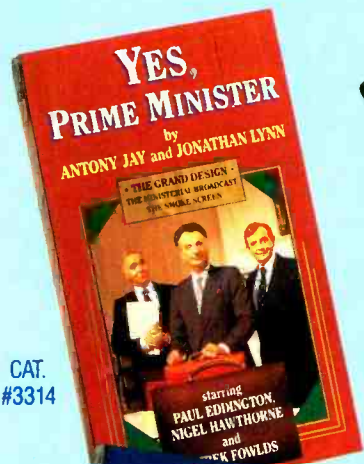
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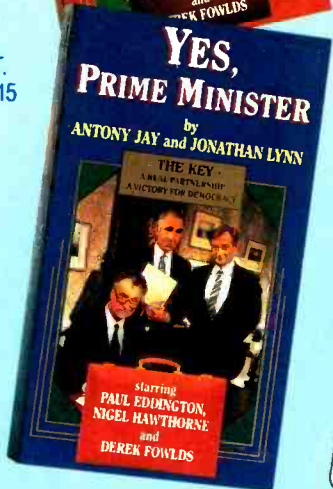
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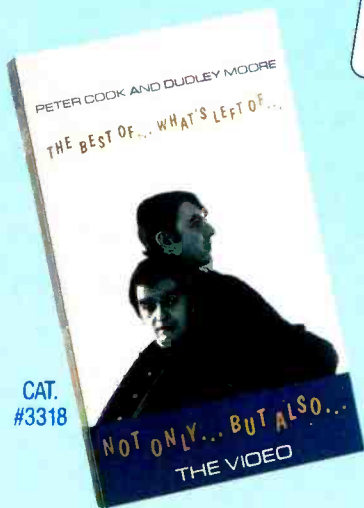


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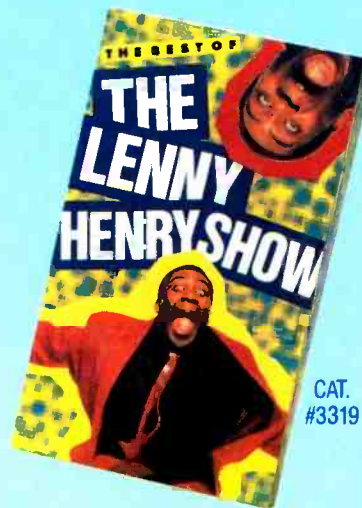


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MUSIC

(Continued from page H-1)

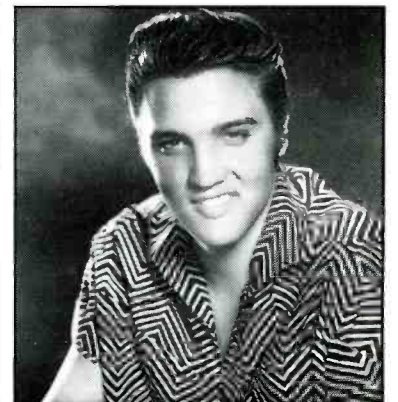
an Adams, Soundgarden, S.O.S. Band, Wailers, and a Sting video compilation. October brings Barry White, Cherelle, an Amy Grant video, and Carpenters box set, with a new Kool & the Gang and Wendy Maharry waiting in the wings.

At Arista, September brings Barry Manilow's "Showstoppers," Dave Stewart & the Spiritual Cowboys' "Honest," Jermaine Jackson's L.A. & Babyface collaboration "Rebel," Sarah McLachlan's "Solace" and Urban Dance Squad. October spotlights Bryan Loren, Three Times Dope, Exposé, LaFace's TLC, Steve Wariner, and Kenny G, while November jumps with Lisa Stansfield and SNAP. Top videos on the way are Barry Manilow's "Because It's Christmas" and an Alan Jackson live-in-concert.

October at Atco will see the release of a three-CD Ray Charles box set (Atco/Atlantic), a best-of Sonny & Cher, a best-of Bobby Darin Vols. I & II, a "Bobby Darin Christmas," and, between October and January, a Jimmy Z and "Yes Years" four-CD box set.

Set for September at Atlantic are Stevie Nicks' "Timespace: The Best Of Stevie Nicks," a new Donna Summer, Rush and 2 Live Crew's "Nasty" follow-up "Sports Weekend." Sparking October are a three-CD Ray Charles box set, a Crosby, Stills & Nash four-CD box set, a four-CD Led Zeppelin anthology special re-release, an eight-CD "Atlantic Rhythm And Blues 1947-1974," a four-CD "Atlantic Blues" set, a three-CD "Atlantic Rock & Roll" set, four CDs of "New York Cabaret Music," a four-CD Modern Jazz Quartet compilation, a disk by Shadow King with Lou Gramm, Robert Flack's first in three years, INXS' "Live Baby Live" greatest live hits disk, and the first new Genesis album since '86. November will see the Bette Midler soundtrack to "For The Boys," in which she again plays a singer ("The Rose"). Late August spotlights the new Julian Lennon.

BMG steps out in September with a 13-CD Complete Glenn Miller box set on Bluebird. October (Continued on opposite page)



Elvis Presley

MUSIC

(Continued from opposite page)

ber features Arthur Baker, the "Steppin' Out" soundtrack, Lita Ford's "Dangerous Curves," "A Merry Jazzmas" on Novus, a Marcus Roberts Christmas album, Thelonious Monster, the Brecker Bros. Collection Vol. 2 on Novus, Michael Legrand/Mariam Makeba on Novus, a Stevie B.'s greatest hits, "The Jazz Age: N.Y. In The 20's" on Bluebird, the Addams Family original TV soundtrack, and Elvis Presley's "For The Asking" catalog.

This month from **Columbia** are a new Deacon Blue, Kid Creole & the Coconuts, Manhattan Transfer, Lisa Lisa & the Cult Jam, Neil Diamond's "Love-scape," Martika, and Toad The Wet Sprocket. September highlights include Kenny Loggins, Branford Marsalis, Eddie Money, Public Enemy's "Apocalypse '91: The Enemy Strikes Back," Mariah Carey, Philip Bailey, Harry Connick Jr., a best-of Surface, Barbra Streisand's "Prince Of Tides" and "Just For The Record" box set, James Taylor, Dancehall Reggaespanola, Grover Washington Jr., and Joe Zawinul. October welcomes a Johnny Mathis greatest hits, Nancy Wilson, and an LL Cool J remix. Columbia denies there will be a new Springsteen album this year, though song titles off the album, initially rumored to be a September-October release, have been circulating in the press.

At **Elektra**, Motley Crue's appropriately titled "Decade Of Decadence" marks the band's 10th anniversary, while Anita Baker's "The Songstress" and a new Tracy Chapman album in October pave the way for the Sugarbubs, Howard Jones, Yngwie Malmsteen, Pixies' "Tromp Le Monde," and Keith Sweat. There are also videos from Michael Feinstein, Linda Ronstadt's "Canciones . . .," Motley Crue, Inspiral Carpets, Sisters Of Mercy, Teddy Pendergrass, Anita Baker, and through Hollywood Records, two by Stryper.

Disney bows the classic "Fantasia" on CD at the end of October.

In September, **Mercury** offers Richie Sambora's "Stranger In This Town" and "Harley Davidson And The Marlboro Man" soundtrack. October heats up considerably with John Mellencamp's "Whenever We Wanted," Soft Cell/Marc Almond's "Memorabilia: The Singles Collection," and Third World. November features Company Of Wolves' "Rhythm N' Booze."

MCA fires up September with: a Bell Biv DeVoe remix; New Edition greatest hits; ABC, B.B. King, and Nanci Griffith. In October: Jody Watley; Patti LaBelle; Belinda Carlisle; Adam Ant; Del Shannon's "Rock On"; Lynyrd Skynyrd box set; Steely Dan "Gold"; Steppenwolf's
(Continued on page H-4)

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MUSIC

(Continued from page H-3)

"Born To Be Wild—The History Of Steppenwolf"; "House Party 2" soundtrack; an "American Tail: Fievel Goes West" soundtrack; a Stephanie Mills Christmas album. November: a new Bobby Brown.

Between September and December at PolyGram are due Tin Machine II featuring David Bowie, a Van Morrison double album "Hymns To The Silence," Talk Talk, Fields Of Nephilim, Def Jef, Shakespear's Sister, Jules Shear, an Andrew Lloyd Webber CD of "Joseph & The Amazing Technicolor Dreamcoat," and the return of Tone Loc through Delicious Vinyl—along with a boatload of new artists.

From Warner/Reprise this month look for a new Randy Travis, a Take 6 Christmas album, a new Biz Markie on Cold Chillin', a Marvin Gaye package, and two Peter, Paul & Mary catalog CDs. In September, it's the Thompson Twins, Red Hot Chili Peppers, Dire Straits, Raw Youth, Karyn White, James Ingram's "The Power Of Great Music" hits package, Mark Whitfield, Lindsay Buckingham, the Texas Tornados, Cooder/Hiatt/Love/Keltner, Neil Young, and, if that isn't enough, there's Prince & the New Power Generation. October is paced by the much-awaited "Until The End Of The World" soundtrack featuring U2, Talking Heads, R.E.M., Elvis Costello, Depeche Mode, and Patti Smith tracks (among notable others), as well as albums from Warren Zevon, Paul Simon, Ray Charles, Tevin Campbell, Chaka Khan, Mavis Staples, Ministry, Chic, the Nu, the Cult, Eric Clapton, Erasure, Bryan Ferry, Big Daddy Kane on Cold Chillin', Jimi Hendrix and Frank Sinatra catalog CDs. November features George Clinton, Earl Klugh, a Talking Heads anthology, while December offers Bootsy Collins, Peter Cetera, Eric Clapton with Michael Kamen, Ramones, Isley Brothers, a Faces compilation, Quincy Jones on Qwest, Jude Cole, and a Neil Young anthology.

Warner Reprise music videos are forthcoming from Color Me Badd, k.d. lang, Randy Travis, Highway 101, Hank Williams Jr., R.E.M., Jane's Addiction, Nitty Gritty Dirt Band, Judy Garland, Nat King Cole, Texas Tornados, Frank Sinatra, Eric Clapton, Rod Stewart, Slayer, Morrissey, Chicago, Replacements, Violent Femmes, and Dire Straits.

Windham Hill is putting an aggressive September-through-February media campaign behind the six-CD "Music For The Season," which offers four of the label's top titles, including George Winston's "December" and "A Winter Solstice" series, plus guitarist Tuck Andress' "Hymns, Carols, And Songs About Snow" and the Modern

(Continued on opposite page)

MUSIC

(Continued from opposite page)

Mandolin Quartet's "The Nutcracker Suite" disks. A "Winter" music-video sampler will tease TV and cable, while the 40-market Winter Solstice Concert Tour, now in its third year, will support "Music For The Season."

VIDEO

(Continued from page H-1)

8/22); Ellen Barkin in "Switch" (HBO, 10/20); Michael J. Fox and James Woods in "The Hard Way" (MCA/Universal, 9/12); "Madonna: Truth Or Dare" (LIVE, 10/19); Oliver Stone's "The Doors" (LIVE, 9/25); "La Femme Nikita" (Vidmark, 9/4); Sean Young & Matt Dillon in "A Kiss Before Dying" (MCA/Universal, 9/17); "The Five Heartbeats" (Fox, 9/12); "King Ralph" (MCA/Universal, TBA); Gerard Depardieu in "Cyrano de Bergerac" (Orion, 9/26); and just for kids, "The Rescuers Down Under" (Walt Disney, 9/17).

Other big-screen curiosities include the Dan Aykroyd/Chevy Chase/John Candy/Demi Moore comedy concoction "Nothing But Trouble" (Warner, 9/25); Sylvester Stallone in "Oscar" (Touchstone, 9/11); Lee Remick in "Jesse" (Republic, 9/19); "Party Plane" (Vestron, 9/11); Charlie & Martin Sheen in "Cadence" (Republic, 10/3); "Career Opportunities" (MCA/Universal, 10/3); New-to-video "Yanks" (MCA/Universal, 9/12), along with "FM" (10/3).

Also of interest are: Lou Gossett Jr. in "The Josephine Baker Story" (HBO, 9/4); "The Pistol—Birth Of A Legend" (Sony, 9/12); Daniel Day-Lewis in "Eversmile New Jersey" (FoxVideo, 8/29); Michael Caine, Roger Moore & Sally Kirkland in "Bullseye!" (RCA/Columbia, 8/28); Shirley MacLaine & Teri Garr in "Waiting For The Light" (RCA/Columbia, 9/4); Armand Assante in "Fever" (HBO, TBA); Robin Givens, Danny Glover, Gregory Hines & Forest Whitaker in "A Rage In Harlem" (HBO, TBA).

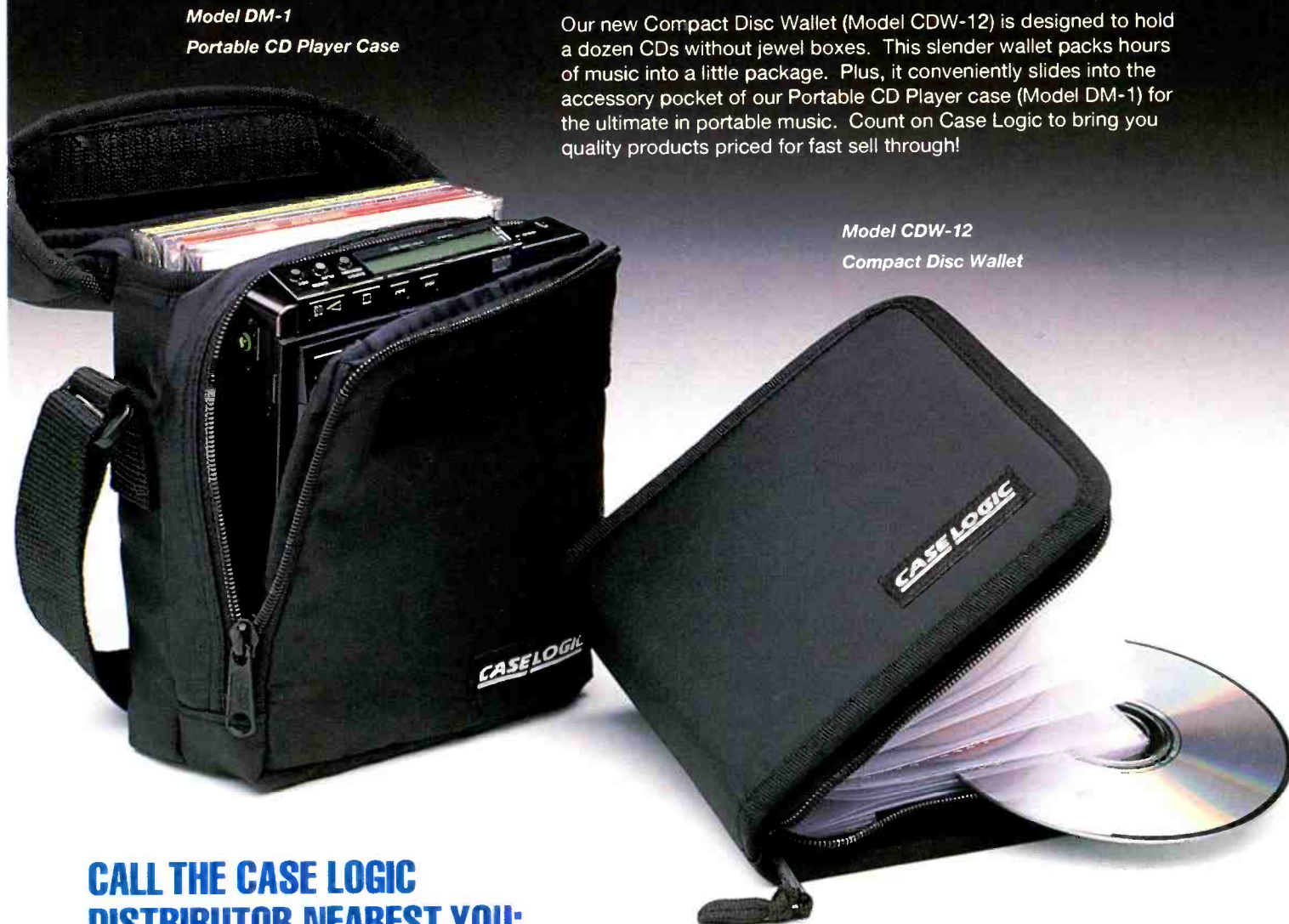
ACTION/ADVENTURE: Fans of set-'em-up-knock-'em-down
(Continued on page H-6)



"A Rage In Harlem" (HBO).

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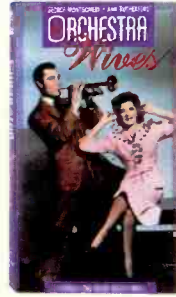
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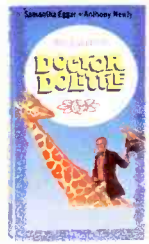
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VIDEO

(Continued from page H-5)

action can take comfort in "American Ninja 4—The Annihilation" (Warner, 9/25); "The King Of The Kingboxers" (Imperial, 9/5); Lou Gossett Jr. & Dolph Lundgren in "Cover-Up" (LIVE, 9/12); Gregory Hines in "Eve Of Destruction" (Nelson, 9/11); "The Perfect Weapon" (Paramount, 9/12); "One Man's War" (HBO, 9/11); "Bloodmatch" (HBO, 9/18); "Outrage" (Vidmark, 9/18); "Inner Sanctum" (RCA/Columbia, 9/25); Kelly McGillis & Peter Weller in "Cat Chaser" (Vestron, 9/18); "Robot Jox" (RCA/Columbia, 8/28); "Arena" (RCA/Columbia, 9/18); "Kick-Boxer 2" (HBO, TBA).

HORROR: "Puppet Master III: Toulon's Revenge" and "Nightmare On The 13th Floor" (Paramount, 10/17); Gary Busey & Mimi Rogers in "Hider In The House" (LIVE, 9/11); "The Unborn" and "Mortuary Academy" (RCA/Columbia, 9/19); "Xtro 2: Second Encounter" (RCA/Columbia, 9/25); "Gremlins" and "Ghoulies" for \$19.95 each (Warner, 8/21); "Ghoulies III" (Vestron, 9/18); Paramount brings in the entire "Friday The 13th" series to \$14.95 except Part 8 which checks in at \$19.95.

VIDEO MUSIC: Besides the full-length "Madonna: Truth Or Dare," "The Doors" and "The Five Heartbeats" are: "The Rolling Stones: 20 Years Of Rock'N'Roll" (Warner, 8/22); "The Last Waltz" at \$19.95 (Warner, 8/21); Barry Manilow, "Because," (BMG); The three-tape "The Doors Collectors Set" including the new "Soft Parade—A Retrospective" for \$59.95 (MCA/Universal, 9/12); Two more volumes of the now six-tape "Shindig" TV show series on Rhino for \$14.95 each (9/12), along with Todd Rundgren's "Live In Japan" for \$19.95 and "2nd Wind" for \$14.95; Vestron cleans house (8/14) with top tapes at \$14.98 from, among others, the Beach Boys, Elton John, Eric Clapton, Lou Reed, Meatloaf, Queen, Pat Benatar, and Willie Nelson, along with comedians George Carlin, Robin Williams and Steve Martin; Or how about "Tony Bennett Live" on Sony Music Video for \$14.98 (8/12).



"True Colors" (Paramount).

**DEALER ORDER DATE: SEPTEMBER 3, 1991
STREET DATE: SEPTEMBER 26, 1991**

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"Defending Your Life" (Warner).

VIDEO

(Continued from opposite page)

13); or Harry Belafonte's "Don't Stop The Carnival" at \$16.98 from A*Vision.

TOP CATALOG: On the sales side, RCA/Columbia is offering at \$14.95 each, among a dozen titles: "Jason And The Argonauts"; "The Golden Voyage Of Sinbad"; "Willow"; "Gandhi" (\$29.95); "Lawrence Of Arabia" (\$29.95); "Tess" (\$29.95); "Ghostbusters I & II"; and "The Karate Kid I, II & III." FoxVideo has musical classics "All That Jazz," "Carousel," "Cinderella," "Daddy Long Legs," "Guys & Dolls," "Hello Dolly," "King & I," "South Pacific" and "Oklahoma," all at \$19.98, "My Fair Lady" and "The Sound Of Music" at \$29.98. Other top musicals are also available (9/26).

LIVE comes across with "Total Recall," "Air America," "Drugstore Cowboy," and "Fabulous Baker Boys" for \$19.95 (9/4); MCA/Universal comes back with "Back To The Future III," "Bird On A Wire" and "Born On The Fourth Of July" at \$19.95 (9/12); Paramount lets "Catch 22" go for \$14.95 (9/12), along with "Elephant Man," "Major League" and "The Nutty Professor"; "Five Easy Pieces," "The Big Chill" and "Stand By Me" are out there at \$14.95 on RCA/Columbia (8/28), while "Fat City" and "Sex, Lies & Videotape" reappear at \$19.95; "The Magic Christian" can be found for \$14.95 on Republic (9/19).

Vestron reprises "Best Seller" and "Dirty Dancing" at \$14.98, and "Platoon" at \$19.98 (9/4); Warner features "Beetlejuice," "Being There," "Billy Jack," "Caddyshack," "National Lampoon's Vacation," "Neverending Story," "Pee Wee's Big Adventure," "S.O.B." and "Best Of's" from Chase, Aykroyd, Belushi and Radner for \$19.98 (8/21). Warner also gives the \$19.98 treatment to "Pale Rider," "Wild Bunch" and "McCabe & Mrs. Miller" (8/30); 16 John Wayne movies hit \$12.98 on Republic (9/19). "Bill & Ted's Excellent Adventure" is being re-promoted on New Line for \$19.95 along with "Prancer" at \$19.95. From Touchstone at \$19.99 is "Dick Tracy" (9/20).

HEALTH & FITNESS: Get in (Continued on page H-8)

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The Soft Parade

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(Doors archives, Europe)

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VIDEO

(Continued from page H-7)

shape after the holidays with: Three fresh tapes of "Quick Callanetics" at \$14.95 each for stomach, legs, and hips & behind; "Kathy Smith's Instant Workout" at \$19.98 (Media, 9/5); "Gold's Gym: Levels 1 & 2" at \$24.95 each (LIVE, 9/11). MCA/Universal bends to \$24.95 for "Beginning Callanetics," "Callanetics" and "Super Callanetics."

CHILDREN'S: Kids will cherish "The Boy Who Drew Cats," "The Gingham Doll And The Cali" and "King Midas And The Gold" for \$9.95 each on Rabbit Ears (MCA/Universal/9/12); SVS drops all its Rabbit Ears Storybook videos to \$14.95 (9/26); Vestron lowers "A Child's Christmas In Wales" to \$14.98 on 9/11; Walt Disney features "Fantasia" at \$24.99 (10/29) and "Felix The Cat—The Movie" for \$19.99 (8/20); Wood Knapp offers three Don Cooper music videos for \$14.98 each (9/11); A&M/PolyGram has a Shari Lewis Lamb Chop video at \$14.95 (8/20); Disney has full-length "Babes In Toyland" and "One Magic Christmas" for \$19.99 each, and seven classic Christmas cartoon volumes for \$12.99 each (9/17). Family Home Entertainment offers "Babar's Triumph" for \$14.95 (9/11) and four "Teenage Ninja Mutant Turtle" titles for \$12.95 each (9/25). Best Film & Video conjures up new versions of King Features characters like Popeye, Beetle Bailey, Barney Google, Flash Gordon, Krazy Kat and Cool McCool from \$9.99 to \$14.99. Fourteen new titles will be introduced from August to October featuring Marvel Comics Universe of Super Heroes, including Spider-Man, Incredible Hulk, Captain America, and X-Men at \$14.99 each. And in September Best is bringing back the original movie "Benji" and the sequel "For The Love Of Money" at \$19.99, plus "Benji's Very Own Christmas Story" at \$14.99; Golden Book offers "Timmy's Gift: A Precious Moments Christmas Story," "Babysongs Christmas" and "Madeline's Christmas" at \$14.95 each (10/15).

TV VIDEO: Making the jump from the small screen beside "The Josephine Baker Story" are "The Thorn Birds Vols. 1-4" for \$199.92 (Warner, 9/25); Michael Landon in the full-length "Little House On The Prairie: The Lord Is My Shepherd" (RCA/Columbia, \$14.95); and "Twin Peaks" for \$79.99 (9/11); Cabin Fever's "Lonesome Dove" two-volume saga came out at \$99.95 (8/8).

CHRISTMAS MUSIC

By BARBARA DAVIES

After several successive years of strong sales for Christmas music, label executives and distributors are relying mainly on catalog titles to keep the momentum going this holiday season. But some fear the genre will be hurt by the lack of new superstar Christmas product and the overall sluggish sales environment.

For the last two years, holiday music sales were spurred by consumers coming into stores looking for hit seasonal albums by New Kids On The Block and Barry Manilow. While such new superstar releases won't be seen this year, there will be fresh titles from the likes of the Chieftains, Glen Campbell, the Osmond family, Stephanie Mills, and Brenda Lee.

With the sales climate uncertain, most labels put the emphasis on well-known artists and compilations packaged to appeal to a wide range of buyers. "You never really know what's going to catch on," says Rick Cohen, senior VP of sales, BMG distribution.

The BMG labels are big on albums that will appeal to crossover audiences, according to Cohen. James Galway's new album "In Dulci Jubilo," on RCA Victor, fits that bill, as does a new Chieftains album, "The Bells Of Dublin." Cohen says, "Both will appeal to a lot of different people," adding that the Chieftains will benefit from a roster of guest artists, including Elvis Costello, Jackson Browne, and Marianne Faithfull.

Other strong records from BMG are expected to be a Christmas jazz compilation on the RCA Novus label, "Merry Jazzmas," featuring Marcus Roberts, Christopher Hollyday, and Carmen McRae, and on the First Warning label, "A Lump Of Coal," an album featuring alternative artists Hoodoo Gurus, Wedding Present, and Crash Test Dummies, among others. Also, following up on last year's successful Barry Manilow album, "Because It's Christmas," 6 West Home Video is offering "Because It's Christmas" on videocassette.

BMG is also bringing back John Schneider's "White Christmas," after an absence of several years.

The BMG-distributed Windham Hill label, which has had great success in recent holiday seasons with three volumes of "Winter's Solstice," has two new offerings this year: "Hymns, Carols, And Songs About Snow" by jazz guitarist Tuck Andress, and a rendition of "The Nutcracker Suite" by the Modern Mandolin Quartet. Both albums are being packaged with the three Solstice al-

(Continued on page H-10)

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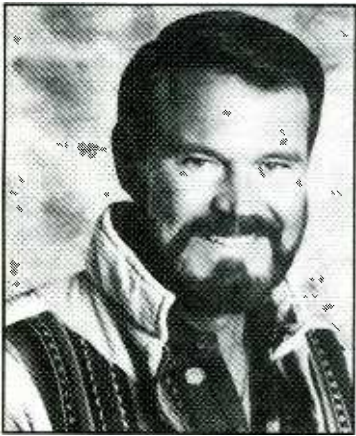
CHRISTMAS

(Continued from page H-9)

bums and George Winston's "December." The package, called "Music For the Season," is the centerpiece of a special promotional campaign being run by Windham Hill.

Not only does the campaign stand out among holiday promotional ideas, but Windham Hill's optimistic outlook is also contrary to the general feeling many labels have about this Christmas market.

Last Christmas, Windham Hill rented an American Airlines in-flight channel that garnered the label more interest than they could have hoped for, according



Glen Campbell

to Roy Gatinella, director of marketing at Windham Hill. This year, Gatinella says, the label will redirect its focus.

The six-album "Music For The Season" will be offered to retailers along with an extensive advertising campaign. Beginning this fall, coupons for a free cassette sampler of the Christmas music package will be printed on the backs of 8 million boxes of Kellogg's cereal.

"We've had such success in the past with George Winston and 'Winter's Solstice.' We're looking for alternative avenues to reach people who don't have the records yet," Gatinella says.

Tried-and-true artists are the focal point of CEMA Distribution's holiday catalog, according to Joe McFadden, CEMA's VP of sales. "If you watch a Christmas consumer, they go to the Christmas counter and look for the songs they know," McFadden says.

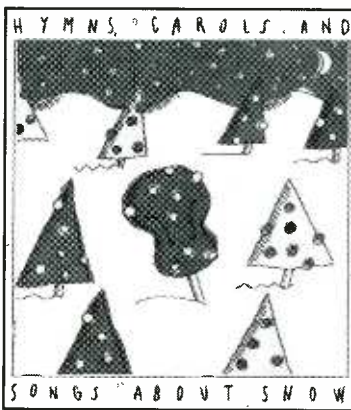
With this in mind, CEMA plans new releases by Glen Campbell and the Osmond Family, and a repackaged rerelease of the Beach Boys' "Beach Boys Christmas."

In addition, McFadden expects some of CEMA's catalog items to sell well based on current chart activity. "Nat King Cole should do well this year, with the success of Natalie, and there are always sleeper hits

that are big sellers every year," McFadden says. CEMA relies on those to stimulate sales in the off-years.

CEMA also expects to generate some sales in the alternative market from the I.R.S. compilation album, "Just In Time For Christmas," which was released last year and features original Christmas songs and take-offs of classics by I.R.S. artists, including Dread Zeppelin.

At PolyGram Group Distribution, Skip Smith notes that A&M's "A Very Special Christmas" compilation continues to sell—it was No. 4 on last year's Christmas chart and No. 3 in '89—and says he expects the title to generate a similar sales pattern this year.



Tuck Address' "Hymns, Carols And Songs About Snow"

He says PGD has two other Christmas compilations, released late during last year's Christmas season: "The Christmas Message," on Lection Records, compiles traditional Christmas songs from artists including Vanessa Williams, Tony! Toni! Toné!, and Sa-fire; "Save The Children" features recordings by the international casts of "Cats," "The Phantom Of The Opera," and "Les Misérables."

Uni Distribution Corp. brings Geffen's Reunion Records to market this season, with "A Christmas Album," by Amy Grant, and "Christmas," by Michael W. Smith, says Jeff Train-time, director of release & catalog information. Grant's album landed on the Christmas charts the last two years and thanks to her recent crossover success stands a chance to do even better this year.

The Uni catalog focuses on well-known songs and well-known names: Patti LaBelle's "This Christmas," "Rockin' Around the Christmas Tree" (a compilation featuring Chuck Berry and Brenda Lee, among others), and New Edition's "Christmas All Over The World," released on CD for the first time.

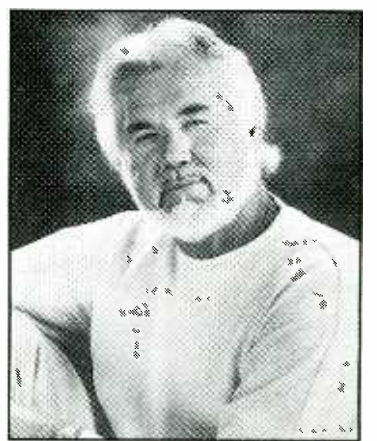
Other offerings from Uni-distributed labels include a new album featuring songs from

Chess Records' six holiday albums; a Motown compilation including contributions by Smokey Robinson and Johnny Gill; and, tentatively, a collection of Christmas classics by Stephanie Mills.

Making Christmas product available early in the season is key for WEA distribution, says Fran Aliberti, the company's senior VP and director of sales. Also key for WEA will be new releases. In addition to Brenda Lee, WEA will issue an album by the New York Gay Men's Chorus.

Like the other majors, WEA expects to reap dividends from its catalog, and through repackages and reissues. On the re-is-

(Continued on opposite page)



Kenny Rogers

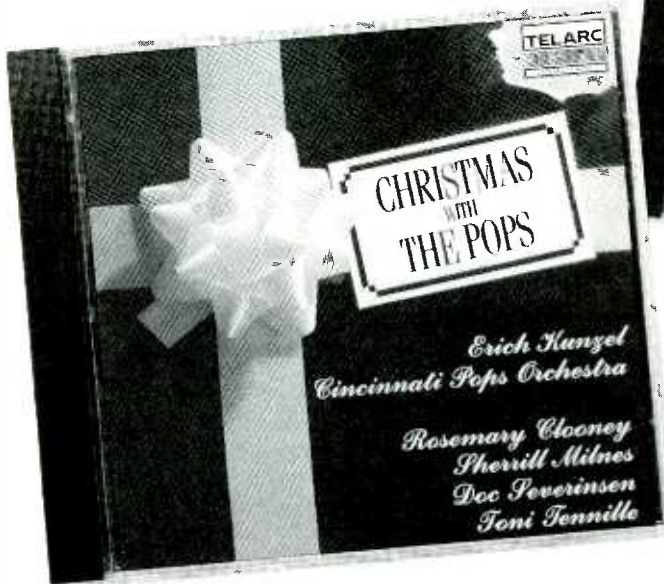
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CHRISTMAS

(Continued from opposite page)

sue side, a holiday album from Booker T. & the MGs will see the light of the yule log. Also, Aliberti notes that the Judy Garland Christmas Show and Kenny Rogers' "Christmas In America" will be two important releases. "Christmas In America" was No. 20 on last year's Christmas sales chart, and should continue to sell well, Aliberti says.

Aliberti says WEA plans some specialized promotions this season to help overcome the retail downturn. "This stuff is good once a year, but traffic is down. Everybody's business is down. It remains to be seen how things will do this year."

Sony Music is celebrating Word's first Christmas as an Epic-distributed label with albums by Al Green, Sandi Patti, and a compilation of traditional Christmas music sung by Amy Grant, Michael W. Smith, Roberta Flack, and others. Pop selections in the Sony catalog encompass a wide range of well-known names, including Mahalia Jackson, Fishbone, Chet Atkins, and New Kids On The Block.

Small labels are operating on the same philosophy as major distributors this season, finding new ways to offer their most successful artists.

American Gramophone has had huge success with the two

Mannheim Steamroller records the last two years, being outsold only by New Kids On The Block, in 1989. Michael Delich, AG's national sales manager, says the label plans new in-store promotions to keep the Steamroller rolling. "There's such a small window for selling Christmas, we find we sell a great deal in a two- to three-month period," he says. "The people who own the record are telling friends, which gives us a whole year for another customer base to pop up."

Mannheim Steamroller sales are a little more than 2 million units per album right now, and Delich says they have the potential to sell a "bare minimum" of 10 million units each.

Great Northern Arts got a late start last year with "For Love Of Christmas" by new age artist Serah, so efforts this year will go toward promoting that album, says GNA managing director Bill Horwedel.

North Star Records, in Providence, R.I., has arranged for "And The Angels Sing," its Baroque/Renaissance era holiday album, to be sold in conjunction with the Museum of Fine Arts in Boston to help extend the label's reach. And Silver Wave Records in Boulder, Colo., is gearing up for Christmas by arranging holiday tours for its artists, the Wind Machine and Peter Kater, both of whom are releasing new Christmas albums.



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MUSIC

FOR THE SEASON

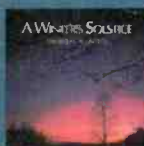
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Windham Hill Artists



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Tuck Address
Hymns, Carols, and Songs About Snow



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- Broad national print advertising schedule and select tv & radio buys in key markets

A Taxing Situation At Chicago Studios Owners Say They Were Unaware Of City Regs

■ BY MOIRA McCORMICK
and PATRICIA MALECKE

CHICAGO—Studio owners here are dismayed by a recent rash of audits undertaken by the city of Chicago to determine whether the facilities have been complying with a handful of municipal tax laws, some of which studio operators say they did not know existed before the audit.

"Our accountants were not aware of this tax," says one studio owner who, like others interviewed for this article, preferred not to be identified. "They were never notified that it existed."

The city is auditing three taxes: a head tax, a transaction tax, and a sales tax.

The head tax applies to businesses with 15 or more employees who each earn at least \$900 per quarter, and there is some question about how broad this tax is and whether it includes subcontractors.

But what is really taking the recording community here by surprise is the transaction, or rental, tax. Under this tax, a studio that rents a piece of equipment from another Chicago company must pay a 6% tax to the city and must charge a 6% tax on any equipment it rents out. If equipment is rented in the suburbs but used in the city, the renter is still responsible for sending the 6% to the city. Furthermore, any time studio equipment is used by a client without studio employees assisting—in the case of clients bringing in their own engineer or rehearsing without an engineer—that is also considered a rental, subject to a 6% tax.

The third tax is a sales tax, which studio owners say is complicated and confusing. Any tangible item sold in the city is taxed at 8%, but the law can get intricate in the case of re-sales.

If a studio buys supplies in the suburbs, the tax there is only 7%, but the city requires that studio to remit the extra 1% itself. If an item is bought out of state, the business is expected to pay the city the 1% sales tax. This tax law actually changed in September 1990, but the city is going back and auditing businesses that were not remitting sales taxes correctly before it changed.

"It would have been nice to have been sent some educational material regarding the tax as opposed to receiving a letter that says, 'You're cheating the city.' Our accountants didn't know anything about these

laws," says an irate studio owner.

Even the city seems perplexed by the laws, according to Jim Rasfeld, owner of Acme Recording, who addresses the issue in the July edition of *The Eardrum*, the newsletter of the Chicago chapter of NARAS. "I

'Our accountants were never notified it existed'

talked to several accountants, the city revenue department, and the Illinois revenue department, and I ended up with five different opinions on what the laws are," says Rasfeld. "It's important to know these laws because in many cases we found that the auditor did not know what the law was and was going to charge us incorrectly."

Studio owners and their accountants are expressing confusion over many aspects of the tax laws and the audit. Kenneth Harris, an attorney

with the law firm of Jenner & Block, says, "There's some speculation that independent contractors as well as other people who aren't regular employees are being included in the head tax."

In addition, Harris says his understanding is that the city was required to give the public notification via a newspaper ad when the tax laws went into effect.

"The city is not taxing interns, part-timers, or independent contractors, unless they're making \$900 a quarter," counters John Holden, a spokesman for the Chicago Dept. of Revenue. As for public notification, he says, the city published said notification in its journal of proceedings from city council meetings, a document available to the public. "The city was not obliged to publish it in the newspaper," says Holden.

Holden notes it is not only recording studios that are being audited; the city's new tax-discovery unit is investigating "all different industries."

Studio Biz Remains Strong In Windy City Increased Dance, Blues Projects Blowing In

CHICAGO—Most of Chicago's major recording studios, deriving the lion's share of their income from commercial work, report that business was relatively steady in the last year despite tough economic times.

According to some studio owners, album work in the area is on the rise, brought about in part by continued growth in dance music, a growth in the popularity of blues, and an increase in major-label activity in the area.

"Our album work is up 25%-30%, due to work in rap, jazz, blues, and chamber music," says Bradley Parker-Sparrow, owner/chief engineer at Sparrow Sound Design, noting that Chicago is not known as an album town but that the situation could be changing. "A number of major and independent labels have been popping up with offices here over the past few years, which could result in an increased amount of major-label activity."

For many studios here, commercial work has served as a reliable foundation on which to build album recording projects.

"When the economy is bad, companies tend to advertise more," observes Benj Kanters, a partner in 16/24-track Studio Media in north suburban Evanston.

"There is a lot of commercial work, and it has helped us keep our prices low so we can take in groups whose financial situation is not so good," adds Hank Neuberger, operations manager and chief engineer of Chicago Recording Co. Studios (CRC).

The recession has put a damper on some rooms, however. Tom Haban, co-owner and engineer of 16/24-track Seagrape Studios, says, "There's nothing you can do when projects are

put on hold. We do what we do, and do it well, and we try to help the young acts who are just starting out, when we can."

Dance music—particularly house music, which originated in Chicago—has been a mainstay of local studios' album business for some time. Most studio operators feel it is here to stay, though some report that their dance business has dropped. One of those is Jim Dolan Jr., chief engineer and owner of 48-track Streeterville Studios. "Dance has always been with us, it's just changed its label," he says.

The current boom in the popularity of the blues (*Billboard*, April 27) has made its presence felt in the studios of Chicago, which bills itself as the blues capital of the world. "The blues is becoming more mainstream," says Streeterville's Dolan.

Most of the album projects for prominent Chicago blues label Alligator Records are recorded at Streeterville, which is one of Chicago's Big Four downtown studios, along with Universal Recording, CRC, and River North.

Streeterville has recently hosted Johnny Winters, who cut his Dick Sherman-produced album for Charisma/Point Blank there.

In addition to Winters, Streeterville has also had clients Donny Osmond and Samantha Fox in working on remixes for their individual projects.

A wide variety of projects have hit studios in the Chicago area in the last year.

According to studio president Murray Allen, album work at the 32-track digital Universal Recording has included tracking and mixing on an Eric Clapton tune, with producer



Processing Space In Nashville. Gary Morris, right, uses the Roland Sound Space processing system at Masterfonics on his album "Full Moon, Empty Heart," engineered by Bob Bullock, left. Earlier this year, Masterfonics became the first Nashville facility to purchase RSS, which is designed to enable a 3D aural environment to be reproduced on a conventional two-speaker stereo for playback. The unit has a suggested list price of \$44,500 and is available as a rental item from the Toy Specialists in New York.

AUDIO TRACK

NEW YORK

PRIME CUTS' Studio A had producer **Richie Jones** in cutting overdubs for **Wake Production** artist **Bazoka**. **Mario Rodriguez** engineered. **Adrienne McDonald** was in remixing "Free" for **A&M Records**. **Daniel Abraham** produced, **Rick V.** engineered, and **Peter Schwartz** programmed. Producer **Tom Richardson** remixed **Gardner Cole's** "Wall Of Fear" for **Warner Bros**. **Shaun James** was at the board, with **Eric Kupper** programming.

At **Unique Recording**, **Freddy Bastone** of **Scotti Bros. Records** was in Studio A remixing "Love & Money" and "Don't Stop The Beat." **Rick Bottari** programmed, **Richard Joseph** engineered, and **Jason Voge** assisted.

Robert Clem of **The Foundation For New Television** was in **Westrax** producing "Hamilton v. Burr," a drama for **National Public Radio**. **Jesse Plumley** engineered and **Anthony Durso** assisted. The special is scheduled to air in the fall.

At **Messina Music's** **Discrete** room, **Columbia's** **Sophie Hawkings** was in working with producers **Rick Chertoff** and **Ralph Schuckett**. **Steve Curchard** engineered.

LOS ANGELES

AT MAD DOG, **Atlantic's** **Alannah Myles** worked on her upcoming release with producer **David Tyson**. **Brian Foraker** engineered.

Conway Recording had **Simply Red** in Studio A with producer **Stewart Levine** mixing its upcoming album. **Daren Klein** was at the board and **Marnie Reiley** assisted. **Richard Marx** worked on mixes in Studio B
(Continued on page 58)

FOR THE RECORD

In a photo that appeared in the July 27 issue, Inner City Broadcasting Co. consultant Eric Nuri was identified as Apollo Recording studio manager Weldon Cochran based on caption information provided by the facility. Cochran does not appear in the photograph.



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STUDIO ACTION

PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING AUGUST 24, 1991)

CATEGORY	HOT 100	R&B	COUNTRY	DANCE-SINGLES SALES	RAP
TITLE Artist/ Producer (Label)	(EVERYTHING I DO) I DO IT FOR YOU Bryan Adams/ R."Mutt" Lange (A&M)	CAN YOU STOP THE RAIN Peabo Bryson/ W.Afanasioff (Columbia)	YOU KNOW ME BETTER THAN THAT George Strait/ J.Bowen G.Strait (MCA)	NOW THAT WE FOUND LOVE Heavy D. & The Boyz/ T.Riley (Uptown)	THE HOUSE THE DOG BUILT Jibri Wise One A.Ray C.Allen (Ear Candy)
RECORDING STUDIO(S) Engineer(s)	BATTERY (London) Nigel Green	HIT FACTORY/ THE PLANT (NY/Sausalito,CA) Dana Jon Chappelle	EMERALD (Nashville) Bob Bullock Russ Martin	SOUNDTRACK (New York) Dave Way	STUDIO 20 (Cincinnati,OH) Chip Allen
RECORDING CONSOLE(S)	SSL 4000 E Series	SSL 4064 G Series/ SSL 4056 G Series	SSL 4064 G Series	SSL 6000 E Series	Trident 16+24
MULTITRACK RECORDER(S) (Noise Reduction)	Sony PCM 3348	Studer A-800 MK3/ Otari MTR-100	Mitsubishi X-850	Sony 3348	Tascam MS 16
STUDIO MONITOR(S)	Yamaha NS10	UREI 813/ Custom With TAD Components	Kef	Yamaha NS10 UREI 813B	Tannoy PBM8
MASTER TAPE	Ampex 467	Scotch 250	Ampex 467	Ampex 467	Ampex 456
MIXDOWN STUDIO(S) Engineer(s)	MAYFAIR (London) Bob Clearmountain	THE PLANT (Sausalito) Dana Jon Chappelle	SOUNDSTAGE (Nashville) Chuck Ainley	SOUNDTRACK (New York) Dave Way	STUDIO 20 (Cincinnati,OH) Chip Allen
CONSOLE(S)	SSL 6072 G Series	SSL 4064 G Series	SSL 4000 E Series	SSL 6000 E Series	Trident 16+24
MULTITRACK/ 2-TRACK RECORDER(S) (Noise Reduction)	Sony PCM 3348	Otari MTR-100	Mitsubishi X-850	Sony 3348	Tascam MS16
STUDIO MONITOR(S)	Yamaha NS10M KRK 703	Custom With TAD Components	Hidley/Kinoshita	Yamaha NS10M UREI 813B	Tannoy MS16
MASTER TAPE	Ampex 467	Scotch 250	Ampex 467	Ampex 467	Ampex 456
MASTERING (ALBUM) Engineer	MASTERDISK Bob Ludwig	SONY MUSIC Vlado Meller	MASTERFONICS Glenn Meadows	HIT FACTORY DMS Herb Powers Jr.	HIT FACTORY DMS Tom Coyne
PRIMARY CD REPLICATOR (ALBUM)	DADC	Sony Manufacturing	MCA Manufacturing	MCA Manufacturing	JVC
PRIMARY TAPE DUPLICATOR (ALBUM)	Sonopress	Sony Manufacturing	MCA Manufacturing	MCA Manufacturing	Sonopress

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AUDIO TRACK

(Continued from page 56A)

with engineer Miek Guzauski. Gil Morales assisted.

Hollywood Records' Queen was in Scream Studios mixing "You're My Best Friend," to be included on its greatest-hits album. Matt Wallace engineered, assisted by Craig Doubet. Michael Wagener mixed Ozzy Osbourne's new Sony album on the Solid State Logic G-Series console and the Mitsubishi digital 32-track. Doubet assisted. Wagener also mixed tracks for Motley Crue's upcoming greatest-hits album on Elektra, with Doubet assisting.

Producer Larry Robinson was in The Rock House remixing "P.A.S.-S.I.O.N." for Impact/MCA act Rythm Syndicate. Paul Arnold engineered; Tally Sherwood assisted.

Sound City had Masters Of Reality (Delicious Vinyl) in working on its self-produced new release. Brian Jenkins engineered and Jeff Sheehan assisted. Geffen act Nirvana tracked, with John Silva producing, Butch Vieg engineering, and Sheehan assisting. MCA's Trixter completed tracking with producer Bill Wray. Jenkins engineered.

Red Zone had Alphonse Mouzon in mixing "The Survivor" for his own label, Tenacious Records. Tom McCauley was at the Neve board, assisted by Scott Lovelis.

NASHVILLE

AT RECORDING ARTS, RCA's Matraca Berg worked on overdubs, with Josh Leo and Larry Lee producing. Jeff Giedt and Steve Marcantonio engineered. Leo and Lee also produced overdubs for Restless Heart, engineered by Giedt and Mar-

cantonio for RCA. Producer Al Perkins was working on overdubs with Draper & Strandlund for Warner Bros. Steve Tilisch engineered. One Bad Pig mixed with producer Billy Smiley and engineer Lee Groitzch.

Castle Recording had Atlantic's Karen Tobin in mixing with producer Keith Stegall. John Kelton engineered and Mark Nevers assisted. Stegall produced mix sessions on Jeff Stevens for Atlantic, with Kelton at the board and Nevers assisting. Warner Bros.' Deanna Cox was in mixing with producer Greg Brown.

Scott Hendricks engineered and Mike Griffith assisted.

OTHER CITIES

DIERKS STUDIOS of Stommel, Germany, sent its mobile unit to Waldbühne to record the Bee Gees on a Mitsubishi 32-track digital machine. Cedric Beatty engineered; Michael Vogt assisted. The recording is to be featured on an upcoming live album.

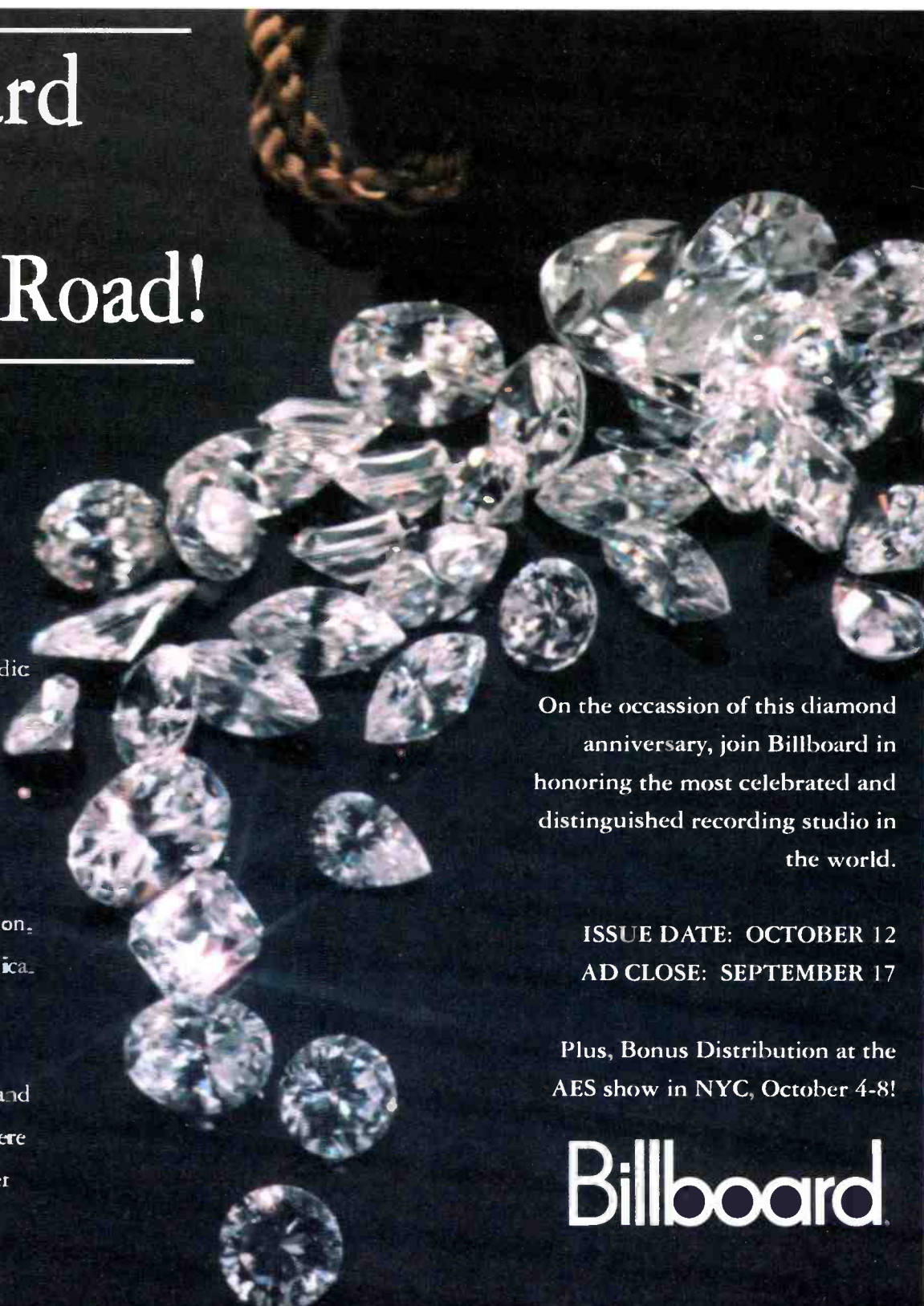
Studio A in Dearborn Heights, Mich., had LMT Connection cutting tracks for its self-produced debut album. Eric Morgeson manned the board and Ed Marx assisted. Calvin Brooks and Hari Paris were in mixing their project with engineer John Jaszcz. Ben DeBiase assisted.

Different Fur in San Francisco had Enzo Avitabile in recording and mixing with producer Corrado Rustici and engineer Gordon Lyon. Mark Slagle assisted. Island act Fungo Mungo added overdubs and worked on mixes, with Robert Margouloff producing. Brandt Biles engineered and Ron Rigler assisted.

Assistance in preparing this week's column was provided by Adele Parrish in Nashville. Material for Audio Track should be sent to Debbie Holley, Billboard, Fifth Floor, 49 Music Square W., Nashville, Tenn. 37203.

Billboard Salutes Abbey Road!

For six decades, Abbey Road has remained at the center of the music recording industry and at the cutting edge of studio innovation and technological developments. Perhaps best known as the studio of the Beatles' album *Abbey Road*, many rock-n-roll greats were immortalized there. In addition, for movie soundtracks or classical works featuring world-class orchestras for TV jingles or military bands, jazz, comedy and all facets of popular music, there is no comparable facility under one roof.



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WINDY CITY STUDIO BIZ

(Continued from page 56A)

Public Enemy's Chuck D. guesting on one track. "Swinging," the album's first single, appears on the film soundtrack "Hangin' With The Homeboys."

Jourgensen and Barker did some mixing, tracking, and overdubs for their new album, which was recorded at Royal Recorders in Lake Geneva, Wis.

Lake Geneva, although 75 miles northwest of Chicago, is still considered part of the Chicago metro area. In addition to the Ministry project, Royal studio manager Richard Ealey says studio regular Adrian Belew recorded his Atlantic album "Bits And Pieces" there, and Blackeyed Susan mixed its PolyGram album "Electric Rattlebone" at the facility.

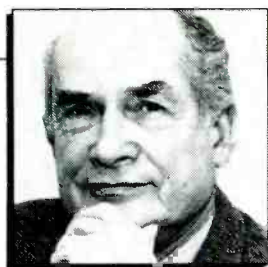
At Seagrape, Habit cut its Virgin Records album, Pretty Things recorded an album for the Demon label, and Liz Carroll and Chubby Carrier cut their respective Flying Fish projects. In addition, Electronic 101 remixed two songs for Mercury release, and Mr. Fingers cut an MCA album.

Nancy Gardner, studio manager at 24-track Paragon Studios, says recent clients have included the Rev. Clifton Davis, the TV sitcom "Amen," and popular local blues artist Valerie Wellington.

More blues/R&B projects have been cut at A.R.S. Recording in south suburban Alsip, according to president and chief engineer Gary Cobb. Blues artist Eddie Clearwater, gospel act Soul Children, and R&B veteran Tyrone Davis have all been working there.

MOIRA McCORMICK
and PATRICIA MALECKE

Classical KEEPING SCORE



by Is Horowitz

MARKET STRETCH: BMG Classics' Steve Vining is fond of citing a recent Nielsen survey on home entertainment preferences that found 31% of Americans cite country as their favorite music. But it also found that next in line came soft rock and classical, at 23% each.

If that's so, asks RCA Victor's recently named senior director, sales & marketing, how come classical music accounts for only 6% of the record market?

Vining believes the gap can be narrowed by broadening repertoire appeal and by getting more classical and crossover discs into mall outlets whose interest in the genre is modest at best. On the former side he has already designed a new Greatest Hits series that bows this fall. On the latter, he is beefing up the label's sales and marketing staff, and laying new stress on promotion through alternate media, AC radio and TV.

The new Greatest Hits line, due for release in late September, sports new cover art by cartoonist Al Hirshfeld, and lists featured titles and artists in large type on dedicated longboxes. All are newly programmed, play 60 minutes or more, and are priced to sell at "somewhat less" than major-label midprice levels. There are 20 titles in the first release.

In general, says the RCA Victor exec, much more stress will be placed on crossover product in the future, with new artists and concept packages promised.

More muscle behind the division's sales efforts will come from a new staff of classical specialists now being hired and trained by Vining. These are in addition to the four regional managers already on hand. The new staffers will be based, respectively, in Boston, New York, Chicago, Los Angeles, San Francisco, and

Washington, D.C.

That new sales staff will also play a key role in RCA Victor Red Seal's October stocking program, said to be the label's most ambitious in years.

Douglas Currie, director of classical marketing for the noncrossover Red Seal series, says the program will focus on 10 titles featuring some of the label's top artists. Among the group is a "guest appearance" by Itzhak Perlman in a program of Mozart duos with Red Seal stalwart Pinchas Zukerman. There's also a specially priced 26-minute classical single starring Evgeny Kissin.

In addition to special dating and discounts, the drive seeks to spark dealer interest via distribution of a special video and "wallet," the latter containing samples

BMG Classics aims to narrow classical appeal/sales gap

of all discs on the release.

PASSING NOTES: Harmonia Mundi USA has targeted key cities in the States and Canada for promotional forays plugging its fall releases, with special attention given the label's new player-option "Messiah," which allows listeners to program any of several historical versions of the Handel masterpiece. The eight-city campaign, already under way, winds up in Toronto in mid-September. Robina Young, A&R chief, and prexy Rene Goiffon head the HM forces.

The PBS telecast of Rossini's "Semiramide" Oct. 16 is the first Metopera production to be captured in high-definition TV. It will be broadcast in the new technology in Japan, but the U.S. airing will, perforce, be in conventional format since the necessary equipment is not yet in use domestically.

Fair Warning: Don't listen to Anna Russell's devastating parody of French art song "Je n'ai pas la plume de ma tante," just reissued by Sony Classical, as prelude to Dawn Upshaw's new impressionist recital album on Nonesuch, "The Girl with Orange Lips."

Top Classical Albums™

Compiled from a national sample of retail store sales reports.

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	49	★★ NO. 1 ★★ IN CONCERT ▲ LONDON 430 433-2* CARRERAS, DOMINGO, PAVAROTTI (MEHTA)	47 weeks at No. 1
2	3	29	PIAZZOLLA: FIVE TANGO SENSATIONS NONESUCH 79254* KRONOS QUARTET	
3	2	13	RUSSIAN ROMANCES PHILIPS 432 119-2* DMITRI HVOROSTOVSKY	
4	6	13	CORIGLIANO: SYMPHONY NO. 1 ERATO 45601-2-ZK* CHICAGO SYMPHONY (BARENBOIM)	
5	5	69	HOROWITZ: THE LAST RECORDING SONY CLASSICAL SK-45818* VLADIMIR HOROWITZ	
6	4	15	MIDORI: LIVE AT CARNEGIE HALL SONY CLASSICAL SK 46742* MIDORI	
7	NEW▶		BERNSTEIN: CANDIDE DG 429 734-2* HADLEY, ANDERSON, GREEN, LUDWIG (BERNSTEIN)	
8	12	5	FAVORITE ARIAS BY WORLD'S... SONY CLASSICAL MDK 47176* CARRERAS - DOMINGO - PAVAROTTI	
9	8	33	ITZHAK PERLMAN: LIVE IN RUSSIA ANGEL CDC-54108* ITZHAK PERLMAN	
10	7	19	BRAHMS: CONCERTO IN D ANGEL CDC-54187* KENNEDY, LONDON PHILHARMONIC (TENNSTEDT)	
11	11	59	BLACK ANGELS NONESUCH 79242-2* KRONOS QUARTET	
12	10	13	BRAHMS: A GERMAN REQUIEM PHILIPS 432 140-2* MARGIONO, GILFRY (GARDINER)	
13	14	7	BARBER: 1ST SYMPHONY/BEACH: GAELIC SYMPH. CHANDOS CHAN 8958* DETROIT SYMPHONY (JARVI)	
14	9	11	DIAMOND: SYMPHONY NO. 3/KADDISH DELOS DE 3103* STARKER, SEATTLE SYMPHONY (SCHWARZ)	
15	16	7	HANDEL: SONATAS RCA 60441-4-RC* KEITH JARRETT, MICHALA PETRI	
16	13	15	PROKOFIEV: PETER AND THE WOLF DG 429 396-2* STING, CLAUDIO ABBADO	
17	15	11	BARBER: SYMPHONY NO. 1 RCA 60732-2-RC* SAINT LOUIS SYMPHONY (SLATKIN)	
18	NEW▶		THE GIRL WITH ORANGE LIPS NONESUCH 79262 DAWN UPSHAW	
19	17	13	GESUALDO: TENEBRAE ECM 422 843 867-2* HILLIARD ENSEMBLE	
20	19	3	BLOCH: SCHELOMO RCA 60757-2-RC* HARNOY, LONDON PHILHARMONIC (MACKERRAS)	
21	18	25	THE ALDEBURGH RECITAL SONY CLASSICAL SK 46437* MURRAY PERAHIA	
22	21	11	GLENN GOULD CONDUCTS WAGNER SONY CLASSICAL SK 46279* GLENN GOULD	
23	NEW▶		SEGOVIA VOL. 9: THE ROMANTIC GUITAR MCA 10281 ANDRES SEGOVIA	
24	25	7	SIBELIUS: SYMPHONIES 4 & 5 LONDON 425 858-2* SAN FRANCISCO SYMPHONY (BLOMSTEDT)	
25	20	75	BEETHOVEN: SYMPHONY NO. 9 DG 429-861* LEONARD BERNSTEIN	

TOP CROSSOVER ALBUMS™

★★ NO. 1 ★★

1	1	23	SPIRITUALS IN CONCERT DG 429 790-2* BATTLE, NORMAN (LEVINE)	21 weeks at No. 1
2	4	7	HOLLYWOOD DREAMS PHILIPS 432 409-2* HOLLYWOOD BOWL ORCHESTRA (MAUCERI)	
3	3	9	NIGHT & DAY ANGEL CDC-54203* THOMAS HAMPSON	
4	2	11	I LOVE A PARADE SONY CLASSICAL SK 46747* BOSTON POPS (WILLIAMS)	
5	5	17	POPS PLAY PUCCINI TELARC CD-80260* CINCINNATI POPS (KUNZEL)	
6	NEW▶		THE ANNA RUSSELL ALBUM SONY CLASSICAL MDK 47252* ANNA RUSSELL	
7	6	7	HOLLYWOOD GOLDEN CLASSICS ATLANTIC 82257-2* JOSE CARRERAS	
8	11	37	THE CIVIL WAR ELEKTRA NONESUCH 79242-2* SOUNDTRACK	
9	9	9	MOVIE LOVE THEMES TELARC CD-80243* CINCINNATI POPS (KUNZEL)	
10	7	15	CINEMA ITALIANO RCA 60706-2-RC* MANCINI POPS (MANCINI)	
11	10	29	BE MY LOVE ANGEL CDC 95468* PLACIDO DOMINGO	
12	8	23	THE AMERICAN ALBUM RCA 60778-2-RC* SAINT LOUIS SYMPHONY (SLATKIN)	
13	13	13	THE VERY BEST OF THE BOSTON POPS PHILIPS 432 802-2* BOSTON POPS (WILLIAMS)	
14	14	60	MUSIC OF THE NIGHT SONY CLASSICAL SK-45567* BOSTON POPS (WILLIAMS)	
15	12	19	SCREAMERS MERCURY 432 019-2*/PHILIPS EASTMAN WIND ENSEMBLE (FENNEL)	

● 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





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deutsche harmonia mundi

VOL. 3, No. 4

🐾 "All the News That Fits His Prints"

Christmas in August



Before the first snow has fallen or the first tree decorated, retailers begin making their lists and checking them twice—it's time to order holiday releases.

Two new releases on Red Seal are bound to catch the shopper's eye: a new recording of the perennial favorite *The Nutcracker* and the long-awaited follow-up to flutist James Galway's *Christmas Carol*.

IN DULCE JUBILO—CHRISTMAS WITH JAMES GALWAY features the most beloved traditional favorites played by the world's most famous instrumentalist, backed by full symphony orchestra and the Domschatzen Boys Choir, which helps set the perfect holiday mood.

THE NUTCRACKER is always a favorite of the entire family. Tchaikovsky's familiar melodies never fail to enchant, particularly when played so delightfully by Russian maestro Yuri Temirkanov and the Royal Philharmonic Orchestra. The bright cover illustration should direct customers to the best *Nutcracker* in years!

Happy Holidays (in August) come from RCA Victor Red Seal

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K.C. Jazz Fest Commences On A High Note

City Council OKs Hall Of Fame, Music Institute

BY MIKE HENNESSEY

KANSAS CITY, Mo.—The ninth annual 18th & Vine Heritage Jazz Festival, held here Aug. 10-11, was heightened by the city council's approval of a \$20 million redevelopment plan for the 18th & Vine area—a plan that includes an international jazz hall of fame and a Charlie Parker-Dizzy Gillespie International Institute of Jazz Masters, aimed at being the jazz equivalent of Juilliard.

Staged in the framework of Kansas City's Jazz & Heritage month—which boasted 50 jazz events and the celebration of the birthdays of K.C. giants Charlie Parker and Count Basie—the festival presented the James Moody Quartet; Billy Eckstine and Slide

Hampton guesting with the fine local big band of Eddie Baker; K.C.-born saxophonist and doctor of jazz studies Nathan Davis with his Pittsburgh group, Tomorrow; plus blues and gospel groups.

The festival, whose main events took place in Parade Park, a stone's throw from where Parker went to school, attracted an estimated 45,000 people over the two days, according to Eddie Penrice, chief coordinator of the event on behalf of the Black Economic Union.

Says Penrice, "This year's festival was a rallying point for the upcoming development scheme. Up to now there has been no national center in the United States for the housing of jazz memorabilia and of an institute to teach, promote, and

preserve Afro-American music. Kansas City, with its rich jazz history, is the perfect location for this exciting development, which will provide a tremendous boost to the tourist industry."

The festival weekend also saw the inauguration of the Bird's Nest jazz club, adjoining the Charlie Parker Academy of the Arts, which was founded 20 years ago by Baker.

K.C.'s Jazz Heritage Month is to culminate Thursday (29) in a 21-sax birthday salute at the grave-site of Parker.

The ground-breaking ceremony for the new development project is set for Oct. 6, and completion of the development is projected for sometime in 1993.

FED JUDGE RULES SPLIT CABLE LICENSES VIOLATE BMI CONSENT DECREE

(Continued from page 3)

Finally, the judge ordered the plaintiffs—which also include the NCTA and the Community Antenna Television Assn.—to pay BMI's legal costs, although the amount to be paid is subject to negotiations.

The Disney Channel is considering an appeal of the judgment against it; BET officials were unavailable at press time. BMI and the NCTA have not yet decided whether to appeal parts of the court's ruling.

RESISTED FEE HIKE

NCTA and its co-plaintiffs brought suit against BMI on Jan. 30, 1990, a month after most cable suppliers' BMI licenses had expired and BMI had introduced the concept of split licenses. According to Judge Green's opinion, BMI also gave program suppliers the option of taking a through-to-the-viewer license for a fee equivalent to 1% of their annual revenues, or more than three times what they had been paying in the mid-'80s.

The judge also noted that "in early 1989, BMI proposed to the NCTA licensing committee a blanket license fee for system opera-

tors, at a fee of one percent of revenues, to cover their transmission of local originator and public access programming, as well as programming from unlicensed cable services. NCTA refused."

'We dispute that both parties have to get a license—and there's nothing in this decision that says they have to'

BMI contends, though, that it never asked both suppliers and operators for 1% of their revenues; rather, it says it sought 1% of the cable industry's total income. Based on the \$17.5 billion which BMI says the cable industry grosses annually, that would amount to \$175 million.

If it were able to get that much, BMI would see a quantum leap in its cable income, which totaled \$18 million for the fiscal year ended

June 30. Although Preston does not predict BMI will be that successful, she expects the rights society's cable revenue will be "considerably higher" this year than last. For one thing, she notes, a number of major cable suppliers—including Lifetime, HBO, Turner, and Showtime—have recently signed license agreements, and most of those pacts, as well as the one signed last year by MTV Networks, are coming up for renegotiation. Moreover, BMI anticipates signing deals with BET, Disney, and other programmers with which it has been in litigation.

In all of these negotiations, BMI will try to use its interpretation of the court decision to extract higher fees from the cable suppliers. Says Preston, "It's an important victory for all performing rights, because it sets the stage for how all cable royalties will be negotiated in the future. We've been in a wait-and-see mode for several years, and now this should solve once and for all what the obligations are and what should be paid, and this should be helpful in our future negotiations [with the cable industry]."

Adds Saffer, "It's OK if a supplier gets a license, but the cable supplier has to take into account the cable operator, or the operator's performance will be an infringement."

If a supplier declines to take a BMI license, she says, "we would then turn to the cable system operator for royalties due them from transmitting that supplier's program to the home." If the operator refused to take a license, BMI would sue, "and under this decision, they'd be considered a copyright infringer," she contends.

Brenda Fox of the NCTA does not take issue with this view. The decision, she says, "establishes that there is a performance by the cable system, which no one has ever disputed. No one has said the music does not need to be licensed—the question is whether there's a dual license, whether the operator and supplier both have to be licensed, and [Judge Green] has established that dual licensing is a violation of the BMI consent decree."

Court: Repertoire Set Violates Rights

Didn't Get Acts' Consent For Tape

MUNICH—The Landgericht Muenchen I court here has ruled that Repertoire Records of Hamburg violated artists' rights in releasing on commercial sound carriers a concert recording by the Egberto Gismonti-Nana Vasconcelos Duo made during the Jazz Buehne Festival in East Berlin.

In its ruling, the court states that Repertoire chief Killy Kumberger, who acquired the tape of the concert from the state radio service of the former German Democratic Republic, should first have obtained the agreement of the artists before releasing the recording.

The Gismonti-Vasconcelos recording is one of about 50 jazz tapes that have been acquired from the former GDR radio service for release on the Repertoire label. Rep-

ertoire has one month in which to appeal against the decision.

Earlier this year, the court ordered Repertoire to cease distribution of a Barbara Dennerlein album acquired from the same radio source (Billboard, April 20). A further injunction has now been granted forbidding Repertoire to distribute a 1982 Jazz Buehne recording by Abdullah Ibrahim.

In another case, the Munich court has granted an injunction prohibiting further distribution by Wuppertal-based company West Wind of an East German "Jazz In Der Kammer" recording made by Japanese artist Yosuke Yamashita. Further cases are pending on behalf of Betty Carter and Ray Anderson.

MIKE HENNESSEY

Top Jazz Albums™

THIS WEEK	2 WKS. AGO	WEEKS ON CHART	COMPILED FROM A NATIONAL SAMPLE OF RETAIL AND ONE-STOP SALES REPORTS.	
1	2	3	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
1	1	9	NATALIE COLE ▲ ELEKTRA 61049	★★★ No. 1 ★★ 5 weeks at No. 1 UNFORGETTABLE
2	2	7	DAVID SANBORN ELEKTRA MUSICIAN 61088*/ELEKTRA	ANOTHER HAND
3	4	17	THE HARPER BROTHERS VERVE 847 956*/POLYGRAM	ARTISTRY
4	3	19	DIANNE REEVES BLUE NOTE 90264*/CAPITOL	I REMEMBER
5	9	7	TERENCE BLANCHARD COLUMBIA 47354*	TERENCE BLANCHARD
6	8	7	MCCOY TYNER CHESKY JD51*	NEW YORK REUNION
7	6	11	STAN GETZ EMARCY 838 770*/POLYGRAM	SERENITY
8	12	5	TOUGH YOUNG TENORS ANTILLES 848 767*/ISLAND	ALONE TOGETHER
9	10	7	JOHNNY GRIFFIN ANTILLES 8421*/ISLAND	THE CAT
10	14	5	CASSANDRA WILSON JMT 834 443*/POLYGRAM	SHE WHO WEEPS
11	5	19	WYNTON MARSALIS COLUMBIA 47346	STANDARD TIME VOL. 2 INTIMACY CALLING
12	NEW ►		WYNTON MARSALIS COLUMBIA 47977	THICK IN THE SOUTH
13	13	9	CHRISTOPHER HOLLYDAY NOVUS 3118*/RCA	THE NATURAL MOMENT
14	7	15	MARLON JORDAN QUINTET COLUMBIA 46930*	LEARSON'S RETURN
15	11	29	SHIRLEY HORN VERVE 847 482*/POLYGRAM	YOU WON'T FORGET ME
16	20	5	RICHIE BEIRACH & GEORGE COLEMAN TRILOKA 185*	CONVERGENCE
17	19	9	JOE LOVANO BLUE NOTE 96108*/CAPITOL	LANDMARKS
18	24	3	CLEO LAINE RCA 60548*	JAZZ
19	15	19	CARMEN MCRAE NOVUS 3110*/RCA	SARAH-DEDICATED TO YOU
20	NEW ►		WYNTON MARSALIS COLUMBIA 47976	UPTOWN RULER
21	NEW ►		WYNTON MARSALIS COLUMBIA 47975	LEVEE LOW MOAN
22	22	5	MCCOY TYNER ENJA 79668*/MESA-BLUEMOON	REMEMBERING JOHN
23	18	57	HARRY CONNICK, JR. ▲ COLUMBIA 46146	WE ARE IN LOVE
24	NEW ►		ANTONIO HART NOVUS 3120*/RCA	FOR THE FIRST TIME
25	17	19	KEITH JARRETT ECM 847 135*/POLYGRAM	TRIBUTE

TOP CONTEMPORARY JAZZ ALBUMS™

THIS WEEK	2 WKS. AGO	WEEKS ON CHART	COMPILED FROM A NATIONAL SAMPLE OF RETAIL AND ONE-STOP SALES REPORTS.	
1	2	3	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
1	1	17	JON LUCIEN MERCURY 848 532	★★★ No. 1 ★★ 3 weeks at No. 1 LISTEN LOVE
2	2	17	THE CRUSADERS GRP 9638*	HEALING THE WOUNDS
3	3	11	SPYRO GYRA GRP 9642*	COLLECTION
4	4	7	CANDY DULFER ARISTA 8674*	SAXUALITY
5	7	7	BELA FLECK & THE FLECKTONES WARNER BROS. 26562*	FLIGHT OF THE COSMIC HIPPO
6	5	15	TUCK & PATTI WINDHAM HILL JAZZ 0130*	DREAM
7	6	11	JEAN LUC PONTY EPIC 47378*	TCHOKOLA
8	10	9	TOM SCOTT GRP 9646*	KEEP THIS LOVE ALIVE
9	9	11	GARY BURTON GRP 9643*	COOL NIGHTS
10	12	5	MICHEL PETRUCCIANI BLUE NOTE 95480*/CAPITOL	PLAYGROUND
11	8	11	LEE RITENOUR GRP 9645*	COLLECTION
12	15	11	SCOTT HENDERSON & GARY WILLIS RELATIVITY 88561*	TRIBAL TECH
13	14	5	KIM WATERS WARLOCK 2726*	SAX APPEAL
14	11	21	EARL KLUGH WARNER BROS. 26293	MIDNIGHT IN SAN JUAN
15	13	9	DON GRUSIN GRP 9644*	ZEPHYR
16	18	5	PETER APPELBAUM/THE HIEROGLYPHICS ENSEMBLE ANTILLES 848 634*/ISLAND	SIGNS OF LIFE
17	16	25	YELLOWJACKETS GRP 9630*	GREENHOUSE
18	NEW ►		WARREN HILL NOVUS 3117*/RCA	KISS UNDER THE MOON
19	22	3	TOWER OF POWER EPIC 47387*	MONSTER
20	25	3	TONY GUERRERO NOVA 9137*	ANOTHER DAY, ANOTHER DREAM
21	NEW ►		EDUARDO DEL BARRIO A&M 5355*	FREEPLAY
22	20	33	DAVE KOZ CAPITOL 91643*	DAVE KOZ
23	NEW ►		SADAO WATANABE ELEKTRA 61120*	SWEET DEAL
24	NEW ►		ANDY LAVERNE TRILOKA 186*	PLEASURE SEEKERS
25	17	15	SPECIAL EFX GRP 9640*	PEACE OF THE WORLD

○ Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units ▲ RIAA certification for sales of 1 million units with 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.



12. LEVERKUSENER

JAZZTAGE 18.-27.10.'91

LEVERKUSENER



AMONG OTHERS:
SWEET HONEY IN THE ROCK,
TAKE SIX, LES MCCANN,
PHIL WOODS, BOBBY WATSON,
JACK DE JOHNETTE,
RAY ANDERSON, DAVE BRUBECK,
HERBIE HANCOCK,
WAYNE SHORTER, STANLEY CLARKE,
OMAR HAKIM, GERRY MULLIGAN

ORGANIZER: JAZZ LEV. E.V. AND
CITY COUNCIL LEVERKUSEN;
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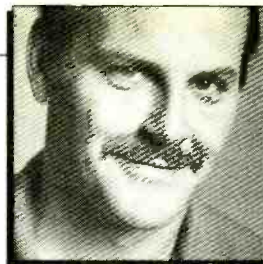
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EXPRESS + KÖLNER STADT-ANZEIGER,
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INFORMATION/PROGRAMME: CULTURAL
OFFICE OF THE CITY COUNCIL
OF LEVERKUSEN,
P.O. BOX 101140, D-5090 LEVERKUSEN 1.

Hot Latin Tracks™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL	TITLE
★★ NO. 1 ★★					
1	3	4	6	VIKKI CARR Y ANA GABRIEL SONY	COSAS DEL AMOR 1 week at No. 1
2	1	1	15	DANIELA ROMO CAPITOL/EMI LATIN	TODO TODO TODO
3	4	5	6	ANA GABRIEL SONY	AHORA
4	2	2	14	RICARDO MONTANER TH-RODVEN	DEJAME LLORAR
5	6	6	8	VICTOR VICTOR SONOTONE	MESITA DE NOCHE
6	5	3	12	BANDA BLANCA SONOTONE	FIESTA
7	7	8	8	LISA LOPEZ DISCOS INTERNATIONAL/SONY	DIME QUIEN ES
8	10	10	11	SERGIO DALMA TH-RODVEN	BAILAR PEGADOS
9	12	17	4	LUCERO MELODY	ELECTRICIDAD
10	9	18	5	GIPSY KINGS ELEKTRA	BAILA ME
11	15	21	4	PANDORA CAPITOL/EMI LATIN	POPURRI
★★★ POWER PICK ★★★					
12	19	23	4	JUAN LUIS GUERRA Y LA 440 KAREN	FRIO FRIO
13	8	7	9	YURI SONY	TODO MI CORAZON
14	13	40	3	AZUCAR MORENO SONY	TU QUIERES MAS
15	11	9	9	LA SOMBRA FONOVISIA	EL SANCHO
16	14	12	11	FRANCO DE VITA SONY	YA LO HE VIVIDO
17	16	24	6	ALEJANDRA GUZMAN MELODY	HACER EL AMOR CON OTRO
18	26	39	3	PALOMA SAN BASILIO CAPITOL/EMI LATIN	PACTO DE AMOR
19	17	15	5	JOSE JOSE ARIOLA	UN HOTEL EN VEZ DE CORAZON
20	22	14	12	XUXA GLOBO	CHINDOLELE
21	30	28	5	LOS TIGRES DEL NORTE FONOVISIA	HOY NO ES MI DIA
22	23	13	11	EDNITA NAZARIO CAPITOL/EMI LATIN	DESPUES DE TANTO
23	36	—	2	MARISELA ARIOLA	YA TE OLVIDE
24	29	25	8	SIMONE SONY	PROCURO OLVIDARTE
25	38	38	6	LOS BUKIS FONOVISIA	CHIQUILLA BONITA
26	21	16	19	LUIS MIGUEL WEA LATINA	AMANTE DEL AMOR
27	24	19	9	OSCAR D'LEON TH-RODVEN	DETALLES
28	25	33	3	LOS BUKIS FONOVISIA	DOS
29	35	36	17	VICENTE FERNANDEZ SONY	QUE SEPAN TODOS
30	31	31	5	OLE-OLE CAPITOL/EMI LATIN	SOLDADOS DEL AMOR
31	34	26	5	JUAN GABRIEL ARIOLA	AMOR ETERNO
32	33	32	5	LOURDES ROBLES SONY	ES EL
33	18	11	14	BRAULIO SONY	NAVEGAR EN TI
34	37	34	16	GLORIA TREVI ARIOLA	PELO SUELTO
35	27	29	3	ANGEL VIRGIN	YO NO SIENTO AMOR
★★★ HOT SHOT DEBUT ★★★					
36	NEW		1	EL GRAN COMBO COMBO	AGUAS PASADAS
37	20	22	7	JOSE LUIS RODRIGUEZ SONY	SE ME HACE AGUITA LA BOCA
38	39	30	15	ROCIO DURCAL ARIOLA	A QUE ME QUEDO CONTIGO
39	32	27	7	NAOMI DISCOS INTERNATIONAL/SONY	QUEDATE
40	28	35	5	BRONCO FONOVISIA	AMIGO

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.

Latin Notas



by John Lannert

IT TOOK A WHILE to finally get Brazil's superstar chanteuse **Simone** to cut a record in Spanish, but her eponymous premiere was worth the wait.

The lush, ballad-heavy album cracked the Top Latin Albums chart Aug. 24, due in part to a vigorous U.S. promotional tour she undertook this summer. In Miami recently as part of that trek, Simone said her Spanish-language effort "is not just a phase, but another step in my career."

While admitting that singing in Spanish was difficult, Simone said she plans to record another Spanish-language album. Meanwhile, she begins working on her next Portuguese-language album in September.

CAPITOL/EMI LATIN UPS VIERA: **Richie Viera** was appointed in July as national director of A&R at Capitol/EMI Latin. Viera, who was previously Capitol/EMI Latin's director of A&R and administration, will be based in Miami and report to the label's VP/GM, **Jose Behar**. Viera has been instrumental in developing the company's salsa roster, as well as being closely associated with the signings of **Ednita Nazario** and **Lunna**.

PRIME RECORDS GOES PRIME TIME: The Puerto Rican label—formerly home to **Lisa M.** and **El General**—goes to BMG for U.S. distribution. BMG's managing director, **Maximo Aguirre**, is looking to break **Francesca**, now a favorite on the island with her hit "Menealo."

Aguirre also notes that he is moving closer to gaining Hispanic album certification by the Recording Industry Assn. of America. "There is a good feeling about the [certification] idea within the RIAA right now," he says. More details will be forthcoming later, adds Aguirre.

Jazz BLUE NOTES



by Jeff Levenson

LIVE FROM NEW YORK . . . Earlier this year **Telarc International** scored big with its recording "The Legendary **Oscar Peterson Trio Live At The Blue Note.**" The album won two Grammys—one for Peterson the soloist, the other for the group. Coming off that success, Telarc decided to expand its jazz activities with two other live projects, both based in New York. The label captured vibist **Lionel Hampton** and an all-star group of, eh, seniors, performing at the **Blue Note**; then it turned its attention to socialite **Bobby Short**, holding center piano at his long-term digs, the **Cafe Carlyle**.

Hamp's sidemen—**Clark Terry**, **Harry "Sweets" Edison**, **Hank Jones**, **Buddy Tate**, and **Milt Hinton**, among them—were billed as the **Golden Men** of Jazz, a nod to the fact that their average age is 72. To my way of thinking, *golden* was just the right appellation considering how precious these guys are as a national resource.

Short, Telarc's press release tells us, is the "champion of sophisticated song." (Any doubts? Just ask the social X-rays of Park Avenue. Credit: **Tom Wolfe**.) The Carlyle has been his home for 24 seasons, long enough for a label to know where to find him. Telarc smartly did. His release is slated for '92; Hamp's, later this fall. A second volume of Peterson's live recording should hit the racks soon.

FOOD FOR THOUGHT: A benefit concert to aid the nation's hungry and homeless has been scheduled

NEW HISPANIC RADIO STATION bows in New Haven: On June 1, **WXCT (Radio Musical)** New Haven, Conn., switched from business news to Hispanic tropical, and "the response has been fantastic ever since," says owner **Marty Wilson**. The 1,000-watt AM broadcasts 24 hours, with live jocks from 6 a.m. to 7 p.m.; special community-oriented shows 7 p.m. to midnight; and automated musical programming from midnight to 6 a.m. **Hipolito Cuevas** is the station's program director.

XUXA-MANIA SWEEPS U.S. TV: **Globo Records'** flagship artist, **Xuxa**, Brazil's foremost children's TV star, debuted her top-rated "El Show De Xuxa" Aug. 4

Simone is taking Spanish steps with her latest album

on Univision. The program, an entertaining, educational blend of games and songs, makes up part of Univision's new children's block programming, "Chispavision." The **Paquitas**, Xuxa's young backing look-alikes, will be putting out their own album on Globo in the U.S. this autumn. Xuxa already has nabbed two top-selling albums stateside.

MISCELLANEA: **Sony Discos** recently signed Spanish pop diva **Rocio Jurado**. . . **Warner Discos** just inked **Miguel Tomas**, a pop vocalist from Michigan. His first album, produced by **Eric Morgenson** of **EMP Productions** in Detroit, is slated to be released in February 1992. . . **Jesse Borrego**, perhaps best known for his acting and dancing exploits on the TV series "Fame," recently signed with **Belt Drive Records**, a new label based in San Antonio, Texas. Borrego, who describes his sound as "world music," will put out his album sometime this fall. Incidentally, **Eddie Arguello**, Belt Drive's VP of administration, was the original publisher of ? & the Mysterians' immortal 1966 smash "96 Tears." The band's lead singer was **Rudy Martinez**, who was born in Mexico and reared in Saginaw, Mich.

for Oct. 19 and 20 at the Greek Theatre in Los Angeles. "Jazz To End Hunger" will feature an all-star lineup of artists donating their time and talent to the cause. The musicians scheduled to appear include **Maynard Ferguson**, **Erskine Hawkins**, the **Count Basie Orchestra**, **George Duke**, **Larry Carlton**, **Najee**, **Stanley Turrentine**, **Dave Valentin**, **Stix Hooper**, **Jon Hendricks**, **Ahmad Jamal**, **Ronnie Laws**, and **Tom Scott**, with more, the organizers promise, to follow. The concerts will be videotaped and recorded for eventual home video release.

MEDIA WATCH: The Learning Channel is getting set to air "Played In The USA," an ambitious 13-part series hosted by **Martin Sheen** celebrating American music and music-makers. The anthology features 34 original productions created by indepen-

Get A Live: Telarc captures Hampton, Short in action

dent film and video artists, covering a wide spectrum of musics. The jazz highlights include treatments on **Eartha Kitt** (Oct. 20), **Art Pepper**, **Charlie Parker**, **Earl "Fatha" Hines**, and **Coleman Hawkins** (all Oct. 27), **Machito** (Nov. 10), **Mary Lou Williams** (Nov. 17), and **Charles Mingus** (Dec. 8).

BAKER WATCH: Word comes down that another **Chet Baker** movie is about to make the rounds. (The last one, "Let's Get Lost," set off an unending avalanche of issues.) This film is titled "Chet Baker: The Last Days" and, reportedly, it reconstructs the trumpeter's final moments before he fell/leaped/was pushed from a hotel window in Amsterdam. The talking heads who provide commentary include pianist **Russ Freeman** and jazz photographer **William Claxton**, both of whom knew Baker when.

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International

Irish Music, Vid Split On Govt. Role Tax Exemption An Issue With Artists

Europe is 16 months away from becoming a single market. But the 12 nations that make up the European Community have 12 different attitudes when it comes to government relationships with the music and video industries. This week *Billboard* begins a series of articles looking at those attitudes and how they compare and contrast. We begin on the EC's westernmost shores, in the Republic of Ireland.

BY KEN STEWART

DUBLIN—While the Irish video industry accuses the government of doing nothing to help its business, music industry leaders are generally happy with the level of support—though they say there is still substantial room for improvement.

Fortunately, Ireland's prime minister, Charles Haughey, has a keen interest in the arts. As finance minister, he introduced the 1969 Finance Act, section two of which gives complete tax exemption to, among others, composers whose work is judged to have cultural or artistic merit.

However, it sometimes happens that one writer is granted exemption and another is refused, with no apparent difference in the merit of their work.

Record producer Bill Whelan would like to see a clearer definition of the criteria for qualification. "The artists' and writers' tax exemption has been beneficial as far as music and music writing are concerned," he acknowledges. "It has attracted people here and also helped Irish writers to make some sense of their earnings."

"But it's slightly unwieldy in its operation. The government should make it easier to administer at a civil service level. And they should be encouraged to help the industry to be competitive internationally, especially through the Irish Export Board (CTT) and the Industrial Development Authority (IDA)."

Whelan adds that the Popular Music Assn. of Ireland (PMIA), of which he is a member, has as its main current concern the introduction of a blank tape levy.

"We strongly feel Ireland should get in line with most European countries. We're actually calling it a home-recording royalty. The phrase 'blank tape levy' has overtones of taxation."

"It's more of a royalty that has been lost to the industry," he continues. "The PMIA thinks the government should enact legislation to bring such a royalty into effect and that the money should be returned to the industry."

"A certain amount should then be spent for the common good and used toward funding music projects and perhaps music education." The PMIA has been joined in its efforts by the Irish Music Copyright Reform Group.

CTT, which sponsored an Irish stand at last year's New Music Seminar in New York, spent the Irish equivalent of \$45,000 on this year's stand. Derry O'Brien, of CTT's international services department, speaks of "the buzz that has gone around the Irish industry since last year's attendance," and the feeling among local companies that the seminar is "a must."

The Irish industry's first compilation CD, "Breaking Sound Barriers," featuring 18 signed and unsigned acts, was circulated at NMS, as was the second Irish Music Directory.

NMS international director Una Johnson is convinced that this year's Irish representation of more than 60 companies was greatly boosted by the travel awards scheme run by the Arts Council and Aer Lingus, who provided free flights for both artists and administrators—further evidence of practical government support.

Another important advance was the removal in last year's budget of 40% excise duty on some soundcarriers, which reduced the price of

CDs by about \$2.92.

Niall Stokes, editor of the fortnightly rock publication *Hot Press*, thinks the attitude of the government has been "responsive" in the last four or five years. "They've allowed the business expansion scheme (BES) to apply to various music and film initiatives. There has been IDA funding of studios, and so on. That's significant."

"With the incentives that exist, there's a very definite logic in artists basing themselves in Ireland. I would like to see that extended to include record producers in the area of tax-free status for creative work."

The Irish Arts Council has a popu-

(Continued on page 66)



Prize Soundtrack. Composer Ennio Morricone, second from left, receives the David di Donatello 1991 best soundtrack award for "Stanno Tutti Bene." The presentation in Rome was televised by state broadcaster RAI, which promotes the awards. With Morricone, from left, are TV presenter Simona Marchini, maestro Mario Nascimbene and actor Paolo Vilaggio.

1st Ibero-American Fair To Try For Trans-Atlantic Ties

MADRID—The first Ibero-American Rock Summit, an event aimed at helping foster trans-Atlantic ties in the Latin market, is being held Aug. 31 as a prelude to next year's celebrations to mark the 500th anniversary of the discovery of the Americas by Christopher Columbus.

Rock in Spanish will be the meeting point

The summit, which will consist of a round-table debate followed by a concert, will be held at the La Rabida Ibero-American Univ. in Huelva on the southwest Spanish coast near Portugal.

"Once again, rock sung in Spanish will serve as a meeting point between Spanish and Latin-American youth at a summit that will be a preamble to the magic of 1992," says a statement from the organizers, which include Spain's Fifth

Century Organizing Committee, the Huelva provincial council, and the council's own centenary committee.

The evening concert will feature Spanish veteran hard-rock singer Rosendo, Mexico's top band, Cafafanes, and Argentine singer Leonor Marchesi.

Taking part in the round table, titled "Rock in Spanish: Past, Present and Future," will be rock journalists, record producers, critics, radio station heads, and record company directors from both sides of the Atlantic.

The organizers say the aim of the summit is "to institute annually in Huelva an event that will show what is happening in the music field in the different Spanish-speaking countries."

Huelva, which already hosts the Ibero-American Film Festival, is the port from which Columbus set sail on his way to the Americas.

HOWELL LLEWELLYN

Classic FM Gets Nat'l Franchise

LONDON—Classic FM, a company planning 24-hour classical music broadcasting, has been provisionally awarded the U.K.'s first national commercial radio franchise.

The firm has been offered the license by The Radio Authority following the failure of First National Radio, the first consortium approached by the authority, to raise the finance required in the specified time (*Billboard*, Aug. 24).

First National Radio, which was planning an easy-listening format, had its request for an additional four weeks to produce its \$34.44 million financing rejected.

First National bid the equivalent of \$2.94 million for the franchise, compared with Classic FM's \$1.13 million. Classic FM has until Sept. 30 to secure the necessary backing.

JEFF CLARK-MEADS

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Hard 'Feelings': Bacardi Outplays Thieves Releases Hot 'Summer' Jingle As Single In Germany

MUNICH—The producers of unlicensed product for club DJs here are facing an unusual threat to their livelihood.

Having made a killing with their pressings of DNA's version of "Tom's Diner," they turned their attention to the jingle for drinks manufacturer Bacardi's new TV advertisement. The short tune was put on a tape loop and underlaid with a dance beat, then distributed to clubs on white-label vinyl.

Bacardi, though, is fighting back. Deciding to go against the complex and lengthy legal remedies at its disposal, it is taking the offensive by releasing its own re-

corded of the jingle.

Titled "Bacardi Feeling," advance orders were such that the song, on WEA, entered the singles chart here at No. 35. It was recorded by its writer, French film-score composer Olivier Bloch-Laine, with American singer Kate Yanai, who is currently on tour with James Taylor.

In a rush production, Yanai recorded her part in her native city, Los Angeles. The tape was then flown to Paris for mastering. A 12-inch club mix was produced in Hamburg along with a radio version, which is titled "Summer Feeling" to avoid advertising restric-

tions.

Andrea Junker, dance product manager at WEA in Hamburg, comments, "Since the club audience was already keen on buying this recording, that increased our advance orders. We expect to go top 10 next week."

ELLIE WEINERT

Brazilian superstar
Simone's first Spanish-
language album is a hit
... see page 62

Prices Coming Down On Plethora Of U.K. Vids But Rental Market Remains Volatile Despite Discounts

BY PETER DEAN

LONDON—Following the success of the summer's low-price scheme (Billboard, June 22), in which lower-priced blockbusters were sold to stores in exchange for reduced rental-to-sell-through windows, the U.K. video market is experiencing price reductions like never before.

Distributors agree that the rental market is at its most volatile, having mainly ditched bonus units—the failed copy-depth increasing scheme—and introduced straightforward price cuts across the board. To date, FoxVideo, Guild Home Video, and Buena Vista Home Video have reduced gross prices on product and reduced or wiped out discounts altogether, keeping the net price stable. Indications are that other distributors will soon follow suit.

Unlike the summer experiments on one-off titles like "Home Alone," "NeverEnding Story II,"

and "Arachnophobia," the latest developments are full-fledged schemes across a range of product. FoxVideo has introduced a Net Price scheme in which none of its lead titles will cost more than the equivalent of \$74; Buena Vista

'The market has never been so volatile in terms of forecasting'

is selling lead titles for \$75.60, while indie Guild Home Video is testing the water at \$72.25 before it releases "The Doors," "Dances With Wolves," "L.A. Story," and "Terminator 2: Judgment Day." At the start of the year, the standard blockbuster price was the sterling equivalent of just more than \$100.

"Selling lead titles at [\$100] with a high discount doesn't increase the number of units we sell in to-

day's market—there's nothing to motivate the dealer," says Phil Jackson, Buena Vista's managing director. "The market has never been so volatile in terms of forecasting. For example, if a film isn't a clear blockbuster, it can swing 5,000-10,000 units either side of predictions, but we reached what we wanted to do on 'Arachnophobia' and will continue to price realistically."

The changes are being seen as good news particularly for indie dealers, with low prices applying across the dealer base. Large retail chains are getting "sweeteners" only in the form of contributions toward their own marketing campaigns rather than heavy discounts.

"We want to give our customers the opportunity to focus on the profit potential rather than the deal," says FoxVideo's managing director, Stephen Moore. "What we need is some consistency of trading policies. In a market as complicated and volatile as ours, we must have some consistency, and pricing is one of those factors."

U.K. rentals are still in the doldrums, but there are some signs of encouragement: Figures for the summer are up 10% over last year, a result of poor weather, strong product, and the lower unit prices. Dealers say distributors' pricing has helped, while distributors themselves seem happy about the ship-outs achieved—FoxVideo claims a ship-out of 70,000 on "Home Alone," exceeding its target by 20%; Buena Vista reached its target on "Arachnophobia," likewise Warner with "NeverEnding Story II."

Jackson believes the recent upswing in rentals is down to one title—the straight-to-sell-through release of "Three Men And A Little Lady." He argues that it is further proof that low pricing is the route of the future.

"Because of its price, there's 2½ or three times the amount of units out there than there is of other blockbusters. Consequently, more people are renting it from day one and the charts are reflecting this. It proves that if dealers respond to low pricing, they reap the rewards too."

Warner Home Video managing director Mike Heap agrees with Jackson about "Three Men," but says the whole issue of pricing is bordering on irrelevant. "As far as Warner Bros. is concerned, the pricing experiment has been inconclusive. We haven't seen any particular variation whether we charge [\$100] with bonus units or [\$67] without."

"The key to the whole issue is to get people into stores. If we had a 30% usership and 4 million people coming into stores every week, no one would care much if they paid [\$67] or [\$118]. It's important to deliver titles at prices which dealers can afford, but it's incumbent on everyone, particularly dealers, to advertise their stores and get more people coming in to rent titles."

Tower, Smith Alone In Lowering CD Prices In U.K.

BY JEFF CLARK-MEADS

LONDON—As the video trade waits expectantly for price cuts, the U.K.'s music retailers, with the notable exception of Tower, are not quite ready to take matters into their own hands.

The economic downturn and the traditionally quiet August market have put pressure on the big chains to do something to attract customers. However, despite CD price cuts in Tower's four stores and in W.H. Smith's 240 record departments, the dealers say they are not at daggers drawn.

Tower has reduced CDs in the top 40 by the equivalent of \$3.40, which, says director of European operations Ken Sockolov, is merely a means of stimulating trade. "Somebody has to get customers excited," he says.

"CD player penetration is low and that will not grow while consumers perceive that software is too expensive. If they don't buy CD players then we will suffer not just through the recession but beyond."

Sockolov says he is unconcerned whether other retailers follow his lead, but argues that if they do they, too, will help stimulate the market.

Of retailers' traditional complaints that CD margins are not high enough, he says, "You can sell no records at 4,000% profit and still go out of business or you can sell 4,000 at 10% profit and stay in business. If record companies see that this sells more records, they may even lower their prices."

Asked how long these reduced retail prices can be maintained, Sockolov says, "I can sustain them for a limited period."

However, Simon Burke, managing director of Virgin Retail in the U.K., says, "Tower Records are much known for behaving like this. That's why I find them quite frightening. They do not believe in adhering to the normal rules of the game. I don't believe for one minute that the price of their CDs is going to make any difference to their volumes. Most sensible players in retail will understand that."

"Can we avoid following this?" he continues. "In Glasgow, where Tower, Virgin, and HMV are within a stone's throw of each other, no. But in London, as far as I am aware, nobody is matching these prices. We certainly have no intention of doing so."

W.H. Smith has run a promotion throughout August whereby, in return for a coupon clipped from any of a number of newspapers, customers received a \$3.40 discount on any CD and/or cassette purchase worth more than \$13.40. However, a spokeswoman for the group says, "We are not starting a price war."

She adds that the promotion was triggered by the quiet August trading and that it was always intended to be a month-long special only.

Smith's subsidiary, the 300-store Our Price chain, argues that if there is a price war, it will be confined to the center of London and other cities where the three megastore groups—Tower, Virgin, and HMV—are all represented in close proximity.

An Our Price spokeswoman says that the chain has run its usual summer sale but has no intention of taking part in any price-cutting above and beyond its normal competitiveness.

Hits of the U.K.™

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HOT SINGLES

THIS WEEK	LAST WEEK	TITLE	LABEL	ARTIST
1	1	(EVERYTHING I DO) I DO IT FOR YOU A&M		BRYAN ADAMS
2	2	I'M TOO SEXY TUG		RIGHT SAID FRED
3	5	SET ADRIFT ON MEMORY BLISS GEE STREET/POLYGRAM		PM DAWN
4	3	MORE THAN WORDS A&M		EXTREME
5	6	ALL 4 LOVE GIANT		COLOR ME BADD
6	4	MOVE ANY MOUNTAIN ONE LITTLE INDIAN		THE SHAMEN
7	7	WINTER IN JULY RHYTHM KING		BOMB THE BASS
8	10	SUMMERTIME JIVE		D.J. JAZZY JEFF & THE FRESH PRINCE
9	NEW	CHARLY XL/WARNER MUSIC		PRODIGY
10	8	NOW THAT WE'VE FOUND LOVE MCA		HEAVY D. & THE BOYZ
11	11	TWIST & SHOUT COLUMBIA		DEACON BLUE
12	NEW	HAPPY TOGETHER PWL		JASON DONOVAN
13	35	LOVE... THY WILL BE DONE COLUMBIA		MARTIKA
14	NEW	SUNSHINE ON A RAINY DAY (REMIX) M&G/POLYGRAM		ZOE
15	13	APPARENTLY NOTHIN' TALKIN' LOUD		YOUNG DISCIPLES
16	12	THINGS THAT MAKE YOU GO... COLUMBIA	C&C MUSIC FACTORY/FREEDOM WILLIAMS	
17	18	MONSTERS AND ANGELS LONDON		VOICE OF THE BEEHIVE
18	16	YOU COULD BE MINE GEFLEN		GUNS N' ROSES
19	31	COLD, COLD HEART ARISTA		MIDGE URE
20	17	GUARANTEED RCA		LEVEL 42
21	NEW	INSANITY DEAD DEAD GOOD		OCEANIC
21	26	LOVE'S UNKIND IQ/BMG		SOPHIE LAWRENCE
23	30	ROMANTIC WARNER BROS.		KARYN WHITE
24	14	PANDORA'S BOX VIRGIN		O.M.D.
25	25	EVERY HEARTBEAT A&M		AMY GRANT
26	NEW	WHAT CAN YOU DO FOR ME FFRR/POLYGRAM		UTAH SAINTS
27	15	ANY DREAM WILL DO REALLY USEFUL		JASON DONOVAN
28	23	A ROLLER SKATING JAM NAMED 'SATURDAYS' BIG LIFE		DE LA SOUL
29	27	NEAR WILD HEAVEN WARNER BROS.		R.E.M.
30	9	ENTER SANDMAN VERTIGO		METALLICA
31	22	SATISFACTION SBK		VANILLA ICE
32	NEW	I'LL BE BACK EPIC		ARNEE & THE TERMINATORS
33	28	TIME, LOVE AND TENDERNESS COLUMBIA		MICHAEL BOLTON
34	20	LOVE AND UNDERSTANDING GEFLEN		CHER
35	NEW	MIND PRODUCE/PINACLE		FARM
36	24	BANG FOOD		BLUR
37	19	JUST ANOTHER DREAM POLYDOR		CATHY DENNIS
38	NEW	20TH CENTURY BOY MARC ON WAX/BMG		MARC BOLAN & T REX
39	NEW	YOU BELONG IN ROCK N' ROLL LONDON		TIN MACHINE
40	NEW	LIFT/OPEN YOUR MIND ZTT		808 STATE

TOP ALBUMS

THIS WEEK	LAST WEEK	ARTIST	LABEL	TITLE
1	NEW	METALLICA	VERTIGO	METALLICA
2	1	LUCIANO PAVAROTTI	DECCA	ESSENTIAL PAVAROTTI II
3	2	CHER	GEFFEN	LOVE HURTS
4	6	BEVERLEY CRAVEN	EPIC	BEVERLEY CRAVEN
5	3	O.M.D.	VIRGIN	SUGAR TAX
6	11	R.E.M.	WARNER BROS.	OUT OF TIME
7	5	SEAL	ZTT	SEAL
8	NEW	COLOR ME BADD	GIANT	C.M.B.
9	7	DEACON BLUE	COLUMBIA	FELLOW HOODLUMS
10	9	MADONNA	WEA	THE IMMACULATE COLLECTION
11	8	EURYTHMICS	RCA	GREATEST HITS
12	4	CATHY DENNIS	POLYDOR	MOVE TO THIS
13	15	MICHAEL BOLTON	COLUMBIA	TIME, LOVE AND TENDERNESS
14	12	EXTREME	A&M	EXTREME II PORNOGRAFFITTI
15	10	C&C MUSIC FACTORY	COLUMBIA	GONNA MAKE YOU SWEAT
16	14	STRANGLERS	EPIC	GREATEST HITS 1977-1990
17	NEW	VOICE OF THE BEEHIVE	LONDON	HONEY LINGERS
18	13	THE JAM	POLYDOR	GREATEST HITS
19	16	NATALIE COLE	ELEKTRA	UNFORGETTABLE
20	23	MEAT LOAF	CLEVELAND INT.	BAT OUT OF HELL
21	20	LUCIANO PAVAROTTI	DECCA	THE ESSENTIAL PAVAROTTI
22	17	TOM PETTY & THE HEARTBREAKERS	MCA	INTO THE GREAT WIDE OPEN
23	19	ROD STEWART	WARNER BROS.	VAGABOND HEART
24	22	BOB MARLEY & THE WAILERS	TUFF GONG	LEGEND 3
25	24	HARRY CONNICK JR.	COLUMBIA	WE ARE IN LOVE
26	18	PAULA ABDUL	VIRGIN AMERICA	SPELLBOUND
27	29	MARC COHN	ATLANTIC	MARC COHN
28	25	CARRERAS, DOMINGO, PAVAROTTI	DECCA	IN CONCERT
29	21	BETTE MIDLER	ATLANTIC	SOME PEOPLE'S LIVES
30	31	BRYAN ADAMS	A&M	RECKLESS
31	26	ROXETTE	EMI	JOYRIDE
32	30	DANNI MINOQUE	MCA	LOVE AND KISSES
33	NEW	SIMPLE MINDS	VIRGIN	REAL LIFE
34	27	THE KLF	KLF COMMUNICATIONS	THE WHITE ROOM
35	28	AMY GRANT	A&M	HEART IN MOTION
36	32	LENNY KRAVITZ	VIRGIN AMERICA	MAMA SAID
37	NEW	ENIGMA	VIRGIN	MCMXC A.D.
38	40	M.C. HAMMER	CAPITOL	PLEASE HAMMER DON'T HURT 'EM
39	38	ELTON JOHN	ROCKET	THE VERY BEST OF...
40	34	GLORIA ESTEFAN	EPIC	INTO THE LIGHT

The 3rd PAN PACIFIC MUSIC FESTIVAL

環太平洋
音楽祭'91

Super Ladies - TOGETHER

Tue. Sept. 10, Nakano Sun Plaza Hall, Tokyo
Wed. Sept. 11, Nakano Sun Plaza Hall, Tokyo
Fri. Sept. 13, Omiya Sonic City, Omiya
Sat. Sept. 14, Kanagawa Kenmin Hall, Yokohama
Sun. Sept. 15, Nagoya Shimin Kaikan, Nagoya
Tue. Sept. 17, Osaka Festival Hall, Osaka
Wed. Sept. 18, Hiroshima Kosei Nenkin Kaikan, Hiroshima
Fri. Sept. 20, Kagoshima Bunka Center, Kagoshima

CHAKA KHAN (U.S.A.)
HETTY KOES ENDANG (INDONESIA)
TINA ARENA (AUSTRALIA)
JUNKO OHASHI (JAPAN)

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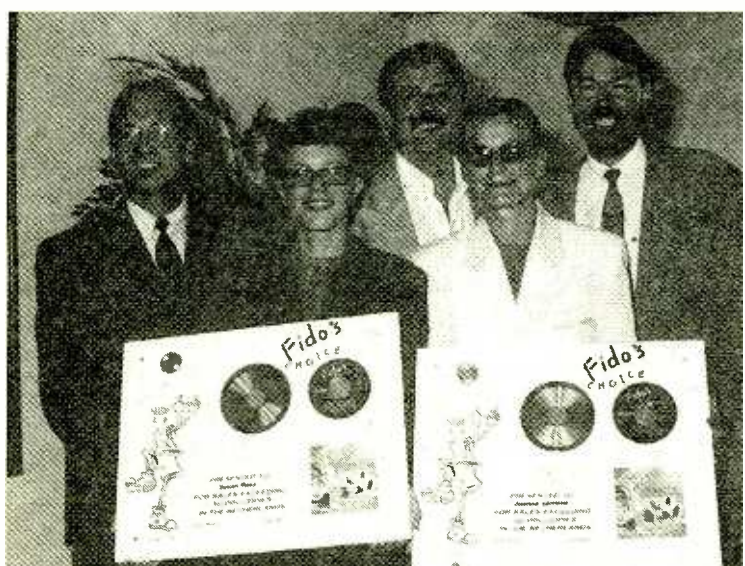


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Fido Is Choosy. Cartoon character Fido Dido has been successfully exploited by a European record company for the first time. The character was the central selling point in the TV marketing for the compilation "Fido Dido's Choice—17 Cool Dance Trax." The campaign was handled by Magnum, the company set up by PolyGram, Warner Music, and Sony Music to handle TV merchandising in the Netherlands at the beginning of last year. Fido Dido is popular due to appearances in TV commercials for other products and on billboards promoting Seven-Up. Henk Penseel, marketing manager at Sony Music Holland, says it is likely the album will be released in other European territories, notably France, Greece, Austria, and Denmark. Here, Fido Dido's creators, American artists Susan Rose and Joanna Ferrone, are presented with gold CDs to mark 50,000 sales of "Fido Dido's Choice" in the Netherlands. Pictured, from left, are Penseel; Rose; Richard Denekamp, managing director of Sony Music Holland; Ferrone; and Magnum GM Jan Groenewoud.

IRELAND'S MUSIC, VID BIZ'S SPLIT ON GOVT.'S ROLE

(Continued from page 63)

lar music officer, a post, partially funded by the PMIA, which is unique in Europe. The man who occupies that position, Keith Donald, is credited with setting up a rock course at the Senior College in Ballyfermot, a Dublin suburb, which was visited by the prime minister in 1989.

For the video industry, piracy is

still the main problem. Says Jimmy Hayden, chairman of the Irish Videogram Assn. "We don't have the type of copyright legislation required to eliminate it fully.

"IVA lobbying brought about an increase in the fine for a first offense [from \$146 to \$1,460], but it's still minimal compared with the money to be made, so there's no real deterrent."

Hayden reckons piracy accounts for 40% of the Irish market, losing the industry an annual \$29.2 million. "We've also got a problem with imports from Australia. The government is losing a fortune, if they would only realize it.

"Stricter censorship legislation has indirectly protected the business," he says. "Retailers now have to be licensed—and to be licensed, you have to produce a tax number. It goes some way toward making it legitimate.

"We're also trying to lobby the government for the reduction of Value Added Tax, currently at 21%, but not with great success, because video has a bad image and is regarded as a luxury item."

He points out that the movie "The Field" on video is taxed at the 21% rate, although "The Field" as a book, a play, or in the cinema carries a VAT rate of about 7%.

"The government's initial reaction is that the reduction of VAT on videos has not had support in other EC countries, so they say let's wait and see," Hayden says.

"If the argument is good, we shouldn't be waiting for Italy or France to do it; we should be leading it ourselves. Reduction of VAT would lead to more volume, which would then make it much more profitable to invest in local production."

Bucharest Fest Good Biz Sign

BUCHAREST, Romania—Post-communist Romania is beginning to take its place in the international music market again.

For five days, the 4,000-seat Palace Hall here was home to the first edition of the Bucuressti '91 international festival, organized by the Ministry of Culture, Romanian Radio-Television, and the Composers' Union.

Twenty years after the end of the Golden Deer festival in Brasov, Bucuressti '91 made its mark by giving a platform to artists who would not have been allowed to play in the country under Romania's former rulers.

One of the highlights was the performance of German singer Sandra, accompanied by her husband, Michael Cretu. Romanian-born Cretu, who left the country when he was 18, is the man behind Enigma's international hit "Sadeness Part I."

OCTAVIAN URSULESCU

New Releases Offer Northern Exposure Adams, Rush, Cowboy Junkies Among Canadian Cadre

BY LARRY LeBLANC

TORONTO—Album releases by such top Canadian pop acts as Bryan Adams, Rush, Cowboy Junkies, Frozen Ghost, Lee Aaron, Bruce Cockburn, and Tom Cochrane dominate this fall's domestic release slate.

Due to the considerable success of Adams' single "(Everything I Do) I Do It For You," which has racked up unprecedented sales here in single cassette and four-track CD-5 versions and kept the Morgan Creek soundtrack of "Robin Hood: Prince Of Thieves" high on the charts here, the most-anticipated Canadian release of the season is Adams' A&M album "Waking Up The Neighbors." The long-awaited follow-up to 1987's "Into The Fire" is scheduled for a Sept. 24 release.

While Adams' album is the sole Canadian-artist release this fall for A&M Records Canada, the company also distributes Jerry Young's local Current/Rammit labels, which have several domestic album releases set, including the self-titled Current debut by Toronto-based Born Yesterday, set for Sept. 22; an untitled album by veteran Ottawa-based Cooper Brothers with Les Emmerson (the ex-Five Man Electrical Band) in October; the Rammit debut of dance artist Oscar Charles in October; and the compilation "Rammit Vol. 1," which features eight new bands, including Nina K, the Crime, Juice, Bora Bora, and C.E. Jam, scheduled for October.

Toronto indie Attic Records, also distributed by A&M, has the sixth label release by singer Lee Aaron, "Some Girls Due," scheduled for release Sept. 23. Also due on Attic is a self-titled album by Montreal pop singer Joey Ferreira, due Oct. 7.

Most of Sony Music Canada's domestic roster will not release product

until the new year, with the exception of Celine Dion, who begins recording a French-language album in Paris in September that is expected to be released in November. Dion is recording an album of compositions by Quebec's leading songwriter, Luc Plamondon, who has previously written extensively for Renee Claude, Monique Leyrac, and Ginette Reno.

Veteran stars, new acts rub shoulders on fall schedule

Two further major domestic albums due are "Roll The Bones" by veteran act Rush, scheduled for a Sept. 3 release on the Sony-distributed Anthem label; and Cockburn's "Nothing But The Light," due the third week of September on the Sony-distributed True North label.

Greg Torrington, A&R manager at Warner Music Canada, reports heavy roster activity this fall, highlighted by releases by two veteran bands: Frozen Ghost with "Shake The Spirit," due at the end of September; and Honeymoon Suite's "Monsters Under The Bed," scheduled for late October. Also slated are debut releases by new signings, including Harem Scarem with a self-titled album due in late August; the highly touted Stratford, Ontario, singer Loreena McKennitt, with "The Visit" in September; pop/dance artist Lisa Lougheed with an as-yet-untitled set due in October; and a sophomore album by Watertown, also due in October.

Capitol Records-EMI's Canada's top ticket draw for the fall is "Mad Mad World" from Cochrane, set for Sept. 19. The label will also issue a four-track CD-5 release by Slik Toxik titled "Smooth & Deadly." I.R.S. Rec-

ords Canada, distributed by Capitol, will issue the self-titled debut of the Toronto-based Infidels Sept. 6.

Capitol-distributed Aquarius Records of Montreal has a grab bag of domestic goodies, including a 14-track compilation by singer Corey Hart titled "Part One—The Best Of Corey Hart," due in late September. The label will also bow "So Excited," the debut release by Toronto singer Debbie Johnson, in early September; and a new album by Jerry Jerry & the Sons Of Rhythm Orchestra, titled "Hard To Believe," in October.

Aquarius is also releasing a pair of four-CD/cassette oldies packages: "The April Wine Collection," which features 67 tracks by April Wine and a 40-page booklet, and "The Stampeders Collection," with 48 tracks by the Stampeders and a 40-page booklet.

BMG Music Canada, which has been strutting proudly with the domestic success of the Crash Test Dummies' debut, "The Ghosts That Haunt Me," is now gearing up for the self-titled debut of the Edmonton, Alberta-based hard-rock band Big House Sept. 9, as well as the self-named debut of the local pop dance act Oui 3 Oct. 18. Scheduled for December is a new Cowboy Junkies album, "Black-Eyed Man."

Finally, MCA Records will release the self-titled debut by Circle C Sept. 10, to be followed a week later by the Sons Of Freedom's album "Gump." Due Oct. 8 is the debut of Edmonton pop singer Keri Anderson, released on the MCA-distributed Impact label. The Justin Entertainment label, distributed by MCA, has several upcoming domestic releases, including "It's About Time" by the Vancouver, British Columbia, hard-rock band Point Of Power, due in September; and an untitled dance compilation of new artists to be issued on the subsidiary Blast label in September.

MAPLE BRIEFS

SINGER RITA MACNEIL's management agreement with Brookes Diamond Productions in Halifax, Nova Scotia, has expired and lawyer Allan Stein of New York has notified her label, Virgin Records Canada, that she is no longer being managed by Diamond.

FORMER MUCHMUSIC VJ Dan Gallagher has been named host of CBC-TV's "Video Hits" program. The daily national program will be renamed "Dan Gallagher's Video Hits."

GERMAN TV NETWORK Z.D.F. has been in Toronto filming a 30-minute documentary on True North singer Bruce Cockburn that will air in Germany, Austria, and Switzerland in the fall. Cockburn is scheduled to tour Europe next year.

TUNES MUSIC STORE in Toronto was found guilty Aug. 15 by the Ontario Court, provincial division, of six charges of conducting business on Sundays. Owner Martin Herzog had

been seeking an exemption to the province's controversial Retail Business Holidays Act, which exempts some bookstores, realtors, and video outlets.

DELEGATES at a Progressive Conservative Party convention here voted narrowly Aug. 9 to transfer operations of the Canadian Broadcasting Corp. to the private sector. Even though shortly after the vote Communications Minister Perrin Beatty said the government has no plans to adopt the party policy, the resolution puts the Conservative Party on record as not supporting the concept of public broadcasting, a concept it introduced in the '30s.

FATHER and son Ed and David Mirvish have broken ground on building their new 2,000-seat theater, which is expected to open in 1993 for the debut Canadian production of the hit musical "Miss Saigon." The new theater will be able to house large-scale projects, including opera and ballet, that few other theaters in Canada can handle.

BRYAN ADAMS has become the first Canadian artist to simultaneously top the charts in the U.S., Canada,

and the U.K. "(Everything I Do) I Do It For You" topped Billboard's Hot 100 tabulations in the U.S. while it stayed at No. 1 on the BBC/Gallup for Music Ltd. poll in the U.K. for the second consecutive week, and reigned at No. 1 on The Record's "The Hits" chart in Canada. With the album "Waking Up The Neighbors" due in September, Adams is scheduled to spend October through Christmas on a tour of European indoor venues, followed by dates in Australia and the Far East in January and February, before kicking off a lengthy North American tour in March.

SINGERS Jane Siberry and k.d. lang have teamed up to record a track titled "Calling All Angels" for the soundtrack of Wim Wenders' new film, "Until The End Of The World." The song will be included on a soundtrack that will include previously unreleased material from R.E.M., U2, Talking Heads, Lou Reed, Depeche Mode, Peter Gabriel, Elvis Costello, and Nick Cave. Speaking of Siberry, her Los Angeles-based manager, Bob Blumer, has authored and illustrated "The Surreal Cookbook," to be issued later this fall in the U.S. by Chronicle Books.

HITS of the WORLD

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**MUSIC
& MEDIA**

Europe's Music Radio Newsweekly

EUROCHART HOT 100 8/24/91

SINGLES	
1	1 (EVERYTHING I DO) I DO IT FOR YOU BRYAN ADAMS A&M
2	2 GYPSY WOMAN (SHE'S HOMELESS) CRYSTAL WATERS A&M
3	4 MORE THAN WORDS EXTREME A&M
4	3 YOU COULD BE MINE GUNS N' ROSES GEFLEN
5	5 SENZA UNA DONNA (WITHOUT A WOMAN) ZUCCHERO FORNACIARI & PAUL YOUNG LONDON
6	6 WIND OF CHANGE SCORPIONS MERCURY
7	7 THE SHOOP SHOOP SONG (IT'S IN HIS KISS) CHER GEFLEN
8	8 NOW THAT WE'VE FOUND LOVE HEAVY D. & THE BOYZ MCA
9	9 I WANNA SEX YOU UP COLOR ME BADD GIANT
10	10 AUTEUIL NEUILLY PASSY LES INCONNUS PRODUCTIONS
11	11 LA ZOUBIDA LAGAF FLARENSASCH
12	24 I'M TOO SEXY RIGHT SAID FRED TUG/HIT & RUN
13	20 ENTER SANDMAN METALLICA VERTIGO
14	12 RUSH RUSH PAULA ABDUL VIRGIN
15	13 MOVE ANY MOUNTAIN—PROGEN 91 SHAMEN ONE LITTLE INDIAN
16	NEW BACARDI FEELING KATE YANAI WEA
17	NEW ALL 4 LOVE COLOR ME BADD GIANT
18	NEW WINTER IN JULY BOMB THE BASS RHYTHM KING
19	17 LAST TRAIN TO TRANSCENTRAL/THE IRON HORSE THE KLF KLF COMMUNICATIONS
20	16 SAGA AFRICA YANNICK NOAH CARRERE
21	14 LOSING MY RELIGION R.E.M. WARNER BROS.
22	18 LOVE AND UNDERSTANDING CHER GEFLEN
23	28 SEND ME AN ANGEL SCORPIONS MERCURY
24	22 BABY BABY AMY GRANT A&M
25	NEW SET ADRIFT ON MEMORY BLISS PM DAWN GEE STREET
26	NEW A ROLLER SKATING JAM NAMED 'SATURDAYS' DE LA SOUL TOMMY BOY
27	27 PANDORA'S BOX O.M.D. VIRGIN
28	NEW THE BEGINNING SEAN ZTT/WEA
29	NEW TELL ME BONITA DANA DAWSON COLUMBIA
30	NEW SUMMERTIME D.J. JAZZY JEFF & THE FRESH PRINCE JIVE
ALBUMS	
1	1 R.E.M. OUT OF TIME WARNER BROS.
2	2 ROXETTE JOYRIDE EMI
3	3 CHER LOVE HURTS GEFLEN
4	4 SCORPIONS CRAZY WORLD MERCURY
5	5 GIPSY KINGS ESTE MUNDO COLUMBIA
6	6 SEAL SEAL ZTT
7	7 EURYTHMICS GREATEST HITS RCA
8	8 ROD STEWART VAGABOND HEART WARNER BROS.
9	9 TOM PETTY & THE HEARTBREAKERS INTO THE GREAT WIDE OPEN MCA
10	11 LUCIANO PAVAROTTI THE ESSENTIAL PAVAROTTI II DECCA
11	13 O.M.D. SUGAR TAX VIRGIN
12	10 ALICE COOPER HEY STOOPID EPIC
13	14 SIMPLE MINDS REAL LIFE VIRGIN
14	12 MICHAEL BOLTON TIME, LOVE AND TENDERNESS COLUMBIA
15	16 EXTREME EXTREME II PORNOGRAFFITTI A&M
16	18 MYLENE FARMER L'AUTRE BARCLAY
17	20 ZUCCHERO FORNACIARI ZUCCHERO LONDON
18	15 PAULA ABDUL SPELLBOUND VIRGIN AMERICA
19	19 JUAN LUIS GUERRA Y LA 440 BACHATA ROSA KAREN
20	21 LENNY KRAVITZ MAMA SAID VIRGIN
21	25 BEVERLEY CRAVEN BEVERLEY CRAVEN EPIC
22	17 SOUNDTRACK THE DOORS ELEKTRA
23	23 YELLO BABY MERCURY
24	NEW CATHY DENNIS MOVE TO THIS POLYDOR
25	27 MECANO AIDALAI ARIOLA
26	22 THE KLF THE WHITE ROOM INDISC
27	24 VAN HALEN FOR UNLAWFUL CARNAL KNOWLEDGE WARNER BROS.
28	29 FREDERICKS, GOLDMAN & JONES FREDERICKS, GOLDMAN & JONES COLUMBIA
29	28 SOUNDTRACK GREASE POLYDOR
30	NEW BOB MARLEY LEGEND ISLAND

JAPAN (Courtesy Music Labo) As of 8/26/91

SINGLES	
1	1 SAY YES ASKA PONY CANYON
2	2 DONNA TOKIMO NORIYUKI MAKIHARA WEA MUSIC
3	8 SAYONARA YESTERDAY TUBE SONY
4	3 KAKKOWARUI HURAREKATA SENRI OE EPIC/SONY
5	4 ANATANI AETE YOKKATA KYOHO KOIZUMI VICTOR
6	5 NEO BRAVO SOUTHERN ALL STARS VICTOR
7	9 BELIEVE IN LOVE LINDBERG TOKUMA JAPAN
8	7 HAJIMARI WA ITSUMO AME ASKA PONY CANYON
9	10 ROSA MIHO NAKAYAMA KING
10	6 TOKIMEITE HIKARU NISHIDA PONY CANYON
ALBUMS	
1	1 TAKAKO OKAMURA CHOU FLEUR FUN HOUSE
2	3 YUKIE NISHIMURA DIMANDE EN MARIAGE POUR LA 101 EME FOIS PONY CANYON
3	4 ASKA SCENE 2 PONY
4	2 KYOKO KOIZUMI AFROPIA VICTOR
5	5 MISATO WATANABA LUCKY EPIC/SONY
6	7 B'Z MARS BMG/VICTOR
7	10 TUBE SHONAN SONY RECORDS
8	6 TATSURO YAMASHITA ARTISAN MMG
9	8 CHISATO MORITAKA THE MORITAKA WARNER MUSIC JAPAN
10	NEW YUKO HARA MOTHER VICTOR

AUSTRALIA (Courtesy Australian Record Industry Assn.) As of 8/25/91

SINGLES	
1	1 (EVERYTHING I DO) I DO IT FOR YOU BRYAN ADAMS POLYDOR/POLYGRAM
2	2 UNFORGETTABLE NATALIE COLE WARNER BROS.
3	3 MORE THAN WORDS EXTREME POLYDOR/POLYGRAM
4	7 I WANNA SEX YOU UP COLOR ME BADD WARNER BROS.
5	5 READ MY LIPS MELISSA PHONOGRAM/POLYGRAM
6	4 YOU COULD BE MINE GUNS N' ROSES GEFLEN
7	6 THINGS THAT MAKE YOU GO... C&C MUSIC FACTORY COLUMBIA
8	NEW HERE I AM (COME AND GET ME) UB40 VIRGIN/EMI
9	8 GREASE MEGAMIX OLIVIA NEWTON JOHN & JOHN TRAVOLTA POLYDOR/POLYGRAM
10	10 IT AIN'T OVER 'TIL IT'S OVER LENNY KRAVITZ VIRGIN/EMI
11	NEW ENTER SANDMAN METALLICA PHONOGRAM/POLYDOR
12	14 WALKING IN MEMPHIS MARC COHN WARNER
13	NEW LOVE... THY WILL BE DONE MARTIKA COLUMBIA
14	18 TREATY (FILTHY LUCRE REMIX) YOTHU YINDI MUSHROOM/FESTIVAL
15	12 BABY BABY AMY GRANT POLYDOR/POLYGRAM
16	11 GYPSY WOMAN (SHE'S HOMELESS) CRYSTAL WATERS PHONOGRAM/POLYGRAM
17	15 LOVE REARS ITS UGLY HEAD LIVING COLOUR EPIC
18	16 RING RING RING DE LA SOUL LIBERATION/FESTIVAL
19	9 LAST TRAIN TO TRANSCENTRAL THE KLF LIBERATION/FESTIVAL
20	13 RUSH RUSH PAULA ABDUL VIRGIN/EMI
ALBUMS	
1	NEW METALLICA METALLICA PHONOGRAM/POLYDOR
2	1 NATALIE COLE UNFORGETTABLE WARNER
3	2 ROD STEWART VAGABOND HEART BMG
4	3 DARYL BRAITHWAITE RISE COLUMBIA
5	4 SOUNDTRACK GREASE POLYDOR/POLYGRAM
6	5 TONI CHILDS HOUSE OF HOPE POLYDOR/POLYGRAM
7	15 EDITH PIAF 20 'FRENCH' HIT SINGLES EMI
8	7 C&C MUSIC FACTORY GONNA MAKE YOU SWEAT COLUMBIA
9	8 CROWDED HOUSE WOODFACE EMI
10	6 NOISEWORKS LOVE VERSUS MONEY COLUMBIA
11	10 LENNY KRAVITZ MAMA SAID VIRGIN/EMI
12	9 MARIAH CAREY MARIAH CAREY COLUMBIA
13	13 JIMMY BARNES TWO FIRES MUSHROOM/FESTIVAL
14	11 THE KLF THE WHITE ROOM LIBERATION/FESTIVAL
15	14 ROXETTE JOYRIDE EMI
16	16 LIVING COLOUR TIME'S UP EPIC
17	12 RATCAT BLIND LOVE ROO/POLYGRAM
18	NEW NAT KING COLE UNFORGETTABLE EMI
19	17 R.E.M. OUT OF TIME WARNER
20	19 CHER LOVE HURTS GEFLEN/BMG

GERMANY (Courtesy Der Musikmarkt) As of 8/13/91

SINGLES	
1	9 BACARDI FEELING KATE YANAI WEA
2	1 WIND OF CHANGE SCORPIONS MERCURY/PHONOGRAM
3	3 (EVERYTHING I DO) I DO IT FOR YOU BRYAN ADAMS A&M
4	2 GYPSY WOMAN (SHE'S HOMELESS) CRYSTAL WATERS MERCURY/PHONOGRAM
5	6 ICH BIN DER MARTIN, NE KREBS, DIETHER & GUNDULA ARIOLA
6	4 THE SHOOP SHOOP SONG CHER EPIC
7	7 YOU COULD BE MINE GUNS N' ROSES GEFLEN
8	5 I WANNA SEX YOU UP COLOR ME BADD WARNER BROS.
9	NEW NOW THAT WE FOUND LOVE HEAVY D. & THE BOYZ MCA
10	8 BOW DOWN MISTER JESUS LOVES YOU VIRGIN
11	10 SENZA UNA DONNA ZUCCHERO & PAUL YOUNG LONDON
12	16 MORE THAN WORDS EXTREME A&M
13	12 RUSH RUSH PAULA ABDUL VIRGIN
14	13 DO THE LIMBO DANCE DAVID HASSELHOFF BMG
15	14 SHINY HAPPY PEOPLE R.E.M. WARNER BROS.
16	11 BABY BABY AMY GRANT A&M
17	15 FADING LIKE A FLOWER ROXETTE ELECTROLA
18	17 LAST TRAIN TO TRANSCENTRAL THE KLF BLOW UP
19	NEW ALOHA HEJA HE ACHIM REICHEL WEA
20	18 SAILING ON THE SEVEN SEAS O.M.D. VIRGIN
ALBUMS	
1	1 SCORPIONS CRAZY WORLD MERCURY/PHONOGRAM
2	2 ROXETTE JOYRIDE ELECTROLA
3	3 R.E.M. OUT OF TIME WARNER BROS.
4	4 GIPSY KINGS ESTE MUNDO COLUMBIA
5	5 ROD STEWART VAGABOND HEART WARNER BROS.
6	6 CHER LOVE HURTS GEFLEN
7	7 EURYTHMICS GREATEST HITS RCA
8	9 TOM PETTY & THE HEARTBREAKERS INTO THE GREAT WIDE OPEN MCA
9	10 O.M.D. SUGAR TAX VIRGIN
10	8 ALICE COOPER HEY STOOPID EPIC
11	12 YELLO BABY POLYGRAM
12	13 SEAL SEAL ZTT/WEA
13	11 VAN HALEN FOR UNLAWFUL CARNAL KNOWLEDGE WARNER BROS.
14	14 KRAFTWERK THE MIX ELECTROLA
15	15 SIMPLE MINDS REAL LIFE VIRGIN
16	16 ZUCCHERO ZUCCHERO POLYDOR
17	NEW PAULA ABDUL SPELLBOUND VIRGIN
18	18 HERBERT GROENEMEYER BOCHUM ELECTROLA
19	NEW EXTREME EXTREME II PORNOGRAFFITTI A&M
20	19 BEE GEES HIGH CIVILIZATION WARNER BROS.

SPAIN (Courtesy TVE/AFYVE) As of 8/10/91

SINGLES	
1	1 GYPSY WOMAN (SHE'S HOMELESS) CRYSTAL WATERS POLYGRAM
2	7 YOU COULD BE MINE GUNS N' ROSES GEFLEN/RCA
3	2 ALL MY LOVING LOS MANOLOS RCA
4	9 ASI ME GUSTA CHINO BAYO AREA
5	3 LAST TRAIN TO TRANSCENTRAL THE KLF BLANCO Y NEGRO
6	6 WE NEED FREEDOM ANTICO MAX
7	NEW SOPA DE CARACOL SOCA FACTORY HISPAVOX
8	8 JUST GET UP AND DANCE A. BAMBATAA BLANCO Y NEGRO
9	5 EL 7 DE SEPTIEMBRE MECANO BMG/ARIOLA
10	4 AGUEST ANY SI VARIOUS GINGER
ALBUMS	
1	1 MECANO AIDALAI BMG/ARIOLA
2	2 JUAN LUIS GUERRA Y LA 440 BACHATA ROSA KAREN
3	3 JUAN LUIS GUERRA Y LA 440 OJALA QUE LLUEVA CAFE KAREN
4	4 LOS MANOLOS PASION CONDAL RCA
5	6 R.E.M. OUT OF TIME WARNER
6	8 SERGIO DALMA SINTIENDONOS LA PIEL HORUS
7	5 SOUNDTRACK GREASE POLYGRAM
8	7 SOUNDTRACK SKATE BOARD V.II BLANCO Y NEGRO
9	9 STATUS QUO ROCKING ALL OVER THE YEARS POLYGRAM
10	NEW EMILIO ARAGON TE HUELLEN LOS PIES CBS/SONY

CANADA (Courtesy The Record) As of 8/26/91

SINGLES	
1	1 (EVERYTHING I DO) I DO IT FOR YOU BRYAN ADAMS A&M/A&M
2	2 YOU COULD BE MINE GUNS N' ROSES GEFLEN/GEFFEN
3	3 FADING LIKE A FLOWER ROXETTE CAPITOL/CAPITOL
4	5 IT AIN'T OVER 'TIL IT'S OVER LENNY KRAVITZ VIRGIN/A&M
5	4 WIND OF CHANGE SCORPIONS MERCURY/PLG
6	6 MORE THAN WORDS EXTREME A&M/A&M
7	10 SUMMERTIME D.J. JAZZY JEFF & THE FRESH PRINCE JIVE/BMG
8	8 CONDUCTIN' THANGS DETROIT EMERALD ATTIC/ATTIC
9	9 GYPSY WOMAN (SHE'S HOMELESS) CRYSTAL WATERS MERCURY/PLG
10	7 UNBELIEVABLE EMF CAPITOL/CAPITOL
11	11 MAMA SAID KNOCK YOU OUT L.L. COOL J DEF JAM/SONY
12	13 THINGS THAT MAKE YOU GO... C&C MUSIC FACTORY COLUMBIA/SONY
13	12 HEY STOOPID ALICE COOPER EPIC/SONY
14	14 SOMETHING TO TALK ABOUT BONNIE RAITT CAPITOL/CAPITOL
15	16 EVERY HEARTBEAT AMY GRANT A&M/A&M
16	15 PEOPLE ARE STILL HAVING SEX LATOUR POLYDOR/PLG
17	NEW TIME, LOVE AND TENDERNESS MICHAEL BOLTON COLUMBIA/SONY
18	18 WASH THE RAIN WORLD ON EDGE VIRGIN/MCA
19	NEW THAT'S THE WAY LOVE GOES YOUNG M.C. CAPITOL/CAPITOL
20	17 (I WANNA GIVE YOU) DEVOTION NOMAD CAPITOL/CAPITOL
ALBUMS	
1	2 CRASH TEST DUMMIES THE GHOSTS THAT HAUNT ME BMG/BMG
2	1 EXTREME EXTREME II PORNOGRAFFITTI A&M/A&M
3	5 NATALIE COLE UNFORGETTABLE ELEKTRA/WEA
4	3 R.E.M. OUT OF TIME WARNER BROS./WEA
5	7 SOUNDTRACK ROBIN HOOD MORGAN CREEK/MORGAN CREEK
6	4 TOM PETTY & THE HEARTBREAKERS INTO THE GREAT WIDE OPEN MCA/MCA
7	8 BONNIE RAITT LUCK OF THE DRAW CAPITOL/CAPITOL
8	6 PAULA ABDUL SPELLBOUND VIRGIN/A&M
9	12 VARIOUS ARTISTS SUNJAMMIN' CBS ASSOCIATED LABELS/SONY
10	10 EURYTHMICS GREATEST HITS RCA/BMG
11	11 C&C MUSIC FACTORY GONNA MAKE YOU SWEAT COLUMBIA/SONY
12	13 MICHAEL BOLTON TIME, LOVE AND TENDERNESS COLUMBIA/SONY
13	16 VAN HALEN FOR UNLAWFUL CARNAL KNOWLEDGE WARNER BROS./WEA
14	9 ROXETTE JOYRIDE CAPITOL/CAPITOL
15	15 BLACK CROWES SHAKE YOUR MONEY MAKER DEF AMERICAN/GEFFEN
16	NEW THE KLF THE WHITE ROOM ARISTA/BMG
17	14 EMF SCHUBERT DIP CAPITOL/CAPITOL
18	19 THE TRAGICALLY HIP ROAD APPLES MCA/MCA
19	18 ROD STEWART VAGABOND HEART WARNER BROS./WEA
20	NEW SARAH MCLACHLAN SOLACE NETTWERK/CAPITOL

FRANCE (Courtesy of Nielsen/Europe 1) As of 8/8/91

SINGLES	
1	1 LA ZOUBIDA LAGAF CARRERE
2	4 SENZA UNA DONNA ZUCCHERO & PAUL YOUNG POLYDOR
3	2 AUTEUIL, NEUILLY, PASSY LES INCONNUS SONY
4	3 SAGA AFRICA YANNICK NOAH CARRERE
5	8 LES BROUVILLARDS DE LONDRES THIERRY HAZARD SONY/COLUMBIA
6	6 LOSING MY RELIGION R.E.M. WARNER BROS.
7	5 TELL ME BONITA DANA DAWSON SONY/COLUMBIA
8	13 DIS MOI BEBE BENNY B. SONY
9	NEW DANCA TAGO MAGO KAOMA COLUMBIA
10	9 HIJO DE LA LUNA (DIS MOI LUNE D'ARGENT) MECANO BMG
11	10 DESENCHANTEE MYLENE FARMER POLYDOR
12	12 NE EN 17 A LEIDENSTADT FREDERICKS, GOLDMAN & JONES SONY
13	NEW MISERY INDRRA CARRERE
14	15 GYPSY WOMAN (SHE'S HOMELESS) CRYSTAL WATERS POLYDOR
15	16 DECALE PATRICK BRUEL BMG
16	14 SEND ME AN ANGEL SCORPIONS MERCURY
17	7 E VADO VIA FELIX GRAY & DIDIER BARBELIVEN BMG
18	NEW ALA LI LA (SEGA) DENIS AZOR ALA BIANCA
19	11 PROMISE ME BEVERLEY CRAVEN SONY/EPIC
20	17 J'AI DES DOUTES SARA MANDIANO POLYDOR
ALBUMS	
1	1 MYLENE FARMER L'AUTRE POLYGRAM
2	5 R.E.M. OUT OF TIME WARNER BROS.
3	2 JEAN-JACQUES GOLDMAN FREDERICKS, GOLDMAN & JONES SONY/COLUMBIA
4	3 PATRICK BRUEL ALORS REGARDE RCA/BMG
5	6 ELMER FOOD BEAT JE VAIS ENCORE DORMIR CE SOIR POLYDOR
6	4 FELIX GRAY & DIDIER BARBELIVEN LES AMOURS CASSEES BMG
7	7 FRANCOIS FELDMAN MAGIC'BOUL'VARD POLYDOR
8	8 SOUNDTRACK GREASE POLYDOR
9	12 THIERRY HAZARD POP MUSIC SONY/COLUMBIA
10	10 UB40 LABOUR OF LOVE II VIRGIN
11	13 ENIGMA MCMXC A.D. VIRGIN
12	9 MICHEL SARDOU BERCY 91 EMI
13	NEW GIPSY KINGS ESTE MUNDO COLUMBIA
14	15 SCORPIONS CRAZY WORLD MERCURY
15	NEW LENNY KRAVITZ MAMA SAID VIRGIN
16	NEW DANA DAWSON PARIS, NEW YORK AND ME COLUMBIA
17	18 SOUNDTRACK THE DOORS WEA
18	14 SIMPLE MINDS REAL LIFE VIRGIN
19	NEW STING THE SOUL CAGES A&M
20	17 YANNICK NOAH BLACK AND WHAT CARRERE

ITALY (Courtesy Musica e Dischi) As of 8/19/91

SINGLES	
1	1 GYPSY WOMAN (SHE'S HOMELESS) CRYSTAL WATERS MERCURY
2	3 RAPPUTT CLAUDIO BISIO EPIC
3	2 THIS IS YOUR LIFE BANDERARS LONDON
4	5 ROCKIN' ROMANCE JOY SALINAS FLYING
5	NEW WE NEED FREEDOM ANTICO FLYING
6	9 QUA QUA QUANDO FRANCESCO BACCINI CGD
7	10 SO HARD L.U.P.O. BULL & BUTCHER
8	8 GONNA CATCH YOU LONNIE GORDON GROOVE GROOVE MELODY
9	4 PERCHE LO FAI? MARCO MASINI RICORDI
10	NEW GLI INNAMORATI UMBERTO TOZZI CGD
ALBUMS	
1	1 GINO PAOLI MATTE COME UN GATTO WARNER BROS.
2	2 R.E.M. OUT OF TIME WEA
3	3 MARCO MASINI MALINCONIA RICORDI
4	5 ADRIANO CELENTANO IL RE DEGLI IGNORANTI CLAN
5	6 UMBERTO TOZZI GLI ALTRI SIAMO NOI CGD
6	4 VASCO ROSSI VASCO LIVE 10.7.90 SAN SIRO EMI
7	NEW VARIOUS (FIVE) HITS ON FIVE CGD
8	7 VARIOUS NIGHT RHYTHMS COLUMBIA
9	9 FIORELLO VERAMENTE FALSO CGD
10	NEW SIMPLE MINDS REAL LIFE EMI

ALBUM REVIEWS

POP

▶ JOAN JETT & THE BLACKHEARTS

Notorious
 PRODUCERS: Kenny Laguna, Phil Ramone
Blackheart/Epic Associated 47488

After a few stumbles, Jett returns to top form with a new hairdo and a new sparkling disc. First single "Backlash," co-written and performed with the Replacements' Paul Westerberg, is catchy from the first note. Several other cuts, including "Ashes In The Wind," showcase a softer, yet no less effective, Jett. Harmony-laden "Goodbye" is a charmer. But don't worry, headbangers, there's plenty here to raise your fist at, including the anthemic "The Only Good Thing (You Ever Said To Me Was Goodbye)." Jett shows great improvement in her songwriting, and delivery is invigorating as always.

▶ MARTIKA

Martika's Kitchen
 e11
 PRODUCERS: Various
Columbia 46827

Martika follows up her 1989 debut with a strong second effort that focuses largely on pop/dance grooves courtesy of such contributors as Prince and Robert Cliviles and David Cole. Hypnotic "Love . . . Thy Will Be Done" is already proving a top 40 pleaser and radio will be able to go deep on this. Hip-hoppy "A Magical Place" is a winner, as is funky "Spirit." For a change of pace listeners can slip into something comfortable like the dreamy "Safe In The Arms Of Love." There's no fear of sophomore slump here.

KID CREOLE & THE COCONUTS

You Shoulda Told Me You Were
 PRODUCER: not listed
Columbia 47121

Look out! Kid & Co. turn in their funkier, most spirited album yet. As the band reaches the decade mark, it's concentrating on grooves and solid

melodies more than hijinks, as it has in the past. However, that's not to say the fun is gone. Wacky "(She's A) Party Girl" is bound to be the life of any gathering. Diverse and delightful. Just try not to like it.

★ WEBB WILDER

Doo Dad
 PRODUCER: R.S. Field
Zoo Entertainment/BMG 11010

Wildier, who has never gotten the acclaim he deserves, is part Georgia Satellites, part Dave Edmunds, part Elvis Costello, and altogether wonderful on his latest disc, and first for Zoo. Wildier snarls, sings, and strums through 12 cleverly written and well-executed tunes that will only further endear him to the college crowd. However, such jumping tunes as bopping "Hoodoo Witch," crunchy "Tough It Out," and catchy, guitar-driven "Everyday (I Kick Myself)" should garner him a much bigger audience.

KATYDIDS

Shangri-La
 PRODUCERS: Ray Schulman, Ian Broudie
Reprise 26626

In their latest, Brit alternative rockers fronted by Tokyo-born, San Diego-bred Susie Hug offer up lush, lilting numbers propelled by a pervasive acoustic guitar and rich vocal textures. Aside from leadoff track "The Boy Who's Never Found," choice cuts are the eerie "Some Mysterious Sigh," "Seesaw," and the midtempo, fingerpicked "Faith To Change." College and alternative outlets have plenty to choose from here.

THE FOUR HORSEMEN

Nobody Said It Was Easy
 PRODUCER: Rick Rubin
Def American 26561

Somewhere betwixt Southern rock and AC/DC lies the sound of this jackhammer-riffing L.A. quintet, which may knock some socks off with its full-length label debut. Singer Frank C. Starr convinces, twin-guitar line of Dave Lizmi and Haggis stir up sand, and originals have the happening hooks. Title track is already soaring up Album Rocks Tracks chart, and anthems "Rockin' Is Ma Business" and "Can't Stop Rockin'" could also make album rock noise.

MR. BUNGLE

Of massive hits like Faith No More's "The Real Thing" are indulgences like this born. Fans of FNM might be taken aback, or even pissed off, by the clamorous dissonances of Mike Patton's spinoff band, co-produced at

PRODUCERS: John Zorn & Mr. Bungle
Warner Bros. 26640

a high boil by New York noise maestro Zorn. While some sales might be spun on the basis of Patton's involvement alone (though, to his credit, he works under a pseudonym here), this isn't the kind of stuff that will rocket to the top of the charts.

★ ORIGINAL CAST RECORDING

Assassins
 PRODUCER: Jay David Saks
RCA Victor 60737

Its brief run off-Broadway last winter notwithstanding, "Assassins" is a Stephen Sondheim project, a surefire way to collect traffic at show-music bins. The show's theme, successful and failed attempts to assassinate U.S. presidents, is addressed with wit and wisdom by Sondheim, with songs that mirror the eras involved. The expanded orchestrations by Michael Starobin flesh out the recorded version of the score.

FRANK ZAPPA

The Best Band You Never Heard In Your Life
 PRODUCER: Frank Zappa
Barking Pumpkin 74233

Make A Jazz Noise Here
 PRODUCER: Frank Zappa
Barking Pumpkin 74234

Culled from Zappa's 1988 tour—with no studio overdubs added—these two double-CD sets feature the uncompromising guitarist/composer leading a multidexterous 12-piece band through a host of re-arranged favorites, impressive instrumentals, recurring Jimmy Swaggart jokes, and a bizarre array of covers that include "Stairway To Heaven," "Ring Of Fire," "Purple Haze," and Ravel's "Bolero." While "Best Band" is composed chiefly of vocal numbers, "Jazz Noise" is a stunning, mostly instrumental document the likes of which "serious" FZ aficionados only dream about.

R&B

▶ OAKTOWN'S 3.5.7.

Fully Loaded
 PRODUCERS: James Earley, Michael Kelly and Terrance (Once Cause) Davis
Bust It/Capitol 92996

Distaff rapping duo's newest set has attitude to spare. The girls take no prisoners in a way that's entertaining, yet never profane. They lay down the law about how fame changes everything in "It's Not Your Money" and they will absolutely suffer no fools in "Comin' Harder." Many of the raps are performed over infectious beats, such as "Turn It Up," that make this as natural for the dance floor as the car stereo.

▶ J.T. TAYLOR

Feel The Need
 PRODUCERS: Various
MCA 10304

Taylor may seem a little too sleek and smooth for some, but overall the album reflects a smooth, palatable collection of songs ranging from the sultry to the serene. Lust ode "Long Hot Summer Night" is already ascending the R&B chart. Likely successors are the Marvin Gaye-like "Feel The Need" and "Let's Make Love (Like There's No Tomorrow)." Perfect for radio and cozy nights by the fire.

★ SWAMP DOGG

Surfin' In Harlem
 PRODUCER: Swamp Dogg
Volit 3408

R&B original Jerry Williams does total destruction to your mind again on what may be the classiest production of his long career. As usual, his wild original songs combine humor, anger, and outrage for a wholly unique perspective. Best tracks include "Who Do They Think They Are," hilarious "She's Built To Kill," "I Want To Hear Some Rock 'N' Roll," and stormy eight-minute song/rap "Appelle-Moi Noir."

ANTTEX

Suburban Etiquette
 PRODUCER: Anttex 4 Tech Tune Productions
Tuff City 0572

Proudly nonurban rappers generate a dense, heavily reverberated sound with a Clinton-esque sense of humor and an entertaining bag of samples that features machine-gun fire, radio signals, commercials, and Steely Dan. Highlights include sardonic scenarios of "Trip 2 The Suburbs," the light, dubbish groove of "Hot Summer Days," the seductive rhymes of "Oh Olivia," the hypnotic mix of "Ki Ki Bobo," and the often amusing sex-raps "Girls Like We Know" and "Warning Flammable."

JAZZ

▶ BLUESIANA II

PRODUCERS: Dr. John, David "Fathead" Newman, and Joe Ferry
Windham Hill Jazz 10133

A Triangle—or trio—no longer, co-founders Dr. John and tenorist Newman reunite in tandem with Living Colour drummer Will Calhoun (replacing the late Art Blakey), trombonist Ray Anderson, bassists Essiet Okon Essiet and Jay Leonhart, and percussionist Joe Bonadio. Set of originals swings hard, with Calhoun in particular making an effortless leap to the jazz side and Anderson adding additional flavor to the proceedings. Another sure-thing chart winner.

★ TURTLE ISLAND STRING QUARTET

On The Town
 PRODUCERS: Darol Anger, David Balakrishnan & the Turtle Island String Quartet
Windham Hill Jazz 10132

String foursome's sound remains nearly unclassifiable, but group does actually tread jazz ground on this foray into the classic repertoire. Bolstered on three tracks by the Billy Taylor Trio and on another by a conventional rhythm section, group puts its eclectic spin on numbers penned by Ellington, Porter, Gershwin, Berlin, Benny Goodman, and others. Sure to attract attention at both jazz and public radio outlets,

VITAL REISSUES

VARIOUS ARTISTS

The Concert For Bangladesh
 PRODUCERS: George Harrison & Phil Spector
Apple/Capitol 93265

To mark the 20th anniversary of Harrison's famed all-star benefit at Madison Square Garden, Capitol has issued this two-CD set that contains all 18 tracks from the long-unavailable 1971 Apple live album. The original liner notes and booklet art are included, though the photo pages lose their impact in the downsized CD insert. Luminaries appearing alongside the ex-Beatle include Eric Clapton, Ravi Shankar, Ringo Starr, Bob Dylan, and Billy Preston. In keeping with the intent of the concert and the album and film that followed it, all proceeds from the reissue will go to UNICEF.

FELA

Original Sufferhead
 PRODUCER: Fela Anikulapo Kuti
Shanachie 44010

Compiled from early-'80s albums "Black President" and "Original Sufferhead," this reissue documents a creative peak for the world music icon and his 25-piece ensemble, Egypt 80. Fela's authoritative vocal incantations command a supertight band brimming over with trademark muscular horn charts, rhapsodic vocal choruses, and shimmering organ licks. All four of the expansive tracks are worthy of note, but the title cut and "ITT" shine brightest.

this is sublimely refreshing.

COUNTRY

VAN BROUSSARD

Bayou Boogie Fever
 PRODUCER: Gene Foster
CSP 1004

The vocals aren't always emphatic and the band isn't always inspired, but when Broussard nails a song, he nails it good. Among the best of the 20 cuts here: "Lord, I Need Somebody Bad," "That's My Desire," "Then You Can Tell Me Goodbye," "Red, Red Wine."

COLLIN RAYE

All I Can Be
 PRODUCERS: Jerry Fuller, John Hobbs
Epic 47468

Raye's high, clear voice and plaintive delivery are made for country songs, the best of which here are the mournful Harlan Howard title cut, "Any Old Stretch Of Blacktop," "It Could Have Been So Good," and "Sadly Ever After."

CLASSICAL

BERLIOZ: LA DAMNATION DE FAUST

Ewing, Gulyas, Lloyd, Frankfurt Radio Symphony, Inbal
Denon 9200

Denon brings Inbal's Berlioz cycle to a fitting close with an outstanding performance of the romantic masterpiece. Soloists are uniformly good, but major kudos must go to conductor and recording crew. To Inbal for keeping the sprawling work under deceptively tight control, letting the drama unfold naturally and with cumulative impact. To producer and engineers for a recording of impressive breadth and depth.

VIVALDI: CONCERTOS FOR GUITAR

John Williams, Franz Liszt Chamber Orchestra, Rolla
Sony Classical SK 46556

Welcome back to the classics, John. Williams, who has devoted much of his recent disc efforts to a variety of not-quite-standard repertoire, returns to the fold with a stunning package of Baroque chestnuts. Some of the seven concertos here were written originally for lute and mandolin. Three are Williams' own transcriptions of violin concertos. All are magnificently played, technically secure as expected, and inventively ornamented.

THE MUSES GARDIN

Emma Kirkby, Anthony Rooley
Virgin Classics VC 91212

Seventeen lute songs by the Elizabethan composer, many of surpassing beauty. The big artistic (and commercial) plus, of course, is the participation of Kirkby, undisputed superstar of this choice repertoire. Rooley on lute is also a major contributor, and adds to listener understanding with his informative notes.

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.

NEW & NOTEWORTHY

MARKY MARK & THE FUNKY BUNCH

Music For The People
 PRODUCERS: Donnie Wahlberg, Marky Mark & Leo Okeke, Spice, Danny Woody
Interscope 91737

Wahlberg's li'l brother is the latest entry into the hip-hop hunkasaurus market, and label is pushing the beefcake à la its established success Gerardo. But project is far from a washout musically—the New Kid behind the board keeps the beats slamming, and Marky's delivery is convincing enough rhythmically. Pick tracks include current single "Good Vibrations" (with a canny sampling of Loleatta Holloway) and Lou Reed-derived "Wildside." Should hit fast with the teeny-rap set.

SOUL FAMILY SENSATION

New Wave
 PRODUCERS: Brian Pugsley, Guy Batson, Jonathan Male
Epic 47986

Ambitious, stirring debut appeals to several levels—dance, pop, and

urban—and succeeds on all three. Coed quartet easily slides from house ("Other Stuff") to AC alternative similar to the Beautiful South ("The Day You Went Away") to dance/funk ("747 Tonight"). A very worthy entry into the new soul category that has something for everyone.

GALACTIC COWBOYS

PRODUCER: Sam Taylor
DGC 24324

Houston metal quartet works some cosmic wrinkles into the fabric of hard rock sound. Managed and produced by King's X mentor Taylor, group is similar in approach, weaving lush vocal harmonies into its dense, rhythmically lunging sound, but songs and style are even more ambitious than those of its hometown predecessor. Rockers looking for something special should dip into "I'm Not Amused," "My School," or "Why Can't You Believe In Me" for starters.

SINGLE REVIEWS

POP

► **THOMPSON TWINS** *Come Inside* (3:58)
 PRODUCERS: Tom Bailey, Alannah Currie
 WRITERS: Currie, Bailey
 PUBLISHER: Point Music America, ASCAP
 Warner Bros. 19342 (cassette single)

Duo previews its forthcoming album, "Queer," with a moody and rhythmic pop confection. Its reliable knack for crafting clever lyrics and insinuating hooks makes this a good bet for attention at top 40, modern rock, and club levels. Tom Bailey's voice has never sounded better.

WEST END GIRLS *Not Like Kissing You* (4:19)
 PRODUCER: John William Dexter
 WRITERS: J. Dexter, Tina B.
 PUBLISHERS: Irving/John Dexter, PROCAN/Almo/B Woman, ASCAP
 A&M 3049 (c/o PGD) (cassette single)

Femme trio has already scored a major chart hit in its native Canada with this chirpy, sugar-coated shuffler. Retro-pop, girl-group undercurrent charms and could do the trick for U.S. top 40 breakthrough.

STATION BRAKE *Nobody Holds Me When I Cry* (3:50)
 PRODUCER: M. David Bell
 WRITERS: K. LaMar, W.D. Richardson Jr.
 PUBLISHER: Mega/Damosi, BMI
 Mega 107 (CD single)

Sweet ballad is a pure and simple heartbreaker showcasing singer's Bette Midler-esque vocals. Production is perfect for track's gentle piano, spare percussion, and basic string elements. Contact: 615-254-6677.

OR-N-MORE *Every Other Day* (6:28)
 PRODUCER: Mike More
 WRITERS: M. More, Orfeh, Father MC
 PUBLISHERS: Slick Boiz/Belief, ASCAP
 EMI 50359 (c/o CEMA) (cassette single; 12-inch version also available. EMI 56220)

Techno dance/pop tune mixes retro-disco vocals with a rap interlude by Father MC.

R&B

► **TEVIN CAMPBELL** *Just Ask Me To* (4:08)
 PRODUCERS: Al B. Sure!, Kyle West
 WRITERS: Al B. Sure!, K. West, C. Rock
 PUBLISHERS: EMI-April/Across 110th St./Al B. Sure! Industries/Willaire, ASCAP
 Qwest 19275 (c/o Warner Bros.) (cassette single)

Prodigious young male vocalist continues to prove his potential for a lengthy career with this percussive, jacked-up funk workout. Guest rap by Chubb Rock and participation of Al B. Sure! add star power, though Campbell is rightfully the focal point here. A smash.

SHEILA E *Cry Baby* (4:13)
 PRODUCERS: Sheila E, co-producer: J.P. Charles
 WRITERS: Sheila E, J.P. Charles
 PUBLISHER: Sister Fate, ASCAP, AFG Hand, BMI
 Warner Bros. 4987 (cassette single)

Sexy, sultry vocalist is at her best when she wears Prince's influence on her sleeve. Whisperlike vocals and techno-synthetic instrumentation lend a cool, detached element to this sad tune.

► **AUDREY WHEELER** *I'm Yours Tonight* (5:04)
 PRODUCER: Darryl Shepherd
 WRITERS: D. Nails, G. Mitchell, D. Shepherd
 PUBLISHERS: Groove De Ville, BMI/Groovis, ASCAP
 Ear Candy 38002 (c/o BMG) (cassette single)

Venerable session singer has what should be her first bona-fide solo hit on her hands. Tune is a sweet'n'lovely slow jam, placing the spotlight on Wheeler's well-shaded vocals and

sing-along chorus. An easy add for urban radio—not to mention pop and AC.

STANLEY BAIRD *Smooth Operator* (4:30)
 PRODUCER: Aaron Mills
 WRITER: Sade
 PUBLISHER: Angel Music Ltd./Sub. Pub. Silver, ASCAP
 Esquire 002 (CD single)

Pleasant cover of Sade's signature tune lacks the mysterious, evocative nature of the original. However, the combination of Baird's powerful voice with a clean, piercing horn section and funky bass line makes for a silky blend of easy-listening coolness. Contact: 213-934-4000.

LANCE CANADA *You Tore My Heart* (3:07)
 PRODUCERS: Lance Canada, John Boggs
 WRITER: L. Canada
 PUBLISHER: Big Grin, BMI
 Big Grin 10001 (cassette single)

Upbeat, guitar-powered jam charms, thanks to Canada's warm style and tune's hummable chorus. A more vocal-prominent remix could entice urban radio action. Contact: 914-473-3835.

COUNTRY

► **PATTY LOVELESS** *Hurt Me Bad (In A Real Good Way)* (3:02)
 PRODUCERS: Emory Gordy Jr., Tony Brown
 WRITERS: D. Allen, R. VanHoy
 PUBLISHERS: Posey, BMI/Rockin' R, ASCAP
 MCA 54178 (c/o Uni) (7-inch only)

A doleful-voiced Loveless recounts a tale of love gone right. Sharp hook.

► **KENTUCKY HEADHUNTERS** *It's Chitlin' Time* (2:19)
 PRODUCERS: The Kentucky Headhunters
 WRITERS: The Kentucky Headhunters
 PUBLISHERS: PRI Music/Practice House, ASCAP/PRI Songs/Three Headed, BMI
 Mercury 868760-7 (c/o PolyGram) (7-inch single; cassette version also available. Mercury 868544-4)

In their usual "get down" fashion, the Kentucky Headhunters belt out music that appeals to the rowdy, ready-to-party, ready-to-rock listener elements.

► **KEITH WHITLEY and EARL THOMAS CONLEY** *Brotherly Love* (3:17)
 PRODUCER: Garth Fundis
 WRITERS: J. Stewart, T. Nichols
 PUBLISHERS: Peer/Talbot, BMI/Millsap/Careers-BMG, BMI
 RCA 62037-7 (c/o BMG) (7-inch single)

A reflective piece on the emotional bond shared by some brothers. Accompanying video paints the message with warmth and color.

► **SUZY BOGGUSS** *Someday Soon* (3:55)
 PRODUCERS: Jimmy Bowen, Suzy Bogguss
 WRITER: L. Tyson
 PUBLISHER: Warner Bros., ASCAP
 Capitol 79678 (c/o CEMA) (CD promo)

One can only hope that this single will give Bogguss the prominence as a vocalist that's long overdue. Her haunting and wistful reading of this standard is impeccable.

ANDY WILLIAMS *One Track Mem'ry* (3:19)

NEW & NOTEWORTHY

INGRID CHAVEZ *Elephant Box* (no timing listed)
 PRODUCER: Prince
 WRITERS: Prince, I. Chavez
 PUBLISHER: Skyfish/Girlsongs
 REMIXERS: Junior Vasquez
 Paisley Park 40170 (c/o Warner Bros.) (maxi-cassette single)

Chavez's personal life has gotten a fair share of publicity lately. With any luck, this refreshingly unique and original pop/dance track will refocus media attention on her music—where it belongs. Atmospheric hip-hop beats are a fine forum for her ethereal poetry recitations. Will be a tad too sophisticated for some, but it's a must for adventurous popsters and club jocks.

PM DAWN *A Watcher's Point Of View (Don'tcha Think)* (3:58)
 PRODUCERS: PM Dawn
 WRITER: A. Cordes
 PUBLISHERS: MCA, ASCAP
 REMIXERS: Youth, Mark Stent

PRODUCERS: Jimmy Bowen, Andy Williams
 WRITERS: S. Bogard, C. Black, T. Rocco
 PUBLISHERS: Chappell/Serenity/PolyGram, ASCAP
 Curb 77506 (CD promo)

Supported by bouncy instrumentation and vivid, rollicking lyrics, pop prince Williams sounds as country as an Opry vet. Contact: 818-843-2872.

DANCE

► **MY LIFE WITH THE THRILL KILL KULT** *Sexpllosion* (8:22)
 PRODUCER: not listed
 WRITER: not listed
 PUBLISHER: not listed
 Wax Trax 9180 (12-inch single)

Outlandish band will continue to turn on clubsters and alternative rockers alike with this tasty title track to its quirky, long-playing masterpiece. Midtempo funk throwdown is ripe with a muscular bass line, jittery guitars, and risqué lyrics. Essential. Contact: 312-252-1000.

► **808 STATE** *Lift* (5:12)
 PRODUCERS: 808 State
 WRITERS: 808 State
 PUBLISHER: Perfect Songs, BMI
 Tommy Boy 989 (12-inch single)

U.K. group offers another club-ready jewel from its sparkling "Ex:el" collection. Percolating, synth-smart house instrumental is covered with lush, cinematic strings, and subtle samples and sound effects. Deep twirl. Contact: 212-722-2211.

THE NATION FUNKTASIA *Move Me* (4:21)
 PRODUCERS: Thomas McElroy, Denzil Foster
 WRITERS: T. McElroy, D. Foster, I. Penn
 PUBLISHERS: Two Tuff-E-Nuff Songs, BMI, administered by Irving Music Inc.
 East-West Records America 1691 (c/o Atlantic) (12-inch single)

So much is going on in this atypical number that one can dance or think as time permits. Spicy Brazilian percussion lends a world beat to this funky, soulful production. Multidimensional track will send any club sound system into overdrive.

BERNADETTE COOPER *The Underground* (5:40)
 PRODUCER: Bernadette Cooper
 WRITERS: B. Cooper, G. Royal
 PUBLISHER: Slap Me One/Portrait/Solar Songs/Gregski
 REMIXERS: George Morel, Robert Clivilles, David Cole
 MCA 54154 (c/o Uni) (12-inch single)

Mindless, repetitive synth beat is vaguely reminiscent of the "Thriller" sequence in which a zombie leads a dancing squadron of the living dead. Keyboard element lends a much-needed dynamic to this one-dimensional track. Should work well with an undemanding crowd in search of an obvious beat and little else.

★ **KING MISSILE** *My Heart Is A Flower* (6:31)
 PRODUCERS: King Missile, Lou Giordano
 WRITERS: Hall, Rick
 PUBLISHER: Misc. Missile, BMI
 REMIXER: Ivan Ivan
 Atlantic 1706 (12-inch single)

Quartet impresses with this hip-hop

imbued jam, which is empowered with unexpected pipe-organ fills and strange bits of poetry. A must for alternative jocks. From the cool "The Way To Salvation."

VOYCE *Within My Heart* (5:27)
 PRODUCERS: Carlos "After Dark" Berrios, Angel Lebron Jr.
 WRITERS: A. Lebron Jr., M. Cordero, C. Colon, C. Berrios
 PUBLISHERS: Funny Bear/Angel Lebron Jr./Berrios/ABL, ASCAP
 Atco 1681 (c/o Atlantic) (12-inch single)

Pop-driven, freestyle love song wisely depends on a percolating rhythm section and bright synths instead of act's sincere-but-thin vocals. Dub is the best bet, though the radio edit could generate action at crossover outlets.

PH-7 *The Power Of Sound* (6:36)
 PRODUCERS: Joe Issa, Mark Walker
 WRITER: not listed
 PUBLISHERS: Strange World/Joe Issa, BMI
 E-SA 22003 (12-inch single)

Nicely constructed, sparse techno/bleeper jams a hypnotizing melody, but a more beat-conscious remix would ensure widespread exposure. Contact: 305-824-9362.

TWO PLUS TWO *I Love The Beat* (5:33)
 PRODUCER: P.J. Wolfe
 WRITER: P.J. Wolfe
 PUBLISHER: Otherworld, BMI
 REMIXERS: Kickin' Kevin Jones, P.J. Wolfe
 TMG 79102 (12-inch single)

Peppy shuffler benefits from group's tightly woven harmonies and infectious melody. Mainstream spinners could use a more house-slanted remix, though rousing groove could inspire play in urban-oriented venues. Contact: 206-323-0064.

DEEP CITY FEATURING TONYA T. *Watchout Weekend* (5:30)
 PRODUCERS: Seth "The Wild 1," Andrew Mossop, Marc Pomeroy, Jayson Eisner
 WRITERS: Seth "The Wild 1," A. Mossop, M. Pomeroy, J. Eisner
 PUBLISHER: Wild 1, BMI
 Power Mix 007 (12-inch single)

Tonya T. delivers "party" lyrics with silly abandon on this bouncy, electro-savvy houser. Peak-hour pleasure can be derived from the break-conscious on the flip side. Contact: 305-729-4571.

AC

RICK ASTLEY *Wonderful You* (4:14)
 PRODUCER: Gary Stevenson
 WRITER: Rick Astley
 PUBLISHER: BMG Songs, ASCAP
 RCA 62068 (c/o BMG) (cassette single)

Those distinctive Astley vocals are back on this melancholy track, vaguely reminiscent of Aretha Franklin's "Natural Woman." Loving lyrics may be joyful, but dirgelike arrangement generates a despondent, desperate mood. Elton John plays piano beautifully, as always.

ROCK TRACKS

► **DIRE STRAITS** *Calling Elvis* (4:36)
 PRODUCERS: Mark Knopfler & Dire Straits
 WRITER: M. Knopfler
 PUBLISHERS: Aimo Music/ASCAP
 Warner Bros. 4953 (CD promo)

Leadoff track from upcoming "On Every Street" album finds Knopfler in a twangy mood looking for The King. Lyrics amount to little more than a stringing together of Presley titles, but the music and guitar playing, as always, make this a solid standout that album rock will gobble up as quickly as The King would a peanut butter and bacon sandwich.

BIG HOUSE *Dollar In My Pocket (Pretty Things)* (3:27)
 PRODUCER: David Bendeth
 WRITERS: Jan Ek, Sior Thronson, Craig Beakhouse, Dallas Bell
 PUBLISHER: Sonic Songs, ASCAP, Town Tunes, BMI
 RCA 62040 (c/o BMG) (CD promo)

Driving, pop/metal track features guitar solos that only "Bill & Ted" could love, in addition to passionate screeching vocals and lyrics laden with lust and greed. The tune works on a basic, gut level, thanks to infectious rhythm and sing-along

chorus.

ANIMAL LOGIC *Rose Colored Glasses* (3:58)
 PRODUCERS: Animal Logic, Tony Berg, Frankie Blue
 WRITERS: D. Holland, S. Schiff
 PUBLISHERS: Animal Logic/Big Biscuit, administered by Criterion, ASCAP, Property Situation, BMI
 I.R.S. 13827 (c/o CEMA) (CD promo)

Folky, alternative rock/dance hybrid melds a funky back beat with pure pop chorus. Strangely effective and dramatic melody should play well with college set and AC programmers alike.

WILD BOYZ *I Don't Wanna Cry No More* (3:26)
 PRODUCER: none listed
 WRITERS: Wild Boiz
 PUBLISHER: Leemont, BMI
 Polaris 2311 (CD promo)

Simple, straight-ahead rocker hearkens back to the days of early Yes, Styx, and Foreigner. Pop/metal rockers will embrace this rousing, anthemic, guitar-driven track. Contact: 213-859-7626

BULLET BOYS *Talk To Your Daughter* (3:35)
 PRODUCER: Ted Templeman
 WRITER: J.B. Lenoir
 PUBLISHERS: ARC/Ghana, administered by Bug, BMI
 Warner Bros. 4937 (CD promo)

Derivative and rootsy blues-rocker should score big with album rock programmers who dig ZZ Top and Lynyrd Skynyrd. Band sounds like it is having a riot performing, as screeching guitar and driving rhythm section push this big jam straight into the outer limits.

ALTERED STATE *Step Into My Groove* (3:26)
 PRODUCER: Tony Berg
 WRITERS: Markel, Mathewson, Moreland
 REMIXER: Ben Grosse
 PUBLISHER: Warner-Tamerlane/In My Room, BMI
 Warner Bros. 40155 (CD promo)

This rocking jam should be played super loud for maximum effect. Funky, groove-oriented (surprise!) track assaults the listener with relentless, hardcore guitar in the vein of Jane's Addiction.

EARTH PIG *Sweet Chocolate Brown* (4:55)
 PRODUCERS: Earthpig
 WRITERS: Earthpig
 PUBLISHER: Earthpig/LSR
 SOL 909-7 (c/o Dutch East India) (7-inch single)

Melodic, intricate bass line leads this straight-ahead rocker, which features Who-like vocals and jangly guitar. Contact: 516-764-6200.

RAP

MARIO *You Gotta Believe (Can't Stop The Bum Rush)* (4:10)
 PRODUCERS: Reggie "Reg" LaLanne, Jimmy "Cap" Mount
 WRITERS: Mario, J. Mount, R. LaLanne
 PUBLISHER: not listed
 Nastymix 74007 (cassette single)

Photogenic lyricist drops fine rhymes into a familiar, guitar-driven techno/hip-hop groove. Infectious enough to make the jump onto pop and urban radio. Contact: 206-292-8772.

THE POSSE NFX *Black Or Ya White* (4:20)
 PRODUCERS: DJ 1, 2 B Down a.k.a. Mike Dee
 WRITERS: C. Johnson, S. Castro
 PUBLISHER: B Down Publishing, ASCAP
 Critique 15480 (c/o BMG) (12-inch single)

Fast-talking, socially conscious rap bemoans urban degeneration: "Cost of livin' goin' up; chance of livin' goin' down." Reggae-fied chorus preaches peace and brotherhood, responsibility and common sense.

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.

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.

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.

Viacom Buying Out Its Partner In MTV Europe

NEW YORK—Viacom Inc. and Robert Maxwell Group plc have reached an agreement for Viacom to acquire the Maxwell Group's share in MTV Europe, giving Viacom complete ownership of the company.

Viacom, parent company of MTV Networks, is paying Robert Maxwell Group between \$60 million and \$65 million in cash or non-voting common stock in exchange for Robert Maxwell Group's 50.01% of MTV Europe.

"Maxwell had some financial pressures, and besides, he's really in the publishing business, this was the odd thing in his portfolio," says Tom Freston, chairman/CEO of New York-based MTV Networks.

The 4-year-old MTV Europe was originally a joint venture between Viacom, British Telecommunications, and Robert Maxwell Group. In January 1990, Viacom purchased British Telecom's 24.99% interest in the company, bringing its share to 49.99%.

According to Freston, the ownership change will not affect MTV Europe's operation. "The managing authority lay on MTV Networks here anyway," he says. The only difference, he says, is that a board of directors representing Viacom and Maxwell will no longer have to be consulted before changes are made.

MTV Europe is available to viewers in 28 countries throughout Western and Eastern Europe, Africa, and the Middle East by cable, satellite, and terrestrial distribution.

Freston says the move does not necessarily signal Viacom's desire to wholly own all of its networks throughout the world. "MTV Europe is our most ambitious project," says Freston. "Some networks, such as MTV Brazil, are licensing agreements and we're happy with how those are going."

MELINDA NEWMAN

Sept. 9, **Eighth Annual Harlan Howard Birthday Bash and Guitar Pullin'**, concert honoring songwriter Harlan Howard, sponsored by BMI, BMI Nashville parking lot, Nashville. Ellen Wood, 615-259-3625.

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. 609-347-0768.

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. 13, **1991 Jukebox Awards**, presented by the Amusement & Music Operators Assn., Las Vegas Hilton. Melanie Lentz, 407-645-1990.

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. 19, **"Promotion Campaigns: From the Conception of the Idea to the Evaluation of the Campaign"**, panel presented by IRTS, NBC Conference Room A, New York. 212-867-6650.

Sept. 21, **Georgia Music 13th Annual Hall of Fame Show**, World Congress Center, Atlanta. Reba Lacks, 404-656-5095.

Sept. 22-24, **NARM Retailers Conference**, West-

field Conference Center, Va. 609-596-2221.

Sept. 27-29, **1991 East Coast DJ Forum**, Valley Forge Convention and Exhibit Center, King of Prussia, Pa. 800-899-6727.

Sept. 28, **ASCAP Country Music Awards**, Opryland Hotel, Nashville. 615-320-1211.

Sept. 29, **Second Annual Tribute to Heroes and Legends**, Hollywood Roosevelt Hotel, Los Angeles. Janie Bradford, 213-466-1521.

Sept. 30, **T.J. Martell Foundation Met Music Golf Tournament**, Glen Oaks Club, Old Westbury, N.Y. Peter Kauff, 212-755-5700.

Sept. 29-Oct. 1, **BPI Seminar on Sponsorship and Event Marketing Strategies**, Stouffer Hotel, Nashville. Laura Stroh, 615-321-4250.

OCTOBER

Oct. 1, **BMI Country Awards**, BMI office, Nashville. 615-259-3625.

Oct. 2, **Country Music Assn. Awards**, Grand Ole Opry, Nashville. 615-244-2840.

Oct. 2-6, **NewSouth Music Showcase**, Penta Hotel, Atlanta. 404-892-2287.

Oct. 3-5, **Fourth Annual Foundations Forum**, Los Angeles Airport Marriott. 212-645-1360.

Oct. 4-8, **Audio Engineering Society Convention**, New York Hilton & Towers. 212-661-8528.

Oct. 4-9, **NARM Wholesalers Conference**, Hyatt Newport, Newport Beach, Calif. 609-596-2221.

Oct. 7-9, **Intertainment '91**, conference on interactive entertainment, Century Plaza Hotel, Los Angeles. Alexander & Associates, 212-382-3929.

Oct. 12, **Latin Music Expo**, Hyatt Wilshire Hotel, Los Angeles. 213-856-8919.

Oct. 14, **Academy of Country Music Ninth An-**

nual **Celebrity Golf Classic**, proceeds to benefit the T.J. Martell Foundation/Neil Bogart Memorial Laboratory for children's cancer, De Bell Golf Course, Burbank, Calif. 213-462-2351.

Oct. 17, **International Radio & Television Society Newsmaker Luncheon**, Waldorf-Astoria, New York. 212-867-6650.

Oct. 22-24, **Berlin Independence Days '91**, House of Soviet Culture and Science, Berlin. 011-49-30-261-6343.

Oct. 24, **AMC Cancer Research Center 21st Annual Humanitarian Award Dinner**, honoring Robert J. Morgado, chairman of Warner Music Group Inc., the Winter Garden at the World Financial Center, New York. 212-735-0749.

Oct. 24-26, **16th Annual Friends of Old-Time Radio Convention**, Holiday Inn-North, Newark, N.J. Jay Hickerson, 203-248-2887.

Oct. 26-29, **SMPTTE Technical Conference and Equipment Exhibit**, Los Angeles Convention Center, Los Angeles. 914-761-1100.

Oct. 27-29, **Third Annual EPM Entertainment Marketing Conference: Integrated Marketing—Forging Innovative Promotional Alliances**, Universal City Hilton, Los Angeles. 718-469-9330.

Oct. 30-Nov. 1, **Interfest '91**, convention for organizers of jazz, blues, and other festivals, Clarion Hotel, New Orleans. 504-522-0031.

Oct. 31-Nov. 3, **CMJ Convention**, Vista Hotel at the World Trade Center, New York. 516-466-6000.

NOVEMBER

Nov. 6-8, **13th Annual Billboard Music Video Conference**, Sofitel-Ma Maison, Los Angeles. Melissa Subatch, 212-536-5018.



Song Of Songs. Quincy Jones, left, congratulates Marq Jefferson, grand-prize winner of the third annual Billboard Song Contest, presented by Kentucky Fried Chicken. Jefferson, a maintenance man from Atlanta, won for his first attempt at songwriting, "Ain't No Rock," which he penned eight years ago. He was presented with a \$25,000 check at the awards ceremony in Montreux, Switzerland. The contest was judged by Jones and other artists, including Amy Grant, Roy Clark, Heart, Frank Zappa, Lou Rawls, Julio Iglesias, and Deniece Williams.

LIFELINES

BIRTHS

Boy, Alexander David, to **Budd and Karen Tunick**, July 1 in Norwalk, Conn. He is director of A&R at Ear Candy Records in New York.

Girl, Cora Saar, to **Matt Walters and Betsy Petersen**, July 3 in Cambridge, Mass. He is Smithsonian/Folkways Records operations manager at Rounder Records.

Boy, Emmet Raul, to **Bill Nowlin and Yleana Martinez**, July 19 in Cambridge, Mass. He is co-owner of Rounder Records.

Boy, Barney Joe, to **Martin Gilkes and Penny Kaplowe**, July 28 in London. He is the drummer of Polydor band the Wonder Stuff. She is a publicist for the Press Council, a publicist agency in London.

Boy, Riley Randall, to **Randy Poe and Mina Yasuda**, July 28 in Los Angeles. He is exec VP/GM of Leiber and Stoller. She is a graphic designer for the Los Angeles Philharmonic.

Girl, Perrie Ann Grace, to **Stephen Grace and Kathy Smith**, July 31 in Los Angeles. He is executive producer of "HBO World Entertainment Report." She is host and producer of the "Kathy Smith's Workout" home video series.

Boy, Jon Roman, to **Rogerto and Herminia Ramos**, Aug. 2 in Guam. He is sales and marketing manager for JBR Music Marketing-Guam.

Girl, Sondra Mya, to **Rob and Debbie Lipshutz**, Aug. 13 in Abington, Pa. He is programming associate for Harris Communications, a full-service rock radio consultancy.

Girl, Kelsey Leanne, to **Mike Showalter and Tracey Miller**, Aug. 13 in Glendale, Calif. He is program director and air talent for the Unistar Radio Network Oldies Channel. She is morning show host for KFI.

MARRIAGES

Rick Barlowe to **Yvette Marina**, July 6 in Beverly Hills, Calif. He is a partner in Barlowe and Fields Management. She is a singer/songwriter, former member of the Mary Jane Girls, and daughter of veteran soul singer Patti Brooks.

Gary Patterson to **Sharon O'Neill**, Aug. 3 in Houston. He manages Camelot Music No. 87 in Richardson, Texas.

Edward J. Gomez to **Jo Ann Sanchez**, Aug. 17 in Whittier, Calif. He is a professional manager for All Nations Music Publishing.

DEATHS

Jeri Southern, 64, of pneumonia, Aug. 4 in Los Angeles. Born Genevieve Hering in Royal, Neb., Southern was a jazz vocalist who recorded for Decca, Capitol, and Roulette. Her hits included "You Better Go Now," "When I Fall In Love," "Dancing On The Ceiling," "I Saw You Again," "An Occasional Man," and "Fire Down Below." Southern was a child prodigy as a classical pianist, and later worked as a pianist in nightclubs and hotels to support herself while doing advanced piano studies. She then turned to singing, and headlined the top variety shows, including Basin Street East in New York and the Crescendo in Los Angeles. She had a string of hits, and in 1957 sang "Fire Down Below" in the Rita Hayworth film of the same name. Her style influenced such colleagues and admirers as Frank Sinatra, Mel Torme, Miles Davis, and Charlie Haden.

In the early '60s, Southern cut down on public performances and concentrated on coaching and teaching vocal and piano technique to professionals. She continued to write and arrange music, and wrote the book "Interpreting Popular Music At The Keyboard." She is survived by her daughter, Kathryn, and two grandchildren, Max and Natalie.

Paula Pierce, 31, of cardiac arrest, Aug. 10 in Los Angeles. Pierce was the lead vocalist and guitarist for the L.A. all-girl band the Pandoras. Between 1984 and 1990, the group recorded an EP for Moxie and albums for Vox, Rhino, and Restless, and cut an unreleased album for Elektra.

Rick Griffin, 47, of injuries sustained in a motorcycle accident, Aug. 17 in Santa Rosa, Calif. Griffin was a cartoonist and artist whose psychedelic style was seen on dozens of concert posters and album covers for Jimi Hendrix, Jefferson Airplane, the Family Dog, Winterland, and the Fillmore in San Francisco in the late '60s. His most famous poster was "The Flying Eyeball," commissioned by promoter Bill Graham for a concert by Hendrix and John Mayall in 1968. He also created the cover art for the Grateful Dead's 1969 album "Aoxomoxoa" and the group's 1990 live set "Without A Net," and designed the backdrop for the Dead's 1985 tour.

Richard Maltby, 77, after a long illness, Aug. 19 in Santa Monica, Calif. Maltby was a composer, arranger, orchestra leader, and recording artist. In the '30s, he toured with the bands of Little Jack Little, Roger Pryor, Bob Strong, and others, playing trumpet and arranging. He also arranged for Artie Shaw's band, and his original composition "Six Flats Unfurnished" was a hit for Benny Goodman. In 1940, Maltby became

staff arranger/conductor for WBBM in Chicago; five years later he moved to New York and became staff arranger/composer/conductor for ABC, where he arranged or conducted for numerous artists, including Ethel Merman, Peggy Lee, Martin and Lewis, and Vic Damone. From 1950-56 he was arranger/composer/conductor for SESAC Jazz Classics.

In 1954, Maltby had his first commercial hit, "St. Louis Blues Mambo," on RCA Victor's Label X Records. Over the next decade, he recorded at least 14 singles and 13 albums on RCA Victor, Columbia, Camden, and Roulette Records, including the hits "Stardust Mambo" and "Theme From 'The Man With The Golden Arm.'" He then formed his own dance band, and also composed and conducted commercials.

In 1967 Maltby moved to California and recorded seven albums for the Lawrence Welk Orchestra. He continued to tour with an octet, and wrote numerous compositions, which he conducted with various bands. He is survived by his wife, Phyllis; a daughter, Marilyn Smith; a son, Richard Jr., who is a Broadway director/lyricist; and four grandchildren, Nicholas, David, Jordan, and Emily.

Send information to *Lifelines*, c/o *Billboard*, 1515 Broadway, 39th Floor, New York, N.Y. 10036 within six weeks of the event.

FOR THE RECORD

In an article about music video in *Billboard's* July 20 Video Software Dealers Assn. special issue, PolyGram Video president Joe Shults referred to a Berlin "Wall" concert tape by Roger Waters, not Pink Floyd.

PAUL SIMON'S CENTRAL PARK SHOW MAY YIELD ALBUM, VIDEO

(Continued from page 3)

Troubled Water" and "Sounds Of Silence."

Recorded live through 96 microphone channels and 20 discrete stage mixers, the concert tracks are being reviewed and mixed by Simon and longtime engineer Roy Halee, according to Simon's press representative, Dan Klores. If Simon is satisfied with the performance, a live album and home video, the latter in both VHS and laserdisc formats, would likely be released in late October or early November.

At a time when multimedia clout has become increasingly important to major record labels in wooing and retaining top-name talent—as evidenced by Michael Jackson's deal earlier this year with Sony Software Corp. (Billboard, March 30)—Time Warner officials say the Simon concert displays what the multimedia giant can offer to its leading artists.

The idea for the Central Park concert, Simon has said, came from a suggestion made by critic Dan Aquilante in the New York Post in his review of Simon's Madison Square Garden concert earlier this year. After Simon, Klores, and concert promoter Ron Delsener received the city's approval from Parks Commissioner Betsy Gotbaum, Simon met with Time Warner chairman Steven J. Ross seeking backing for the event in the corporation's home city.

TIME WARNER'S INVOLVEMENT

Ross and his staff were able to secure and coordinate the involvement of the various Time Warner companies. "It's a matter of having a corporate function that can cross divisional lines and explain the needs of the sister companies to one another," says a Time Warner executive.

Time Warner's New York Cable Group donated \$400,000 to the city, half of which covered costs related to the event; the remainder was donated to the City Parks Foundation. (Simon contributed proceeds from merchandise sales to New York's Children's Health Fund, which runs mobile med-

ical facilities for homeless children.)

Time Warner subsidiary HBO, which has previously broadcast large-scale live pop music events with superstars including Madonna and Whitney Houston, contributed to the television production budget.

Betty Bitterman, VP of original programming at HBO, says the con-

cert was "an image-building" event for HBO. "Our subscribers expect us to bring them something special," she says.

A home video of the event would be released on Warner Music Video, not HBO Video, because of Simon's recording contract with Warner Bros. Records, which would release

the live album. Time Warner also won the bidding for overseas rights to syndicate the program in international markets.

Aside from the potential revenue from albums, videos, cable broadcast, and overseas rights, a source stresses that a multimedia venture such as this offers Time Warner "a lot of in-

tangible benefits" in strengthening its relationship with an artist of Simon's stature.

Says Simon's manager, Ian Hoblyn, of Time Warner, "They've very sensibly taken an event that was conceived by Paul and shown, through generosity and hard work, that it can benefit a multinational company."



KIRSTY



Walking Down Madison

MACCOLL

the first single from
Electric Landlady

Produced by Steve Lillywhite

Management: XL Talent

RIAA CERTIFICATIONS


(Continued from page 6)

WEA's 17 platinum albums in the first half consist of five on Warner Bros., four on Geffen, four on Atlantic, two on Reprise, one on Sire, and one on Giant.

These and all other figures in this story include only albums certified within two years of release and singles certified within one year. This is done to better reflect current activity and to minimize the effect of belated certification of back catalog.

"New Jack City" was the only soundtrack to reach platinum in the first half. In the first half of 1990, three soundtracks topped the 1-million-sales mark.

Color Me Badd's "I Wanna Sex You Up" was certified for sales of 2 million copies, making it the best-selling single of the first six months. A total of six singles went platinum in the first half, down from 10 in the first half of last year. In addition to "Sex You Up," this year's platinum recipients were C&C Music Factory's "Gonna Make You Sweat," Madonna's "Justify My Love," Bette Midler's "From A Distance," Timmy T.'s "One More Try," and the Righteous Brothers' rereleased "Unchained Melody."

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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	ARTIST (LABEL)
			★★ NO. 1 ★★	
1	1	9	(EVERYTHING I DO) I DO IT FOR ...	BRYAN ADAMS (A&M) 5 weeks at No. 1
2	2	11	EVERY HEARTBEAT	AMY GRANT (A&M)
3	3	14	TEMPTATION	CORINA (CUTTING/ATCO)
4	7	6	I ADORE MI AMOR	COLOR ME BADD (GIANT)
5	5	12	THE PROMISE OF A NEW DAY	PAULA ABDUL (CAPTIVE/VIRGIN)
6	8	12	I CAN'T WAIT ANOTHER MINUTE	HI-FIVE (JIVE/RCA)
7	4	15	RIGHT HERE, RIGHT NOW	JESUS JONES (SBK)
8	10	10	MOTOWNPHILLY	BOYZ II MEN (MOTOWN)
9	9	13	IT AIN'T OVER 'TIL IT'S OVER	LENNY KRAVITZ (VIRGIN)
10	13	9	THINGS THAT MAKE YOU GO ...	C&C MUSIC FACTORY (COLUMBIA)
11	6	14	P.A.S.S.I.O.N.	RYTHM SYNDICATE (IMPACT/MCA)
12	24	3	ROMANTIC	KARYN WHITE (WARNER BROS.)
13	16	11	FADING LIKE A FLOWER	ROXETTE (EMI)
14	14	12	SUMMERTIME	D.J. JAZZY JEFF/FRESH PRINCE (JIVE/RCA)
15	12	19	UNBELIEVABLE	EMF (EMI)
16	22	7	TIME, LOVE AND TENDERNESS	MICHAEL BOLTON (COLUMBIA)
17	18	22	HERE I AM (COME AND TAKE ME)	UB40 (VIRGIN)
18	11	17	RUSH RUSH	PAULA ABDUL (CAPTIVE/VIRGIN)
19	21	11	I'LL BE THERE	THE ESCAPE CLUB (ATLANTIC)
20	20	9	TOO MANY WALLS	CATHY DENNIS (POLYDOR/PLG)
21	28	7	WIND OF CHANGE	SCORPIONS (MERCURY)
22	23	14	PLACE IN THIS WORLD	MICHAEL W. SMITH (REUNION/GEFFEN)
23	27	6	GOOD VIBRATIONS	MARKY MARK (INTERSCOPE/EAST WEST)
24	25	9	CRAZY	SEAL (SIRE/WARNER BROS.)
25	19	16	PIECE OF MY HEART	TARA KEMP (GIANT)
26	17	20	MORE THAN WORDS	EXTREME (A&M)
27	32	8	NOW THAT WE FOUND LOVE	HEAVY D. & THE BOYZ (UPTOWN/MCA)
28	30	4	DO ANYTHING	NATURAL SELECTION (EAST WEST)
29	26	12	GOT A LOVE FOR YOU	JOMANDA (BIG BEAT)
30	31	8	THE MOTOWN SONG	ROD STEWART (WARNER BROS.)
31	34	5	SHINY HAPPY PEOPLE	R.E.M. (WARNER BROS.)
32	29	10	3 A.M. ETERNAL	THE KLF (ARISTA)
33	35	5	MY NAME IS NOT SUSAN	WHITNEY HOUSTON (ARISTA)
34	38	5	LOVE OF A LIFETIME	FIREHOUSE (EPIC)
35	37	9	MY FALLEN ANGEL	CORO (CUTTING/CHARISMA)
36	36	10	HARD TO HANDLE	BLACK CROWES (DEF AMERICAN/REPRISE)
37	40	6	UNFORGETTABLE	NATALIE COLE (ELEKTRA)

○ Tracks moving up the chart with airplay gains. © 1991, Billboard/BPI Communications, Inc.

TOP 40 RADIO RECURRENT MONITOR

1	—	1	I WANNA SEX YOU UP	COLOR ME BADD (GIANT)
2	1	2	DO YOU WANT ME	SALT-N-PEPA (NEXT PLATEAU)
3	—	1	LOSING MY RELIGION	R.E.M. (WARNER BROS.)
4	2	5	BABY BABY	AMY GRANT (A&M)
5	3	2	I DON'T WANNA CRY	MARIAH CAREY (COLUMBIA)
6	5	4	I LIKE THE WAY	HI-FIVE (JIVE/RCA)
7	4	6	TOUCH ME (ALL NIGHT LONG)	CATHY DENNIS (POLYDOR/PLG)
8	6	13	SOMEDAY	MARIAH CAREY (COLUMBIA)
9	7	10	I'VE BEEN THINKING ABOUT YOU	LONDONBEAT (RADIOACTIVE/MCA)
10	8	10	HOLD YOU TIGHT	TARA KEMP (GIANT)
11	12	21	LOVE WILL NEVER DO	JANET JACKSON (A&M)
12	9	9	TOGETHER FOREVER	LISSETTE MELENDEZ (FEVER/COLUMBIA)
13	10	16	GONNA MAKE YOU SWEAT	C&C MUSIC FACTORY (COLUMBIA)
14	15	39	RUB YOU THE RIGHT WAY	JOHNNY GILL (MOTOWN)
15	13	4	RHYTHM OF MY HEART	ROD STEWART (WARNER BROS.)
16	11	3	STRIKE IT UP	BLACK BOX (RCA)
17	17	6	HERE WE GO	C&C MUSIC FACTORY (COLUMBIA)
18	14	12	ROUND AND ROUND	TEVIN CAMPBELL (PAISLEY PARK/WB)
19	16	29	FEELS GOOD	TONY! TONI! TONE! (WING/MERCURY)
20	20	39	VOGUE	MADONNA (SIRE/WARNER BROS.)
21	21	30	CAN'T STOP	AFTER 7 (VIRGIN)
22	19	32	GIVING YOU THE BENEFIT	PEBBLES (MCA)
23	—	24	ESCAPADE	JANET JACKSON (A&M)
24	25	36	SOMETHING HAPPENED ON THE ...	PHIL COLLINS (ATLANTIC)
25	18	14	THIS HOUSE	TRACIE SPENCER (CAPITOL)
26	—	—	DO ANYTHING	NATURAL SELECTION (EAST WEST)
27	—	—	WORD TO THE MUTHA	BILL DEVOTE (MCA)
28	—	—	LATIN ACTIVE	A LIGHTER SHADE OF BROWN (PUMP)
29	—	—	TURN IT UP	DAKTOWN'S 3.5.7 (BUST IT/CAPITOL)
30	—	—	LOVE OF A LIFETIME	SONY TUNES, ASCAP/Wocka-Wocka, ASCAP) HL
31	—	—	LOVE ON A ROOFTOP	REALSONGS, ASCAP/EMI April, ASCAP/Desmobile, ASCAP) HL/WBM
32	—	—	LOVE ... THY WILL BE DONE	FAMOUS, ASCAP/Tika, ASCAP/Girlsongs, ASCAP/WB, ASCAP) CPP/WBM
33	—	—	LOW RIDER (ON THE BOULEVARD)	TMC, ASCAP/Far Out, ASCAP/Mo Knows, BMI)
34	—	—	MORE THAN WORDS	FUNKY METAL, ASCAP/Almo, ASCAP) CPP
35	—	—	MOTOWNPHILLY	DIVA ONE, BMI/Biv Ten, BMI/Mike Ten, BMI)
36	—	—	THE MOTOWN SONG	GEFFEN, ASCAP/McNally, ASCAP/Unicity, ASCAP) HL
37	—	—	MY FALLEN ANGEL	ZAHID'S, ASCAP/Cutting, ASCAP)
38	—	—	MY NAME IS NOT SUSAN	ZOMBA, ASCAP/4MW, ASCAP) WBM
39	—	—	NIGHTS LIKE THIS (FROM THE FIVE HEARTBEATS)	TCF, ASCAP/Jack The Mack, ASCAP/Almo, ASCAP) CPP/WBM
40	—	—	NOW THAT WE FOUND LOVE	WARNER-TAMERLANE, BMI) WBM
41	—	—	THE ONE AND ONLY	CHRYSALIS, BMI) CLM
42	—	—	ONLY TIME WILL TELL	MATT-BLACK, ASCAP/Gunster, ASCAP/EMI April, ASCAP/BMG, ASCAP/Otherwise, ASCAP/Irving, BMI/Doolittle, BMI) CPP/HL/WBM
43	—	—	P.A.S.S.I.O.N.	BAYJUN BEAT, BMI/WARNER-TAMERLANE, BMI/COULD BE MUSIC, ASCAP) WBM
44	—	—	PIECE OF MY HEART	KALLMAN, BMI/One Two, BMI)
45	—	—	PLACE IN THIS WORLD	EMILY BOOHE, BMI/Age To Age, ASCAP/O'Ryan, ASCAP) HL
46	—	—	POP GOES THE WEASEL	RHYMING IS FUNDAMENTAL, ASCAP/Clyde Pearl, ASCAP/Def Jam, ASCAP/Black Bull, ASCAP/Jobete, ASCAP/Peter Gabriel, BMI/Hidden Pun, BMI) CPP
47	—	—	POWER WINDOWS	PRETTY BLUE, BMI/Pri, BMI) HL
48	—	—	THE PROMISE OF A NEW DAY	EMI April, ASCAP/LeoSun, ASCAP/Maamami, ASCAP/PJA, ASCAP/EMI Blackwood, BMI/Verbal, BMI) WBM
49	—	—	THE REAL LOVE	GEAR, ASCAP) WBM
50	—	—	REAL REAL REAL	EMI, BMI)
51	—	—	RIGHT HERE, RIGHT NOW	EMI Blackwood, BMI) HL
52	—	—	ROMANTIC	WARNER-TAMERLANE, BMI/Kings Kid, BMI/Flyte Tyne, ASCAP) WBM
53	—	—	TILL SOMEBODY LOVES YOU	WARNER CHAPPELL, PRS/Mr. Bolton's, BMI/WARNER-TAMERLANE, BMI/REALSONGS, ASCAP/Virgin, ASCAP/Leesum, BMI) CLM/HL/WBM
54	—	—	TIME, LOVE AND TENDERNESS	REALSONGS, ASCAP) WBM
55	—	—	TONITE	PROTONS, ASCAP/Total Trak, ASCAP)
56	—	—	TOO MANY WALLS	COLGEMS-EMI, ASCAP/Bufallo, ASCAP/EMI April, ASCAP) HL/WBM
57	—	—	THE TRUTH	MIKE CHAPMAN, ASCAP/All Nations, ASCAP) WBM
58	—	—	TURN IT UP	BUST-IT, BMI)
59	—	—	UNBELIEVABLE	WARNER CHAPPELL, PRS/WB, ASCAP) WBM
60	—	—	UNFORGETTABLE	BOURNE, ASCAP) STEPS
61	—	—	WALKING IN MEMPHIS	MUSEUM STEPS, ASCAP)
62	—	—	WALK THROUGH FIRE	WARNER CHAPPELL, ASCAP/TJT, ASCAP/Phantom, ASCAP/WB, ASCAP) HL/WBM
63	—	—	WHEN LOVE CRIES	SWEET SUMMER NIGHT, ASCAP/Eve Nelson, ASCAP/Keth Diamond, BMI/Ensign, BMI/WARNER-TAMERLANE, BMI/Joey, BMI) CPP/WBM
64	—	—	WHEN THE LIGHTS GO OUT	MO' RITMO, ASCAP/No Pain No Gain, ASCAP/AI Dente, ASCAP)
65	—	—	WIND OF CHANGE	PRI, ASCAP) HL
66	—	—	WISHING ON THE SAME STAR	REALSONGS, ASCAP) WBM
67	—	—	WITH YOU	RE-DEER, ASCAP/Sun Face, ASCAP)
68	—	—	YOU COULD BE MINE	GUNS N' ROSES, ASCAP) CLM

Recurrents are titles which have appeared on the Monitor for 20 weeks and have dropped below the top 20.

HOT 100 A-Z

7	TITLE (Publisher - Licensing Org.) Sheet Music Dist.
3	A.M. ETERNAL (London, ASCAP/Polygram, ASCAP) WBM
72	AFTER THE SUMMER'S GONE (George Tobin, BMI)
93	CANT FORGET YOU (Foreign Imported, BMI/Estefan, ASCAP) CPP
73	CAN YOU STOP THE RAIN (WB, ASCAP/Wallyworld, ASCAP/John Bettis, ASCAP) WBM
86	CHORUS (Musical Moments/Sonet/Andy Bell)
12	CRAZY (Beethoven/Perfect)
97	THE DEVIL CAME UP TO MICHIGAN (Cabin Fever, BMI)
34	DO ANYTHING (Cerf, ASCAP/Kush, ASCAP)
48	DON'T WANT TO BE A FOOL (EMI April, ASCAP/Uncle Ronnie's, ASCAP/MCA, ASCAP/Thriller Miller, ASCAP) HL
75	DO YOU WANT ME (Next Plateau, ASCAP/Sons Of K-oss, ASCAP)
87	THE DREAM IS STILL ALIVE (EMI Blackwood, BMI/Wilphill, BMI/Braintree, BMI/MCA, ASCAP/Aerostation, ASCAP) HL
35	EMOTIONS (Mariah Songs, BMI/Sony Songs, BMI/Cole-Civilles, ASCAP/Virgin, ASCAP)
38	ENTER SANDMAN (Creeping Death, ASCAP) CLM
33	EVERYBODY PLAYS THE FOOL (Trio, BMI/Alley, BMI) HL
6	EVERY HEARTBEAT (Age To Age, ASCAP/Reunion, ASCAP/Emily Boothe, BMI/Andi Beat Goes On, BMI/Sparrow, BMI) HL
98	EVERYOTHERDAY (Slick Boz, ASCAP/Beller, ASCAP)
1	(EVERYTHING I DO) I DO IT FOR YOU (FROM ROBIN HOOD) (Almo, ASCAP/Badams, ASCAP/Zomba, ASCAP/Zachary Creek, BMI/Miracle Creek, ASCAP) CPP/WBM
65	FACE THE MUSIC (Turbo, ASCAP/Shire, ASCAP)
2	FADING LIKE A FLOWER (EVERY TIME YOU LEAVE) (Jimmy Fun, BMI/EMI Blackwood, BMI) CLM
89	GET SERIOUS (Virgin, ASCAP) HL
71	GETT OFF (Controversy, ASCAP/WB, ASCAP) WBM
96	GONNA CATCH YOU (Gli Gnomi, ASCAP)
18	GOOD VIBRATIONS (WB, ASCAP/Donnie D, ASCAP/Marky Mark, BMI/Aysha, ASCAP) WBM
40	GOT A LOVE FOR YOU (CRK, ASCAP/B-Room, ASCAP/Warner Chappell, ASCAP) WBM
41	HARD TO HANDLE (Irving, BMI) CPP
78	HERE I AM (COME AND TAKE ME) (Irving, ASCAP/AI Green, BMI) CPP
32	HOLE HEARTED (Funky Metal, ASCAP/Almo, ASCAP) CPP
15	I ADORE MI AMOR (Me Good, ASCAP/Azmah Eel, ASCAP)
8	I CAN'T WAIT ANOTHER MINUTE (Zomba, ASCAP/4MW, ASCAP)
69	IF I SAY (EMI Blackwood, BMI/Cranky, BMI/Psycho Chick, BMI) HL
22	I'LL BE THERE (Love Pump, ASCAP/Warner-Tamerlane, BMI) WBM
83	I'LL NEVER LET YOU GO (MCA, ASCAP/Forty Plus, ASCAP/Still Hard, ASCAP) HL
74	I'M NOT YOUR PUPPET (Onay, ASCAP)
3	IT AIN'T OVER 'TIL IT'S OVER (Miss Bessie, ASCAP) CLM
26	IT HIT ME LIKE A HAMMER (Zomba, ASCAP/Hulex, ASCAP) CLM
85	I WANNA SEX YOU UP (FROM NEW JACK CITY) (Hip Hop, BMI/Hi-Frost, BMI)
94	JUST ASK ME TO (FROM BOYZ N THE HOOD) (EMI April, ASCAP/Across 110th Street, ASCAP/AI B. Sure!, ASCAP/Willaire, ASCAP)
25	JUST LIKE YOU (WB, ASCAP/Dresden China, ASCAP)
64	JUST WANT TO HOLD YOU (Ensign, BMI/Caltone, BMI) CPP
58	KISS THEM FOR ME (Dreamhouse, ASCAP/Chappell & Co., ASCAP) HL
62	LATIN ACTIVE (RMI, BMI/Full Keel, ASCAP) WBM
30	LEARNING TO FLY (Gone Gator, ASCAP/EMI April, ASCAP/Wild Gator, ASCAP) CPP/HL
82	LET'S TALK ABOUT SEX (Next Plateau, ASCAP/Sons Of K-oss, ASCAP)
60	LET THE BEAT HIT 'EM (Virgin, ASCAP/Cole-Civilles, ASCAP) HL
92	LILY WAS HERE (D'N'A, BMI/BMG, BMI/Careers-BMG, BMI) HL
79	LOUDER THAN LOVE (Tee Girl, BMI/Third & Lex, BMI/Sir Mac Of Quayle, BMI/Blue Ink, BMI/Music Corp. Of America, BMI)
44	LOVE AND UNDERSTANDING (Realsongs, ASCAP) WBM
21	LOVE OF A LIFETIME (Sony Tunes, ASCAP/Wocka-Wocka, ASCAP) HL
80	LOVE ON A ROOFTOP (Realsongs, ASCAP/EMI April, ASCAP/Desmobile, ASCAP) HL/WBM
42	LOVE ... THY WILL BE DONE (Famous, ASCAP/Tika, ASCAP/Girlsongs, ASCAP/WB, ASCAP) CPP/WBM
56	LOW RIDER (ON THE BOULEVARD) (TMC, ASCAP/Far Out, ASCAP/Mo Knows, BMI)
88	MORE THAN WORDS (Funky Metal, ASCAP/Almo, ASCAP) CPP
9	MOTOWNPHILLY (Diva One, BMI/Biv Ten, BMI/Mike Ten, BMI)
20	THE MOTOWN SONG (Geffen, ASCAP/McNally, ASCAP/Unicity, ASCAP) HL
55	MY FALLEN ANGEL (Zahid's, ASCAP/Cutting, ASCAP)
23	MY NAME IS NOT SUSAN (Zomba, ASCAP/4MW, ASCAP) WBM
84	NIGHTS LIKE THIS (FROM THE FIVE HEARTBEATS) (TCF, ASCAP/Jack The Mack, ASCAP/Almo, ASCAP) CPP/WBM
19	NOW THAT WE FOUND LOVE (Warner-Tamerlane, BMI) WBM
45	THE ONE AND ONLY (Chrysalis, BMI) CLM
46	ONLY TIME WILL TELL (Matt-Black, ASCAP/Gunster, ASCAP/EMI April, ASCAP/BMG, ASCAP/Otherwise, ASCAP/Irving, BMI/Doolittle, BMI) CPP/HL/WBM
27	P.A.S.S.I.O.N. (Bayjun Beat, BMI/WARNER-TAMERLANE, BMI/COULD BE MUSIC, ASCAP) WBM
68	PIECE OF MY HEART (Kallman, BMI/One Two, BMI)
52	PLACE IN THIS WORLD (Emily Boothe, BMI/Age To Age, ASCAP/O'Ryan, ASCAP) HL
29	POP GOES THE WEASEL (Rhyiming Is Fundamental, ASCAP/Clyde Pearl, ASCAP/Def Jam, ASCAP/Black Bull, ASCAP/Jobete, ASCAP/Peter Gabriel, BMI/Hidden Pun, BMI) CPP
66	POWER WINDOWS (Pretty Blue, BMI/Pri, BMI) HL
5	THE PROMISE OF A NEW DAY (EMI April, ASCAP/LeoSun, ASCAP/Maamami, ASCAP/PJA, ASCAP/EMI Blackwood, BMI/Verbal, BMI) WBM
59	THE REAL LOVE (Gear, ASCAP) WBM
61	REAL REAL REAL (EMI, BMI)

Top POS Singles Sales

Compiled from a national sample of POS (point of sale) equipped retail stores and rack outlets which report number of units sold to SoundScan, Inc. The chart is being printed for comparison to the Hot 100 Singles chart, which uses ranked reports of best-selling singles, rather than the unit counts used on this chart.



THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL)
			★★ NO. 1 ★★	
1	1	9	(EVERYTHING I DO) I DO IT FOR ...	BRYAN ADAMS (A&M) 8 weeks at No. 1
2	2	13	MOTOWNPHILLY	BOYZ II MEN (MOTOWN)
3	3	8	YOU COULD BE MINE	GUNS N' ROSES (Geffen)
4	4	12	SUMMERTIME	D.J. JAZZY JEFF/FRESH PRINCE (JIVE/RCA)
5	6	12	WIND OF CHANGE	SCORPIONS (MERCURY)
6	7	10	I'LL BE THERE	THE ESCAPE CLUB (ATLANTIC)
7	8	10	3 A.M. ETERNAL	THE KLF (ARISTA)
8	9	9	NOW THAT WE FOUND LOVE	HEAVY D. & THE BOYZ (UPTOWN/MCA)
9	10	9	UNFORGETTABLE	NATALIE COLE (ELEKTRA)
10	14	4	I ADORE MI AMOR	COLOR ME BADD (GIANT)
11	11	10	POP GOES THE WEASEL	3RD BASS (DEF JAM/COLUMBIA)
12	5	3	ENTER SANDMAN	METALLICA (ELEKTRA)
13	12	8	THINGS THAT MAKE YOU GO ...	C&C MUSIC FACTORY (COLUMBIA)
14	20	3	GOOD VIBRATIONS	MARKY MARK (INTERSCOPE/EAST WEST)
15	15	11	I CAN'T WAIT ANOTHER MINUTE	HI-FIVE (JIVE/RCA)
16	17	9	IT AIN'T OVER 'TIL IT'S OVER	LENNY KRAVITZ (VIRGIN)
17	13	13	RUSH RUSH	PAULA ABDUL (CAPTIVE/VIRGIN)
18	16	13	I WANNA SEX YOU UP	COLOR ME BADD (GIANT)
19	23	10	LET THE BEAT HIT 'EM	LISA LISA & CULT JAM (COLUMBIA)
20	24	8	EVERY HEARTBEAT	AMY GRANT (A&M)
21	18	13	I'LL NEVER LET YOU GO	STEELEHEART (MCA)
22	22	10	P.A.S.S.I.O.N.	RYTHM SYNDICATE (IMPACT/MCA)
23	26	8	FADING LIKE A FLOWER	ROXETTE (EMI)
24	25	9	TEMPTATION	CORINA (CUTTING/ATCO)
25	29	6	LOVE OF A LIFETIME	FIREHOUSE (EPIC)

ROCKERS PERCEIVE TOP 40 AS RISKY

(Continued from page 1)

something is going to crack. Guns N' Roses is No. 2 in sales and it's only on 35 top 40 stations."

In McGuinness' opinion, "the [radio] marketplace has changed a great deal since U2 last put out a record." But he adds, "In the past, U2 has had success at top 40 radio. What I'm really saying is in this climate of change, I'm not prejudging anything. We're watching a developing situation."

Top 40 PDs have been saying for months that they want to bring variety back to their battered format. But where changes have manifested themselves, they have usually been in an improved climate for rock ballads or modern rock crossovers. Up-tempo songs by guitar rock artists still have tough sledding.

That is why Tony Dimitriadis, manager of Tom Petty, cites "a woeful lack of support for rock, especially from [major-market] stations." Petty's first single, "Learning To Fly," has made it only into the top 30 and seems unlikely to go much further.

Comments Dimitriadis, "I think that [top 40] as a format is free to pursue whatever they feel will bring success to their station, but I think it's a condemnation of the industry as a whole that we are relying so much on one format when that format is less inclined to be supportive [to certain artists]."

Despite this negative conclusion, Petty's next single will go to top 40. Some other rock managers, however, have apparently decided the game is not worth the candle. For instance, no Van Halen single is currently scheduled, although "Top Of The World," which has received some unsolicited top 40 airplay, may come out later this fall.

Neither Warner Bros. nor Van Halen manager Ed Leffler—whose decision it was not to go with a single—will discuss his game plan for attribution. But sources close to the band speculate that Leffler's concept is to

play to the group's core fans, rather than dilute its rock image by pandering to top 40. Similarly, the decision not to pitch a Skid Row single to top 40, says Atlantic VP of promotion Joe Ianello, was an "internal artist development decision, and there are a lot of things that go into consideration. It's [a decision] not to trade the long-term image of the band and how they're going to develop for a quick taste of top 40 popularity."

Ianello says there may be a Skid Row single worked to top 40 eventually, but there is not one scheduled yet. "There are a couple of top 40 songs on there, but right now 'Slave To The Grind' is being worked AOR, and it's a very hard song."

He adds that a decision is still hanging fire on an upcoming INXS live album that, he says, "really captures the essence of the band. Hopefully, there'll be music in there that top 40 can play. But if there isn't..."

TOP 40'S TRACK RECORD

The reluctance of some top rockers and their labels to assault the top 40 redoubt is understandable in light of what the format has been up to lately. Despite pop programmers' contention that they want to break away from their dance-oriented formats, the facts indicate that most have yet to make the plunge. On Billboard's Top 40 Radio Monitor for last week, the Black Crowes' "Hard To Handle," at No. 36, is the highest-charting record by a guitar-based rock act. 38 Special's "The Sound Of Your Voice" goes 44-39 this week on the Hot 100, but it has done so the hard way, averaging 10 or so adds in recent weeks.

Two midtempo records by veteran rock artists debuted nicely last week. Bob Seger's "The Real Love" and Bad Company's "Walk Through Fire" were the first- and second-most-added records at top 40. But those songs had 62 and 56 adds, respectively, compared with Karyn White's "Romantic," which opened

with 138 adds the week before, and Mariah Carey's "Emotions," which debuted with 196 adds this week. And there is still no guarantee that the Seger and Bad Company songs won't face the same major-market resistance that Petty and 38 Special did once they had built their base at secondary outlets.

There is also little evidence that top 40 PDs will go looking for rock records if they are not worked aggressively to top 40. About 10 stations are averaging one or more plays a day on Van Halen's "Runaround." Half as many are on "Top Of The World." Several of the PDs contacted for this story say they listened to the new Van Halen album when it came out, but it never occurred to them that they should find a cut to play, despite its huge initial sales.

KBEQ (Q104) Kansas City, Mo., PD Jon Anthony is one of the handful of top 40 PDs who is playing the rock tracks that were not worked to him, including "You Could Be Mine," "Top Of The World," and Van Halen's second rock-radio-only track, "Runaround." Servicing those songs, but not working them, is a win-win situation, Anthony says, especially given the number of labels and the number of songs being worked now.

"They're not going to get 200 stations to play a Van Halen song based on the overall trends out there," he says. "Rather than having people say 'Gee, that record didn't work,' they [recognize that] album sales are their real goal. And I'm stimulating sales without taking away space on my chart for another record."

BUCKING THE TREND?

The twin debuts of Skid Row and Van Halen, and the decision not to work their singles, were twin shots heard around the world—or at least around the management and label communities for most people. But few record people are ready to do anything that radical with their acts just yet.

Geffen's Peter Napoliello speaks for many promotion VPs when he says, "You can be No. 1 with 800,000 units in three weeks or No. 1 with 6 million sold in three weeks. I'd rather be No. 1 with 10 million sold. I think top 40 reaches that much more of an audience."

Charisma's Bob Catania notes, "Anytime you have a big hit single, you can go to the next stratosphere, whether you're Van Halen or Tom Petty... I don't think anyone comes out with a Van Halen or Guns N' Roses or Tom Petty and says, 'We just want to do 2 million and we'll be happy.'"

Notes Steve Meyer, MCA's senior VP of product development, "If we have a hit record by Tom Petty or Steelheart or Trixter and it fits whatever genre of CHR is out there, we're going to try to exploit it in that arena no differently than we would with an urban record. Father M.C. never went on more than 90 stations, yet it was responsible for taking that album gold... If there are stations that can play a record, and you have a hit record at those stations, why not exploit it?"

But for that strategy to work, Meyer says, everybody involved has to have realistic expectations. "It does involve making sure the management is educated, and that the people in the company are educated, so that they don't look like it as, 'We're putting out Tom Petty and we expect it on 200 stations,'" he says.

R.O.C.K. IN THE F.A.L.L.

Geffen's Napoliello does expect instant results when GN'R's "Don't Cry" hits top 40 radio Sept. 5. For one thing, it is a ballad, where "You Could Be Mine" was at the opposite end of the spectrum. Besides, he says, "This band is the exception to the rule. The requests that come in, the sales they generate, and the fact that they sold out a national tour without a new record says they can do whatever they want and succeed."

With that kind of ammunition, we're not going to not release a single."

The fact that Guns N' Roses broke at top 40 and MTV, not at album rock radio, also figures into Napoliello's decision. Similarly, John Mellencamp's co-manager, Artist Services Corp.'s Harry Sandler, says, "We never thought about not going to top 40" with Mellencamp's upcoming first single, "Get A Leg Up," from his new album, "Whenever You Want." "That's John's history. He always was and is a CHR artist. There's no reason to cut the record out of that."

Mellencamp has been particularly active in promoting himself to top 40 radio, especially since the tenor of the format began to change in the late '80s. He played record industry conventions and, more recently, made a 40-city promotional tour of top 40 and album rock radio. And Sandler's partner, Dave Loncao, says Mellencamp's album will be promoted by a national transit advertising campaign throughout the fall.

"If you're going to these lengths and spending millions of dollars for bus sides across the nation, you don't want to leave a format out, no matter what they're going through," he says.

Nevertheless, Loncao feels that a day of reckoning is coming for top 40, because it has not developed any new core artists. "If top 40 is smart, we'll see some changes because of the releases coming out," he says. "By mid-October, if they aren't playing rock, they won't be playing songs from most of the top 10 albums."

Adds Loncao, "I guess if my crusade turns into John Mellencamp getting rock guitars back onto CHR radio, so be it."

Charisma's Catania hopes there is a U2 hit at top 40 for the same reason. "What would frustrate me [if the U2 record were not worked top 40] is that I'm looking for the Guns N' Roses and U2-caliber records to turn top 40 back in the direction of rock'n'roll," he says. "You look to those mega-type artists to make rock'n'roll safe again for top 40, much like Tone Loc and Young M.C. made rap safe for top 40."

TIDE OF ENTHUSIASM SWELLING BEHIND CAROLINA BEACH MUSIC

(Continued from page 1)

beach music acts like Dink Perry & the Breeze Band, the Entertainers, and the Fantastic Shakers.

Beach music, which was born on the shores of Myrtle Beach, S.C., in the late '40s, is also going strong at retail. Most Record Bar stores in the Carolinas have dedicated beach-music sections, as do some Turtle's stores in the region. Says Brian Poehner, VP of merchandising for Record Bar/Turtle's parent Super Club, "Sales are as strong as they've ever been in the Carolinas for beach music." There have been times in recent years when beach music compilations have beat out current pop titles on Record Bar's best-seller list, he adds.

"Our sales have increased steadily since we started in business in 1985," says Marion Carter, co-owner of Ripete Records, a Casey, S.C., independent label and distributor.

Chris Beachley, who has a renowned record store in Charlotte, N.C., called The Wax Museum, says 65% of what he sells is beach music.

Additionally, attendance at beach music festivals is surging. Membership in shag clubs, private organizations dedicated to perfecting shagging—a languid version of the lindy hop—is at an all-time high. A new

syndicated weekly television show, "The Shag News Network," bowed in Charlotte in July and is expected to be in more than 500,000 homes via cable stations throughout the Carolinas by mid-September.

POSITIVE, HAPPY SOUND

There are several reasons for the resurgence. For one thing, the drinking age in the Carolinas was increased from 18 to 21 in the early '80s, expelling the music from the frat houses and into the clubs, where it found a wider and older audience.

Later in the decade, as dissatisfaction grew with top 40 radio, many turned to the positive, happy sound of beach music. Hence the boom at radio.

In 1988, WRDX Salisbury, N.C., changed from adult contemporary to beach and oldies. The latest radio station to go beach is WRQR, in the New Bern/Washington/Jacksonville, N.C., market.

"There's growth in this field because you're finding more people disenfranchised with what's out there," says Marty Callaghan, WRQR music director. "Hearing Phil Collins for the 50th time is getting old. I also think rap is one of the main things that is chasing people away."

Callaghan says the channel plays roughly 70% oldies and 30% beach. He adds that much of what is counted as oldies would be considered beach by natives. "We just disguise it as gold," he says. "A lot of it is what people not from the Carolinas might not know, like 'With This Ring' and 'Tighten Up.' It's a soul-based oldies format."

Required listening for any beach music fan is John Hook's "Saturday Night Fish Fry," which runs for eight hours each weekend on WRDX. Hook, known as "The Professor," is one of the leading experts on beach music. With his partners, Chris Beachley, known as the Doctor of beach music, and Andy Bickle, Hook hosts two shortform radio shows syndicated throughout the Southeast.

THE CHANGING BEACH

What passes for beach music in 1991 is radically different from what passed for beach music in 1979. In the late '70s, beach music was still centered around such classics as "39-21-40 Shape" by the Showmen, "It's The Same Old Song" by the Four Tops, "With This Ring" by the Platters, "Give Me Just A Little More Time" by Chairmen Of The Board, "Sixty Minute Man" by the Dominos, "Miss

Grace" by the Tymes, and North Carolina-based groups such as the Embers and the O'Kaysions.

While the classics are still preferred by beach music purists, among the bigger beach music songs of this summer have been Rod Stewart's "The Motown Song," Amy Grant's "Every Heartbeat," and Michael Bolton's "Love Is A Wonderful Thing."

"Now beach music is simply good-time shag music for couples," says Hook. "In the past 10 years, we've appropriated jump blues as our own. All those Chicago blues artists, they're ours. All those Texas boogie people, they're ours. California jump blues like Little Charlie & the Nightcats; they're all ours, too."

But the biggest influence has come from country music. Tunes such as Hank Williams Jr.'s "If It Will, It Will," Reba McEntire's "Walk On," Mel Daniels' "You Can't Play The Blues In An Air Conditioned Room," and Kentucky Headhunters' "Dumas Walker" are all in regular rotation at many beach music clubs.

"People are putting on their Bass Weejuns one night and their cowboy boots the next night," says Mike Branch, who owns Insight Talent, a

(Continued on page 79)

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Billboard TOP POP ALBUMS

FOR WEEK ENDING AUGUST 31, 1991

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
				★ ★ NO. 1 ★ ★		
1	NEW		1	METALLICA ELEKTRA 61113 (10.98)	METALLICA	1
2	1	1	10	NATALIE COLE ▲ ELEKTRA 61049 (13.98)	UNFORGETTABLE	1
3	5	11	4	COLOR ME BADD GIANT 24429*/REPRISE (9.98)	C.M.B.	3
4	2	2	8	BONNIE RAITT CAPITOL 96111 (10.98)	LUCK OF THE DRAW	2
5	3	5	14	BOYZ II MEN ● MOTOWN 6320* (9.98)	COOLEYHIGHHARMONY	3
6	4	4	34	C&C MUSIC FACTORY ▲ 2 COLUMBIA 47093 (9.98 EQ)	GONNA MAKE YOU SWEAT	2
7	6	3	9	VAN HALEN WARNER BROS. 26594* (10.98)	FOR UNLAWFUL CARNAL KNOWLEDGE	1
8	7	10	17	MICHAEL BOLTON ▲ COLUMBIA 46771 (10.98 EQ)	TIME, LOVE AND TENDERNESS	1
9	8	7	14	PAULA ABDUL ▲ CAPTIVE 91611*/VIRGIN (10.98)	SPELLBOUND	1
10	11	15	24	AMY GRANT ▲ A&M 5321 (9.98)	HEART IN MOTION	10
11	9	8	7	SOUNDTRACK MORGAN CREEK 20004* (10.98)	ROBIN HOOD: PRINCE OF THIEVES	5
12	12	9	50	GARTH BROOKS ▲ 3 CAPITOL 93866* (9.98)	NO FENCES	4
13	10	6	23	R.E.M. ▲ 2 WARNER BROS. 26496 (9.98)	OUT OF TIME	1
14	13	13	6	D.J. JAZZY JEFF & THE FRESH PRINCE JIVE 1392 (9.98)	HOMEBASE	12
15	15	17	38	EXTREME ▲ A&M 5313 (8.98)	EXTREME II PORNOGRAFFITTI	10
16	14	12	6	SOUNDTRACK QWEST 26643*/WARNER BROS. (10.98)	BOYZ N THE HOOD	12
17	17	16	76	THE BLACK CROWES ▲ 2 DEF AMERICAN 24278*/REPRISE (9.98)	SHAKE YOUR MONEY MAKER	4
18	16	14	10	SKID ROW ● ATLANTIC 82242* (10.98)	SLAVE TO THE GRIND	1
19	19	19	7	TOM PETTY & THE HEARTBREAKERS MCA 10317 (10.98)	INTO THE GREAT WIDE OPEN	13
20	18	18	12	N.W.A ▲ RUTHLESS 57126*/PRIORITY (9.98)	EFIL4ZAGGIN	1
21	20	20	62	MARIAH CAREY ▲ 5 COLUMBIA 45202 (9.98 EQ)	MARIAH CAREY	1
22	21	26	7	HEAVY D. & THE BOYZ MCA 10289 (9.98)	PEACEFUL JOURNEY	21
23	23	25	41	SCORPIONS ▲ MERCURY 846 908 (9.98 EQ)	CRAZY WORLD	21
24	22	23	14	EMF ● EMI 96238 (9.98)	SCHUBERT DIP	12
25	25	22	11	CANDY DULFER ARISTA 8674* (9.98)	SAXUALITY	22
26	24	29	9	3RD BASS DEF JAM 47369*/COLUMBIA (9.98 EQ)	DERELICTS OF DIALECT	19
27	27	24	16	LUTHER VANDROSS ▲ EPIC 46789 (10.98 EQ)	POWER OF LOVE	7
28	28	27	50	QUEENSRYCHE ▲ EMI 92806 (9.98)	EMPIRE	7
29	26	21	26	ANOTHER BAD CREATION ▲ MOTOWN 6318* (9.98)	COOLIN' AT THE PLAYGROUND YA' KNOW!	7
30	29	32	26	FIREHOUSE ● EPIC 46186* (9.98)	FIREHOUSE	21
31	37	45	7	SEAL SIRE 26627*/WARNER BROS. (9.98)	SEAL	31
32	35	33	6	THE GETO BOYS RAP-A-LOT 57161*/PRIORITY (9.98)	WE CAN'T BE STOPPED	32
33	30	31	20	ROXETTE ▲ EMI 94435* (10.98)	JOYRIDE	12
34	31	40	7	TRISHA YEARWOOD MCA 10297* (9.98)	TRISHA YEARWOOD	31
35	36	38	28	JESUS JONES ● SBK 95715* (9.98)	DOUBT	25
36	32	37	21	ROD STEWART ▲ WARNER BROS. 26300* (9.98)	VAGABOND HEART	10
37	33	28	6	SOUNDTRACK INTERSCOPE 91725*/ATLANTIC (10.98)	BILL & TED'S BOGUS JOURNEY	28
38	34	34	73	WILSON PHILLIPS ▲ 5 SBK 93745 (9.98)	WILSON PHILLIPS	2
39	40	46	20	LENNY KRAVITZ VIRGIN 91610* (9.98)	MAMA SAID	39
40	38	36	12	TRAVIS TRITT ● WARNER BROS. 26589* (9.98)	IT'S ALL ABOUT TO CHANGE	35
41	39	35	8	ANTHRAX MEGAFORCE 848804*/ISLAND (9.98)	ATTACK OF THE KILLER B'S	27
42	42	49	13	RICKY VAN SHELTON ● COLUMBIA 46855* (9.98 EQ)	BACKROADS	23
43	47	43	24	SOUNDTRACK ▲ GIANT 24409*/REPRISE (10.98)	NEW JACK CITY	2
44	44	44	14	ALAN JACKSON ● ARISTA 8681* (9.98)	DON'T ROCK THE JUKEBOX	17
45	41	41	69	GARTH BROOKS ▲ 2 CAPITOL 90897 (8.98)	GARTH BROOKS	22
46	43	39	27	DJ QUIK ● PROFILE 1402 (9.98)	QUIK IS THE NAME	29
47	45	30	86	UB40 ▲ VIRGIN 91324 (9.98)	LABOUR OF LOVE II	30
48	46	42	40	MADONNA ▲ 2 SIRE 26440*/WARNER BROS. (13.98)	THE IMMACULATE COLLECTION	2
49	51	59	41	CLINT BLACK ▲ RCA 2372* (9.98)	PUT YOURSELF IN MY SHOES	18
50	58	83	4	MARKY MARK & THE FUNKY BUNCH INTERSCOPE 91737*/ATLANTIC	MUSIC FOR THE PEOPLE	50
51	48	52	50	REBA MCENTIRE ▲ MCA 10016 (9.98)	RUMOR HAS IT	39
52	49	51	14	ICE-T ● SIRE 26492*/WARNER BROS. (9.98)	O.G. ORIGINAL GANGSTER	15
53	55	55	10	THE KLF ARISTA 8657* (9.98)	WHITE ROOM	53
54	50	50	48	L.L. COOL J ▲ DEF JAM 46888*/COLUMBIA (9.98 EQ)	MAMA SAID KNOCK YOU OUT	16
55	52	53	9	CHER GEFEN 24369* (10.98)	LOVE HURTS	48

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
56	54	54	32	HI-FIVE ● JIVE 1328/RCA (9.98)	HI-FIVE	38
57	74	80	12	VARIOUS ARTISTS WALT DISNEY 60616* (9.98)	FOR OUR CHILDREN	31
58	53	48	19	ALICE IN CHAINS COLUMBIA 46075* (9.98 EQ)	FACELIFT	42
59	125	144	43	PAUL SIMON ▲ WARNER BROS. 26098 (9.98)	RHYTHM OF THE SAINTS	4
60	61	58	19	MARC COHN ATLANTIC 82178* (9.98)	MARC COHN	49
61	57	64	22	DOLLY PARTON ● COLUMBIA 46882* (9.98 EQ)	EAGLE WHEN SHE FLIES	24
62	60	57	78	ORIGINAL LONDON CAST ▲ POLYDOR 831563/PLG (10.98 EQ)	PHANTOM OF THE OPERA HIGHLIGHTS	55
63	59	63	111	MICHAEL BOLTON ▲ 3 COLUMBIA 45012 (9.98 EQ)	SOUL PROVIDER	3
64	56	61	7	ALICE COOPER EPIC 46786 (9.98)	HEY STOOPID	47
65	65	66	7	SOUNDTRACK ARISTA 8692* (10.98)	DYING YOUNG	50
66	68	69	7	TANYA TUCKER CAPITOL 95562* (9.98)	WHAT DO I DO WITH ME	66
67	64	71	6	KIX EAST WEST 91714*/ATLANTIC (9.98)	HOT WIRE	64
68	77	82	15	HUEY LEWIS & THE NEWS ● EMI 93355* (10.98)	HARD AT PLAY	27
69	73	65	10	AARON NEVILLE A&M 5354* (9.98)	WARM YOUR HEART	44
70	NEW		1	SOUNDTRACK VARESE SARABANDE 5335*/MCA (9.98)	TERMINATOR 2: JUDGEMENT DAY	70
71	75	70	27	ENIGMA ▲ CHARISMA 91642* (9.98)	MCMXC A.D.	6
72	67	67	48	AC/DC ▲ 2 ATCO 91413 (9.98)	THE RAZORS EDGE	2
73	69	60	50	STEELHEART MCA 6368 (9.98)	STEELHEART	40
74	62	72	78	M.C. HAMMER ▲ 10 CAPITOL 92857 (9.98)	PLEASE HAMMER DON'T HURT 'EM	1
75	NEW		1	YOUNG M.C. CAPITOL 96337 (10.98)	BRAINSTORM	75
76	66	56	11	VANILLA ICE SBK 96648* (10.98)	EXTREMELY LIVE	30
77	63	47	7	GLADYS KNIGHT MCA 10329 (9.98)	GOOD WOMAN	45
78	71	78	59	NELSON ▲ DGC 24290*/GEFFEN (9.98)	AFTER THE RAIN	17
79	70	77	8	L.A. GUNS POLYDOR 849485/PLG (9.98 EQ)	HOLLYWOOD VAMPIRES	42
80	82	81	118	BONNIE RAITT ▲ 2 CAPITOL 91268 (8.98)	NICK OF TIME	1
81	83	75	7	BEBE & CECE WINANS CAPITOL 92078* (9.98)	DIFFERENT LIFESTYLES	75
82	78	73	53	YANNI ● PRIVATE MUSIC 2067* (9.98)	REFLECTIONS OF PASSION	29
83	72	68	7	SLICK RICK DEF JAM 47372*/COLUMBIA (9.98)	RULER'S BACK	29
84	76	86	49	WARRANT ▲ 2 COLUMBIA 45487 (9.98 EQ)	CHERRY PIE	7
85	79	85	22	GEORGE STRAIT ● MCA 10204* (9.98)	CHILL OF AN EARLY FALL	45
86	88	93	66	VAN MORRISON ● MERCURY 841 970 (9.98 EQ)	THE BEST OF VAN MORRISON	41
87	80	62	12	STEVIE WONDER ● MOTOWN 6291* (10.98)	MUSIC FROM "JUNGLE FEVER"	24
88	81	84	29	GLORIA ESTEFAN ▲ EPIC 46988 (10.98 EQ)	INTO THE LIGHT	5
89	84	74	45	CHRIS ISAAK ▲ REPRISE 25837 (9.98)	HEART SHAPED WORLD	7
90	85	89	12	EURYTHMICS ARISTA 8680* (9.98)	GREATEST HITS	72
91	86	79	10	SHOXSIE AND THE BANSHEES GEFEN 24387* (9.98)	SUPERSTITION	79
92	90	76	102	MOTLEY CRUE ▲ 4 ELEKTRA 60829 (9.98)	DR. FEELGOOD	1
93	91	123	15	LORRIE MORGAN RCA 3021* (9.98)	SOMETHING IN RED	91
94	100	116	12	DIAMOND RIO ARISTA 8673* (9.98)	DIAMOND RIO	94
95	93	105	48	CARRERAS - DOMINGO - PAVAROTTI ▲ LONDON 430433*/PLG (9.98 EQ)	IN CONCERT	35
96	89	91	50	VANILLA ICE ▲ 7 SBK 95325* (9.98)	TO THE EXTREME	1
97	92	95	111	DON HENLEY ▲ 3 GEFEN 24217 (9.98)	THE END OF THE INNOCENCE	8
98	95	94	59	HARRY CONNICK, JR. ▲ COLUMBIA 46146 (9.98 EQ)	WE ARE IN LOVE	22
99	115	108	150	PAULA ABDUL ▲ 7 VIRGIN 90943 (9.98)	FOREVER YOUR GIRL	1
100	87	87	41	WHITNEY HOUSTON ▲ 3 ARISTA 8616 (10.98)	I'M YOUR BABY TONIGHT	3
101	96	99	175	ORIGINAL LONDON CAST ▲ POLYDOR 831 273/PLG (17.98 EQ)	PHANTOM OF THE OPERA	33
102	108	97	8	PEABO BRYSON COLUMBIA 46823* (9.98 EQ)	CAN YOU STOP THE RAIN	97
103	105	120	14	DE LA SOUL ● TOMMY BOY 1029 (9.98)	DE LA SOUL IS DEAD	26
104	138	167	6	NAT KING COLE CAPITOL 93590* (7.98)	COLLECTOR'S SERIES	104
105	99	96	41	PHIL COLLINS ▲ ATLANTIC 82157 (14.98)	SERIOUS HITS...LIVE!	11
106	111	119	75	ALAN JACKSON ▲ ARISTA 8623 (8.98)	HERE IN THE REAL WORLD	57
107	101	109	28	GERARDO INTERSCOPE 91619*/ATLANTIC (9.98)	MO' RITMO	36
108	98	88	13	MICHAEL W. SMITH ● REUNION 24325*/GEFFEN (9.98)	GO WEST YOUNG MAN	74
109	97	90	7	ALLMAN BROTHERS BAND EPIC 47877* (9.98)	SHADES OF TWO WORLDS	85

○ 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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Billboard Top Pop Albums continued

FOR WEEK ENDING AUGUST 31, 1991

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
110	121	113	52	JANE'S ADDICTION ● WARNER BROS. 25993 (9.98)	RITUAL DE LO HABITUAL	19
111	113	138	117	CLINT BLACK ▲ ² RCA 9668 (8.98)	KILLIN' TIME	31
112	109	98	74	SOUNDTRACK ▲ ³ EMI 93492 (10.98)	PRETTY WOMAN	4
113	106	112	40	TESLA ▲ GEFEN 24311 (9.98)	FIVE MAN ACOUSTICAL JAM	12
114	94	92	35	ICE CUBE ● PRIORITY 7230 (6.98)	KILL AT WILL	34
115	104	106	58	POISON ▲ ³ CAPITOL 91813 (9.98)	FLESH AND BLOOD	2
116	107	104	10	LYNYRD SKYNYRD ATLANTIC 82258* (9.98)	LYNYRD SKYNYRD 1991	64
117	118	117	55	TRAVIS TRITT ● WARNER BROS. 26094* (9.98)	COUNTRY CLUB	70
118	119	107	74	BELL BIV DEVOE ▲ ³ MCA 6387 (10.98)	POISON	5
119	103	101	15	VARIOUS ARTISTS TOMMY BOY 1037 (9.98)	CLUB MTV PARTY TO GO, VOL. 1	38
120	123	115	89	KENNY G ▲ ARISTA 8613 (13.98)	LIVE	16
121	116	111	34	SALT-N-PEPA ● NEXT PLATEAU 1019 (9.98)	BLACK'S MAGIC	38
122	110	142	8	THE MOODY BLUES POLYDOR 849433*/PLG (9.98 EQ)	KEYS OF THE KINGDOM	94
123	114	110	32	DRIVIN' N' CRYIN' ISLAND 848000 (9.98)	FLY ME COURAGEOUS	90
124	102	102	16	YES ● ARISTA 8643* (9.98)	UNION	15
125	128	118	30	STING ▲ A&M 6405 (10.98)	THE SOUL CAGES	2
126	130	128	137	SOUNDTRACK ▲ ² ATLANTIC 81933 (9.98)	BEACHES	2
127	124	121	20	THE KENTUCKY HEADHUNTERS ● MERCURY 848 054* (9.98 EQ)	ELECTRIC BARNYARD	29
128	145	190	3	LEADERS OF THE NEW SCHOOL ELEKTRA 60976 (9.98)	FUTURE WITHOUT A PAST	128
129	120	122	5	GIPSY KINGS ELEKTRA MUSICIAN 61179/ELEKTRA	ESTE MUNDO	120
130	122	125	37	SOUNDTRACK ● ASSOCIATED 46982*/EPIC (9.98 EQ)	DANCES WITH WOLVES	48
131	135	147	24	VINCE GILL ● MCA 10140* (9.98)	POCKET FULL OF GOLD	69
132	127	143	36	ALABAMA ● RCA 2108* (9.98)	PASS IT ON DOWN	57
133	173	—	2	LATIN ALLIANCE ATLANTIC 91625* (9.98)	LATIN ALLIANCE	133
134	143	131	8	TONI CHILDS A&M 5358* (9.98)	HOUSE OF HOPE	131
135	155	166	16	PIRATES OF THE MISSISSIPPI CAPITOL 94389* (9.98)	PIRATES OF THE MISSISSIPPI	80
136	126	126	81	SLAUGHTER ▲ ² CHRYSALIS 21702* (9.98)	STICK IT TO YA	18
137	163	145	4	PHYLLIS HYMAN PHILADELPHIA INTERNATIONAL 11006*/ZOO (9.98)	PRIME OF MY LIFE	137
138	112	103	15	BILLY DEAN SBK 94302*/CAPITOL (9.98)	YOUNG MAN	99
139	139	139	69	DEPECHE MODE ▲ ² SIRE 26081/REPRISE (9.98)	VIOLATOR	7
140	131	134	40	THE JUDDS ● CURB 2070*/RCA (9.98)	LOVE CAN BUILD A BRIDGE	62
141	117	100	5	COMPTON'S MOST WANTED ORPHEUS 47926*/EPIC (9.98 EQ)	STRAIGHT CHECKN 'EM	92
142	161	198	34	CATHY DENNIS POLYDOR 847 267/PLG (9.98 EQ)	MOVE TO THIS	67
143	141	—	14	HARRY CONNICK, JR. ● COLUMBIA 44369* (7.98)		20
144	134	114	26	SOUNDTRACK MCA 8039 (10.98)	PUMP UP THE VOLUME	50
145	133	133	40	GUY ▲ UPTOWN 10115/MCA (9.98)	THE FUTURE	16
146	129	129	47	BETTE MIDLER ▲ ² ATLANTIC 82129 (9.98)	SOME PEOPLE'S LIVES	6
147	137	132	56	BLACK BOX ● RCA 2221 (9.98)	DREAMLAND	56
148	149	124	18	KEITH WASHINGTON QWEST 26528*/WARNER BROS. (9.98)	MAKE TIME FOR LOVE	48
149	NEW ►	1	DOUG STONE EPIC 47357* (9.98 EQ)	I THOUGHT IT WAS YOU	149	
150	150	186	19	PAT BENATAR CHRYSALIS 21805* (9.98)	TRUE LOVE	37
151	142	164	7	CROWDED HOUSE CAPITOL 93559 (9.98)	WOODFACE	83
152	144	149	49	TOO SHORT ▲ JIVE 1348/RCA (9.98)	SHORT DOG'S IN THE HOUSE	20
153	140	137	68	EN VOGUE ▲ ATLANTIC 82084 (9.98)	BORN TO SING	21

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
154	132	127	37	THE SIMPSONS ▲ ² GEFEN 24308 (9.98)	THE SIMPSONS SING THE BLUES	3
155	159	168	57	THE JUDDS ▲ RCA/CURB 8318/RCA (8.98)	GREATEST HITS	76
156	136	141	75	DAMN YANKEES ▲ WARNER BROS. 26159 (9.98)	DAMN YANKEES	13
157	199	—	2	BIG AUDIO DYNAMITE II COLUMBIA 46147 (9.98 EQ)	GLOBE	157
158	152	150	17	HANK WILLIAMS, JR. CURB 26536*/WARNER BROS. (9.98)	PURE HANK	50
159	146	135	8	PRIMUS INTERSCOPE 91659*/ATLANTIC (9.98)	SAILING THE SEA OF CHEESE	116
160	153	178	15	AARON TIPPIN RCA 2374* (9.98)	YOU'VE GOT TO STAND FOR SOMETHING	153
161	158	158	13	CHUBB ROCK SELECT 21640/ELEKTRA (9.98)	THE ONE	71
162	162	161	32	LEVERT ● ATLANTIC 82164 (9.98)	ROPE A DOPE STYLE	122
163	169	175	98	AEROSMITH ▲ ⁴ GEFEN 24254 (9.98)	PUMP	5
164	171	183	11	THE ESCAPE CLUB ATLANTIC 82198* (9.98)	DOLLARS AND SEX	145
165	151	156	100	JANET JACKSON ▲ ⁵ A&M 3920 (9.98)	JANET JACKSON'S RHYTHM NATION 1814	1
166	156	160	90	THE KENTUCKY HEADHUNTERS ▲ MERCURY 838 744 (9.98 EQ)	PICKIN' ON NASHVILLE	41
167	154	159	9	FOREIGNER ATLANTIC 82299* (10.98)	UNUSUAL HEAT	117
168	166	152	21	SOUNDTRACK GEFEN 24310* (10.98)	MERMAIDS	65
169	147	151	53	TRIXTER ● MECHANIC 6389/MCA (9.98)	TRIXTER	28
170	167	155	22	MARK CHESNUTT MCA 10032* (9.98)	TOO COLD AT HOME	132
171	170	181	4	38 SPECIAL CHARISMA 91640* (9.98)	BONE AGAINST STEEL	170
172	165	154	62	BAD COMPANY ▲ ATCO 91371 (9.98)	HOLY WATER	35
173	188	189	90	HARRY CONNICK, JR. ▲ COLUMBIA 45319 (9.98 EQ)	MUSIC FROM "WHEN HARRY MET SALLY..."	42
174	183	176	26	BRAND NUBIAN ELEKTRA 60946 (9.98)	ONE FOR ALL	130
175	160	173	58	ERIC JOHNSON ● CAPITOL 90517 (9.98)	AH VIA MUSICOM	67
176	187	169	12	ZIGGY MARLEY & THE MELODY MAKERS VIRGIN 91626* (9.98)	JAHMEKYA	63
177	175	196	4	SHABBA RANKS EPIC 47310 (9.98 EQ)	AS RAW AS EVER	175
178	148	140	12	ELECTRONIC WARNER BROS. 26387* (9.98)	ELECTRONIC	109
179	157	146	53	SOUNDTRACK ▲ VARESE SARABANDE 5276*/MCA (9.98)	GHOST	8
180	179	193	41	KEITH WHITLEY ● RCA 2277* (9.98)	GREATEST HITS	67
181	180	174	5	VIOLENT FEMMES ▲ SLASH 23845/WARNER BROS. (9.98)	VIOLENT FEMMES	174
182	172	195	21	SOUNDTRACK ● SBK 96204* (10.98)	TEENAGE MUTANT NINJA TURTLES II	30
183	174	180	23	DOUG STONE EPIC 45303 (8.98 EQ)	DOUG STONE	97
184	RE-ENTRY	4	TONY TERRY EPIC 45015 (9.98 EQ)	TONY TERRY	184	
185	184	—	15	KATHY MATTEA MERCURY 846 975* (9.98 EQ)	TIME PASSES BY	72
186	191	188	40	THE CURE ● ELEKTRA 60978 (9.98)	MIXED UP	14
187	RE-ENTRY	54	VINCE GILL ● MCA 42321 (8.98)	WHEN I CALL YOUR NAME	67	
188	NEW ►	1	THE RIPPINGTONS GRP 9651* (9.98)	CURVES AHEAD	188	
189	177	153	4	ARETHA FRANKLIN ARISTA 8628*	WHAT YOU SEE IS WHAT YOU SWEAT	153
190	NEW ►	1	M.C. BREED & D.F.C. S.D.E.G. 4103*/CHIBAN (9.98)	M.C. BREED & D.F.C.	190	
191	176	165	21	YO-YO EAST WEST 91605*/ATLANTIC (9.98)	MAKE WAY FOR THE MOTHERLODE	74
192	190	171	62	KEITH SWEAT ▲ ² VINTERTAINMENT 60861/ELEKTRA (9.98)	I'LL GIVE ALL MY LOVE TO YOU	6
193	178	130	13	ANDREW LLOYD WEBER ● MCA 6284* (10.98)	PREMIERE COLLECTION	130
194	185	157	16	JOE WALSH ASSOCIATED 47384*/EPIC (9.98 EQ)	ORDINARY AVERAGE GUY	112
195	164	136	12	SOUNDTRACK MCA 10239 (10.98)	THELMA & LOUISE	54
196	186	179	25	GREAT WHITE ● CAPITOL 95330 (9.98)	HOOKED	18
197	168	148	5	LIVING COLOUR EPIC 47988* (7.98 EQ)	BISCUITS	110
198	NEW ►	1	SAWYER BROWN CAPITOL 94260* (9.98)	BUICK	198	
199	189	170	7	DAVID SANBORN ELEKTRA 61088* (10.98)	ANOTHER HAND	170
200	RE-ENTRY	89	PHIL COLLINS ▲ ³ ATLANTIC 82050 (9.98)	...BUT SERIOUSLY	1	

TOP POP ALBUMS A-Z (LISTED BY ARTISTS)

38 Special 171	Cher 55	EMF 24	Ice-T 52	Makers 176	Bonnie Raitt 4, 80	Pretty Woman 112	Vanilla Ice 76, 96
3rd Bass 26	Mark Chesnut 170	En Vogue 153	Chris Isaak 89	Kathy Mattea 185	The Rippingtons 188	Pump Up The Volume 144	VARIOUS ARTISTS
Paula Abdul 9, 99	Tommy Childs 134	Enigma 71	Janet Jackson 165	M.C. Breed & D.F.C. 190	Roxette 33	Robin Hood: Prince Of Thieves 11	Club MTV Party To Go, Vol. 1 119
AC/DC 72	Chubb Rock 161	The Escape Club 164	Alan Jackson 44, 106	Reba McEntire 51	Salt-N-Pepa 121	Teenage Mutant Ninja Turtles II 182	For Our Children 57
Aerosmith 163	Marc Cohn 60	Gloria Estefan 88	Jane's Addiction 110	Metallica 1	David Sanborn 199	Terminator 2: Judgement Day 70	Violent Femmes 181
Alabama 132	Natalie Cole 2	Eurythmics 90	Jesus Jones 35	Bette Midler 146	Sawyer Brown 198	Thelma & Louise 195	Joe Walsh 194
Alice In Chains 58	Nat King Cole 104	Extreme 15	Eric Johnson 175	The Moody Blues 122	Scorpions 23	Steelheart 73	Warrant 84
Allman Brothers Band 109	Phil Collins 105, 200	Firehouse 30	The Judds 140, 155	Lorrie Morgan 93	Seal 31	Rod Stewart 36	Keith Washington 148
Another Bad Creation 29	Color Me Badd 3	Foreigner 167	The Kentucky Headhunters 127, 166	Van Morrison 86	Seal 31	Sting 125	Andrew Lloyd Weber 193
Anthrax 41	Compton's Most Wanted 141	Aretha Franklin 189	Motley Crue 92	Motley Crue 92	Shabba Ranks 177	Doug Stone 149, 183	Keith Whitley 180
Bad Company 172	Alice Cooper 64	Kenny G 120	N.W.A 20	N.W.A 20	Paul Simon 59	George Strait 85	Hank Williams, Jr. 158
Bell Biv Devoe 118	Crowded House 151	Gerardo 107	Neison 78	Neison 78	Siouxie and The Banshees 91	Keith Sweat 192	Wilson Phillips 38
Pat Benatar 150	The Cure 186	The Geto Boys 32	Aaron Neville 69	Aaron Neville 69	Skid Row 18	Michael W. Smith 108	BeBe & CeCe Winans 81
Big Audio Dynamite II 157	D.J. Jazzy Jeff & The Fresh Prince 14	Vince Gill 131, 187	ORIGINAL LONDON CAST	ORIGINAL LONDON CAST	Stick Rick 83	Michael W. Smith 108	Stevie Wonder 87
Black Box 147	Damn Yankees 156	Lenny Kravitz 39	Phantom Of The Opera 101	Phantom Of The Opera 101	Slick Rick 83	SOUNDTRACK	Yanni 82
The Black Crowes 17	De La Soul 103	L.A. Guns 79	Phantom Of The Opera High-lights 62	Phantom Of The Opera High-lights 62	Slick Rick 83	Beaches 126	Trisha Yearwood 34
Clint Black 49, 111	Billy Dean 138	L.L. Cool J 54	Dolly Parton 61	Dolly Parton 61	Bill & Ted's Bogus Journey 37	Bill & Ted's Bogus Journey 37	Yes 124
Michael Bolton 8, 63	Cathy Dennis 142	Latin Alliance 133	Tom Petty & The Heartbreakers 19	Tom Petty & The Heartbreakers 19	Boy N The Hood 16	Boy N The Hood 16	Young M.C. 75
Boyz II Men 5	Depeche Mode 139	Leaders Of The New School 128	Pirates Of The Mississippi 135	Pirates Of The Mississippi 135	Dancing Queen 65	Dancing Queen 65	Yo-Yo 191
Brand Nubian 174	Diamond Rio 94	LeVert 162	Poison 115	Poison 115	Dying Young 65	Dying Young 65	
Garth Brooks 12, 45	DJ Quik 46	Huey Lewis & The News 68	Primus 159	Primus 159	Ghost 179	Ghost 179	
Peabo Bryson 102	Drivin' N' Cryin' 123	Living Colour 197	Queensryche 28	Queensryche 28	Mermaids 168	Mermaids 168	
Manah Carey 21	Candy Dulfer 25	Lynyrd Skynyrd 116	R.E.M. 13	R.E.M. 13	New Jack City 43	New Jack City 43	
Carreras - Domingo - Pavarotti 95	Electronic 178	Madonna 48			UB40 47	UB40 47	
C&C Music Factory 6		Marky Mark & The Funky Bunch 50			Van Halen 7	Van Halen 7	
		Ziggy Marley & The Melody			Ricky Van Shelton 42	Ricky Van Shelton 42	
					Luther Vandross 27	Luther Vandross 27	

TIDE OF ENTHUSIASM SWELLING BEHIND CAROLINA BEACH MUSIC

(Continued from page 75)

Charlotte booking agency, and Surf-side Records with General Johnson.

OLD WINE IN NEW BOTTLES

But there is still plenty of room for traditional beach music artists and the new music they are generating. One of the busiest recording facilities is Studio East in Charlotte, formerly Arthur Smith's Studio. Beach music staples such as Maurice Williams & the Zodiacs' "Stay" and the Swingin' Medallions' "Double Shot Of My Baby's Love" were recorded there, as was James Brown's "Papa's Got A Brand New Bag." Since Smith retired in 1985, the studio has been run by Tim Eaton, a former member of beach music group the Poor Souls.

The majority of material released on Eaton's two beach music labels, Metro Records and Pyramid Records, is recorded at Studio East, as are releases for Surfside and Ripete.

As long as it has that classic beach music feel, shaggers have been more than happy to accept the new tunes. "Bill Pinkney & the Drifters recorded 'Gonna Move Across The River' and

it was one of the hottest beach songs of 1990," says Eaton.

"Better Late Than Never," a compilation of new songs written by General Johnson and performed by him as well as beach music stalwarts Joe Pope & the Tams, the Showmen, and Cornelius Brothers & Sister Rose, has sold close to 100,000 units.

LIVE SCENE

Things are just as active on the live scene. "We've had a stronger resurgence in the last two years than ever before," says Branch, who books many of the major beach acts. "Five years ago, artists were playing 200-seaters, now it's 1,000-seaters."

Branch has also seen the number of all-day beach music festivals he produces annually grow to about 20. One of the biggest is the annual day-long Beach Blast in Emerald Isle, N.C., which draws between 15,000 and 20,000 people.

And no serious beach music fan would consider missing the two huge annual parties thrown by the Society of Strangers. SOS, originally started

as an organization to reunite all the lifeguards and hangers-on who spent time at Myrtle Beach in the '40s and '50s, now has 15,000 members who pay \$25 a year to come to two parties in Myrtle Beach.

"We're predicting a 15% increase over the next five years," says Bob Wood, president of SOS. "That will have us topping out at 18,000," which is about as much as Myrtle Beach can take.

SOS is run by the Assn. of Carolina Shag Clubs, a group of 60 autonomous shag social clubs representing more than 10,000 people. So many clubs have cropped up in the last few years that membership requirements had to be set to keep things from getting out of hand.

As beach music's popularity grows, the club name has become a misnomer. According to Wood, shagging clubs are cropping up in decidedly non-Carolina cities such as Nashville and Memphis.

BEACH MUSIC AWARDS

Also reaching out to new audiences are the annual Beach Music Awards. Last year's event, taped in Raleigh, N.C., was syndicated in more than 60 markets, including New York and Salt Lake City, according to Eaton. The next awards show is scheduled for Valentine's Day at Los Angeles' Shrine Auditorium.

Shag is also spreading among celebrities who come to film in the Carolinas and learn about the new dance. Barbra Streisand learned to shag while filming the upcoming "Prince Of Tides" in the area. Robert Duvall learned to shag while filming "Days Of Thunder." Kevin Costner displays his shagging technique at the end of "Bull Durham."

John Mellencamp, who has vacationed in the Myrtle Beach area, became so enamored of the beach music scene that he wrote a song, "The Carolina Shag," about the trend. Although it is not on any of his records, Mellencamp plans to include the song in live performances later this year.

WORRELL STEPS DOWN

(Continued from page 4)

to get in on these deals is cash, and I am fortunate enough to have cash."

Worrell and Kay Moran, the widow of the chain's founder, Dan Moran, sold the chain to Shamrock Holdings, an investment firm based in Los Angeles, in early 1989 for \$132 million. In that deal, Worrell pocketed \$48 million, according to sources (Billboard, Jan. 18, 1989).

Siegel says that he was not surprised by Worrell's decision to leave the firm. "In January, [Worrell] told me he wanted a less active role, and therefore resigned from the [National Assn. of Recording Merchandisers] board of directors."

To fill the void created by Worrell's impending departure, Siegel says his already active role in chain management will be expanded. Also, it appears that Joe Malone, senior VP and CEO, will be taking up some of the slack as well.

Among other key members of the management team are John Vollmer, chief financial officer; Nevin St. Roman, director of distribution; Glenn Christie, director of retail operations; Tracy Donihoo, director of merchandise/purchasing; and Annie Bendalin, director of advertising.

ED CHRISTMAN

Billboard®

FOR WEEK ENDING AUGUST 31, 1991

Top Pop Catalog Albums™

THIS WEEK	LAST WEEK	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan		WKS. ON CHART
		ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE	
		★ ★ No. 1 ★ ★		
1	2	THE RIGHTEOUS BROTHERS ● CURB 77381* (6.98)	BEST OF RIGHTEOUS BROTHERS 9 weeks at No. 1	15
2	1	MEAT LOAF ▲ 6 CLEVELAND INT'L 34974/EPIC (5.98 EQ)	BAT OUT OF HELL	15
3	3	STEVE MILLER BAND ▲ 3 CAPITOL 46101* (7.98)	GREATEST HITS	15
4	5	THE EAGLES ▲ 12 ELEKTRA 105 (7.98)	GREATEST HITS 1971-1975	15
5	6	JIMMY BUFFETT ▲ MCA 5633 (7.98)	SONGS YOU KNOW BY HEART	15
6	8	BOB MARLEY AND THE WAILERS ▲ 2 TUFF GONG 422-846-210/ISLAND (9.98)	LEGEND	4
7	7	GUNS N' ROSES ▲ 8 GEFLEN 24148* (9.98)	APPETITE FOR DESTRUCTION	15
8	4	AC/DC ▲ 10 ATLANTIC 16018* (7.98)	BACK IN BLACK	15
9	9	AEROSMITH ▲ 5 COLUMBIA 36865* (5.98 EQ)	GREATEST HITS	15
10	10	JAMES TAYLOR ▲ 3 WARNER BROS. 3113 (7.98)	GREATEST HITS	15
11	11	JOURNEY ▲ 3 COLUMBIA 44493* (9.98 EQ)	JOURNEY'S GREATEST HITS	15
12	13	PATSY CLINE ▲ 2 MCA 12 (4.98)	GREATEST HITS	15
13	12	LED ZEPPELIN ▲ 10 ATLANTIC 19129 (7.98)	LED ZEPPELIN IV	15
14	41	PAUL SIMON ▲ 3 WARNER BROS. 25447 (9.98)	GRACELAND	5
15	15	BAD COMPANY ▲ 2 ATLANTIC 81625* (7.98)	10 FROM 6	15
16	17	ERIC CLAPTON ▲ 2 POLYDOR 825 382 (6.98 EQ)	TIME PIECES - THE BEST OF ERIC CLAPTON	15
17	14	THE DOORS ▲ ELEKTRA 60345* (12.98)	BEST OF THE DOORS	4
18	16	THE EAGLES ● ELEKTRA 60205* (7.98)	GREATEST HITS VOL. 2	15
19	18	METALLICA ▲ 2 ELEKTRA 60812* (9.98)	...AND JUSTICE FOR ALL	6
20	19	ELTON JOHN ● MCA 1689 (4.98)	GREATEST HITS	14
21	22	NINE INCH NAILS TVT 2610 (8.98 EQ)	PRETTY HATE MACHINE	9
22	20	BILLY JOEL ▲ 2 COLUMBIA 40121* (11.98 EQ)	GREATEST HITS VOL. I & II	15
23	34	METALLICA ▲ 2 ELEKTRA 60439* (9.98)	MASTER OF PUPPETS	2
24	31	METALLICA ▲ 2 ELEKTRA 60396* (9.98)	RIDE THE LIGHTNING	2
25	21	THE DOORS ▲ 2 ELEKTRA 5157* (7.98)	GREATEST HITS	4
26	24	PINK FLOYD ▲ 8 COLUMBIA 36183 (15.98 EQ)	THE WALL	15
27	25	LED ZEPPELIN ▲ 4 ATLANTIC 19126 (7.98)	LED ZEPPELIN	14
28	26	CHICAGO ● REPRISE 26080 (9.98)	GREATEST HITS 1982-1989	15
29	23	AC/DC ▲ ATLANTIC 81650 (7.98)	WHO MADE WHO	15
30	30	THE POLICE ▲ A&M 3902* (9.98)	SINGLES - EVERY BREATH YOU TAKE	13
31	29	DEF LEPPARD ▲ 10 MERCURY 830 675 (9.98)	HYSTERIA	15
32	27	FOREIGNER ● ATLANTIC 80999* (7.98)	RECORDS	15
33	28	THE EAGLES ▲ 9 ELEKTRA 103* (7.98)	HOTEL CALIFORNIA	15
34	33	THE CHARLIE DANIELS BAND ▲ EPIC 38795* (6.98 EQ)	A DECADE OF HITS	14
35	32	MICHAEL BOLTON ▲ COLUMBIA 40473* (6.98 EQ)	THE HUNGER	9
36	39	PINK FLOYD ▲ 11 CAPITOL 46001 (9.98)	DARK SIDE OF THE MOON	15
37	35	INXS ▲ 4 ATLANTIC 81796* (7.98)	KICK	15
38	38	LED ZEPPELIN ▲ 5 ATLANTIC 19127 (7.98)	LED ZEPPELIN 2	12
39	36	ROD STEWART WARNER BROS. 26158 (9.98)	DOWNTOWN TRAIN/SELECTIONS...	15
40	—	ANNE MURRAY ▲ 4 CAPITOL 46058* (7.98)	GREATEST HITS	2
41	37	LUTHER VANDROSS ▲ EPIC 45320 (13.98 EQ)	BEST OF LUTHER: THE BEST OF LOVE	15
42	48	JANE'S ADDICTION ● WARNER BROS. 25727 (8.98)	NOTHING'S SHOCKING	4
43	44	ENYA ▲ GEFLEN 24233* (9.98)	WATERMARK	4
44	—	SIMON & GARFUNKEL ▲ 5 COLUMBIA 31350 (9.98 EQ)	GREATEST HITS	1
45	47	GUNS N' ROSES ▲ 3 GEFLEN 24198* (9.98)	G N' R LIES	7
46	43	GRATEFUL DEAD ▲ WARNER BROS. 2764 (7.98)	THE BEST OF SKELETONS FROM THE CLOSET	8
47	—	INDIGO GIRLS ● COLUMBIA 45044 (7.98 EQ)	INDIGO GIRLS	1
48	49	JIMI HENDRIX ▲ 2 REPRISE 2276 (7.98)	SMASH HITS	5
49	—	LED ZEPPELIN ▲ 5 ATLANTIC 19130 (7.98)	HOUSES OF THE HOLY	5
50	—	SCORPIONS ● MERCURY 842 002 (9.98)	GREATEST HITS - BEST OF ROCKERS N' BALLADS	13

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.

BETWEEN THE BULLETS



by Geoff Mayfield

A weekly look behind Billboard's album charts.

ENTER METALLICA: To no one's surprise, metal masters Metallica roar out of the box to capture the No. 1 slot on Billboard's Top Pop Albums chart—and do it in style, racking up the highest one-week sales tally since the point-of-sale system debuted in the May 25 issue. To put things in perspective, Metallica's first-week splash more than doubles the previous high that was set by Van Halen when it opened at No. 1. And, although Natalie Cole manages an increase over last week's chart-topping tally, her label mates outsell "Unforgettable" by more than 3-to-1.

OBVIOUSLY, Metallica didn't need that extra day of sales it received by virtue of a Monday street date (see story, page 4). At both Musicland and Wherehouse, the rock act's self-titled album blew away Cole's previous-week totals Aug. 12—its first day out. . . . Meanwhile, Metallica has become the monster of the Top Pop Catalog chart, with two of the three albums it has on that list making upward moves. Only Led Zeppelin has more titles on that chart, but while the Zeppelin albums are at midline prices, Metallica's charting albums still carry front-line lists.

STAYING POWER: Once upon a time, when the point-of-sale charts were just a few weeks old, a myth spread through the industry that the new system would create a revolving door at No. 1. Please notice that Cole logged five weeks at the top spot before giving way to Metallica. From May 25 through July 6, when Van Halen began its three-week reign, six different artists topped Top Pop Albums; only Paula Abdul managed two weeks at No. 1. We attribute the volatility that occurred in those weeks to a soft marketplace that made it easy for key titles to soar easily to the top in short time. Remember, too, that on SoundScan's previously unpublished reports, Mariah Carey was No. 1 for 10 of the 11 weeks she was No. 1 in Billboard.

COMEBACKS: Walt Disney's all-star charity project, "For The Children," makes a nice turnaround (74-57). Part of the rebound can be attributed to the fact that Jackson Browne and Jennifer Warnes performed the album's current single, "Golden Slumbers," on Arsenio Hall's talk show. . . . For the second time since it debuted in late June, Tony Terry's self-titled album re-enters the Top Pop Albums chart. Encouraged by radio feedback, Epic is taking a second swing at the "With You" single. Top 40 play boosts album sales in the New York, Washington, D.C., Los Angeles, San Diego, and San Francisco markets.

INSTRUMENTAL: All three albums from Wynton Marsalis' new "Soul Gestures In Southern Blue" series debut this week on the Top Jazz Albums chart, which gives the brassman an unprecedented four titles on that list. . . . Leonard Bernstein's final recording soars in at No. 7 on Top Classical Albums list. . . . Two instrumental sets bow on the pop chart. The soundtrack from box-office champ "Terminator 2: Judgment Day," which does not contain Guns N' Roses' closing track, muscles in at No. 70; the jazz fusionite Rippingtons also debut.

Orion Moves To Stave Off Bankruptcy Via Deal With Bondholders

BY DON JEFFREY

NEW YORK—Orion Pictures Corp. has made a deal with its bondholders and its major stockholder that will keep the movie and home video company from going bankrupt. But the agreement depends in part on renegotiation of a home video distribution pact with Columbia Pictures.

After concluding talks with its bondholders, Orion announced that its majority stockholder, Metromedia Co., which is controlled by billionaire John Kluge, would make a \$50 million equity infusion into the debt-ridden firm. In exchange for stock, bondholders would forgive all \$267 million of Orion's subordinated debt.

But this deal must meet certain conditions before it becomes effective, including approvals from Orion's present board (which is assured since Metromedia controls it) and its bank lenders (which is crucial to continued financing of the company's movie operations) and renegotiation of the Columbia distribution agreement. A spokesman for RCA/Columbia Pictures Home Video had no comment at press time.

To help finance its movie-making, Orion struck a deal last year with Columbia that allows the Sony-owned company to distribute internationally

50 Orion films theatrically and on home video. Orion received a \$175 million advance.

Analysts say Orion must renegotiate the distribution deal so that it can receive a greater share of the revenues and profits from the movies it makes, especially since the studio has had two of the biggest box-office hits of the past year in "Dances With Wolves" and "The Silence Of The Lambs." (Orion Home Video announced recently that it was shipping 649,000 copies of "Dances" on video, a total that surpasses by 7,000 units the former No. 1 rental-priced title, Paramount Home Video's "Ghost.")

"They signed everything away," says Steven Hill, analyst with Sutro & Co., referring to the home video pact. He says renegotiation of the Columbia arrangement is the "hurdle" that must be overcome before the recapitalization of Orion becomes effective. "I don't see the banks being a hurdle," he adds.

In the recapitalized Orion, the former bondholders would own newly issued common share equivalents representing about 70% of the company. Metromedia, which had owned about 68% of Orion, would receive newly issued common stock representing about 29% of the company. Current shareholders would have a 1% inter-

est in the recapitalized Orion.

The agreement would give Metromedia voting control on Orion's board of directors but grant the bondholders "substantial representation," according to an Orion news release.

The recapitalization of Orion was the result of lengthy discussions between the company and holders of notes worth \$267 million. Orion had defaulted on interest payments and

had warned noteholders that if a refinancing deal could not be reached, it would be forced to file for bankruptcy.

On Aug. 16, after the recapitalization was announced, Orion's stock took the biggest percentage drop (20.7%) of any issue on the New York Stock Exchange, closing 75 cents lower at \$2.875 a share. Its four publicly traded notes had mixed results that

day, closing at prices ranging from about 24 cents to 45 cents on the dollar.

Big interest payments on its debt have hurt Orion's profitability in the past year. In the quarter that ended May 31, Orion reported a net loss of \$24.8 million on \$172 million in revenues, compared with a net loss of \$2.54 million on revenues of \$92.2 million in the year-earlier period.

'ROBIN HOOD' MAY SAVE DAY AS NOVEMBER SELL-THRU TITLE

(Continued from page 1)

With a box-office tally to date of \$142.6 million, "Robin Hood" is the second-highest-grossing film of the summer. "Terminator 2" is the current summer champ at \$168.4 million, while "City Slickers" has racked up \$107.7 million to date. All three remain strong box-office draws.

LIVE Home Video is targeting a mid-December release for "Terminator 2"; New Line Home Video, via RCA/Columbia Pictures Home Video distribution, is looking toward an early-December release date for "City Slickers."

"Based on my conversations with Warner, I believe ["Robin Hood"] is coming out at sell-through—probably a week or so after 'Fantasia' hits the street," says an executive at one of the country's largest video chains. "December is starting to look crowded with two major rental releases. I'm not sure Warner wants to drop it in there at that time. In fact, I think the reason LIVE announced 'Terminator 2' so early at the VSDA last July was to blunt a possible Warner rental strategy at that time."

Walt Disney's classic "Fantasia" is being released Nov. 1 at \$24.95 for 50 days only and is the only major sell-through title in the video marketplace now targeted for release during the November-December time frame.

FoxVideo's "Home Alone" at \$24.98 was released Aug. 22, while New Line Home Video's "Teenage Mutant Ninja Turtles II: The Secret Of The Ooze" was released July 31 at \$22.95. Both are expected to be high-profile sale titles through the fourth quarter. Other sell-through titles in the fall landscape include Disney's

"The Rescuers Down Under" at \$24.95 with a Sept. 20 street date, and Paramount Home Video's "Ghost," repriced at \$19.95 for a Sept. 23 release.

"Warner has developed as large a sales staff devoted to sell-through as they have to rental," says one wholesale executive. "When are they going to get another film that does \$150 million at the box office? I think they need to go out there with a sell-through hit. I think they will repeat their 'Batman' strategy of several years ago."

ROOM FOR ONE MORE

"There's still room for another big sell-through hit after 'Home Alone' and 'Fantasia,'" says another major retail executive. "It could do really well."

He adds that several other factors point to a sell-through scenario. Among them: A hot soundtrack still in the top 10 on Billboard's Top Pop Albums chart, and a No. 1 hit—Bryan Adams' "(Everything I Do) I Do It For You"—on the Hot 100 Singles chart; respectable sales of "Robin Hood" merchandise; and the strong sales performance of Disney's re-

sued animated "Robin Hood" and MGM/UA Home Video's "The Adventures Of Robin Hood," the Errol Flynn classic.

"I've had to reorder the Disney 'Robin Hood' twice since it's selling so well, while we've also had reorders on the MGM movie," says the source. "It seems like there's a real market for it."

He adds that from an economic standpoint, Warner might realize more income by releasing "Robin Hood" as a high-price rental, given the 600,000-plus units such major titles as "Ghost" and "Dances With Wolves" have generated, and the overall softness of the video market (Billboard, Aug. 24).

"If they wait to release it after Christmas," he adds, "it will go rental. Warner has said that sell-through is a fourth-quarter business. The company released 'Lethal Weapon 2' as a direct-to-sell-through title during the first quarter of last year, but the numbers were not what they would have liked. If Warner is as serious about the fourth quarter and seizing marketing opportunities as they have indicated, then it will be a sell-through title in November."

ECO-PAK TEST SPURS NEW CONTROVERSY

(Continued from page 4)

the Eco-Pak on the part of WEA, which has invested heavily in machinery to mass-produce the package.

Ivy Hill executive VP Arthur Kern says WEA has ordered one full-capacity machine that will make Eco-Paks and is "looking into ordering a number more now that the test result has come out." A semi-automatic machine will be available beginning Oct. 1 at the Ivy Hill plant, he adds.

Although Kern says it is too early to estimate when WEA will start rolling out CDs in the novel package, he says retailers can expect to start seeing Eco-Paks by the spring of 1992. "The plan is to sit down with the [WEA] labels and put together a task force to decide how to do it—do we do a big release or roll it out across the board on a particular date?" he says.

The criticism of Warner's research echoes the controversy cre-

ated by WEA president Henry Droz when he introduced the Eco-Pak at the National Assn. of Recording Merchandisers' convention in March. Although the reaction to the package itself at the time was overwhelmingly favorable, Droz came under fire for his hasty endorsement of a product that hadn't been market-tested and had been seen by only a handful of packaging, label, and retail executives (Billboard, April 6).

WEA responded to industry criticism by announcing that it would test the Eco-Pak alongside a shrink-wrapped jewel box and the Inch Pack, a plastic alternative developed by designer David Cowan and endorsed by Sony. The Laserfile was also considered as a candidate for the market study, but was not included.

WHY THE CHANGE?

Now, sources differ on why the original plans were changed. Rost, who engineered the test, says it was Cowan's and Sony's lawyers who derailed the experiment. "The problem had to do with their lawyers' concerns about nondisclosure agreements," says Rost.

However, well-placed sources indicate that the dispute arose in the early stages of the joint test over some of the early results. "Sony was real nervous," says one source. "They didn't want [the Inch Pack] market-studied with something else because they were afraid of what the outcome would be."

But Sony Music Distribution president Paul Smith attributes the change to "a dispute of some kind with Cowan." Cowan was not available for comment at press time.

Meanwhile, Sony is going forward with a test of the Inch Pack in contrast with a shrink-wrapped jewel box. Smith says results of that study will be available in early September.

ENTER 'METALLICA'

(Continued from page 4)

At Elektra, Steve Heldt, national sales director, says sales have been phenomenal. "We shipped 1.4 million units prior to release, and with reorders have sold an additional 800,000 units, for a total of 2.2 million units."

WEA president Henry Droz says, "We expected big things from the Metallica title, but everything that happened exceeded the most optimistic expectations. So the record business is alive and well."

In issuing the album, Elektra used the controversial policy of using a Monday street date, instead of the standard Tuesday release date (Billboard, Aug. 10). Despite earlier worries, accounts reported that WEA made good on its promise to get the album to them on Friday. And Droz and Heldt say that accounts honored the Monday release.

Sight & Sound Purchase Fuels Handleman Sales Surge

LOS ANGELES—The Handleman Co. reported a boost in overall net sales for the quarter ended July 27, largely attributable to a 24% leap in video sales derived from the April acquisition of Portland, Ore.-based rackjobber Sight & Sound.

Handleman's net sales for the quarter were \$166.8 million, up 14% from \$146.2 million for the quarter ended July 29 of last year. Net income for the first quarter was \$5.5 million (17 cents per share), vs. \$5.1 million (16 cents per share) for the prior-year period.

Prerecorded video sales for the quarter leaped to \$63.4 million from \$51 million during the same period last year. Handleman attributed this increase to \$6 million in sales brought in by Sight & Sound and such strong sell-through items as "The Jungle Book," "Robin Hood,"

and "Teenage Mutant Ninja Turtles II."

However, Handleman said the decline in its gross profit margin to 25.9% from 27.2% was due to lower profit margins for major hit video releases.

Quarterly music sales climbed 13% to \$90.8 million from \$80.8 million. Handleman said that hot titles from Tom Petty, Van Halen, Paula Abdul, Michael Bolton, and D.J. Jazzy Jeff & the Fresh Prince accounted for the increase.

Handleman's corporate report expressed optimism that sales for the remainder of the fiscal year will reflect increases derived from the purchase of Lieberman Enterprises in July and a slate of major music and video releases scheduled for the remainder of the year.

CHRIS MORRIS

ELEKTRA SIGNS DISTRIBUTION DEAL WITH EDUTAINER

(Continued from page 6)

Bragg, R.E.M.'s Michael Stipe, Shabba Ranks, Ziggy Marley, and others.

The single is a benefit for H.E.A.L., the nonprofit corporation begun by Parker last year to promote humanism. Among other H.E.A.L. projects are a poster about humanism; a book on the subject that will include poetry, photographs, and history, and will be written in part by Parker; and the continuation of Parker's successful annual college lecture tour.

Edutainer Records and the H.E.A.L. project had been planned for at least two years when, after months of meetings with various distributing labels, Parker struck his deal with Elektra.

"The first idea was H.E.A.L.," he says. "I wanted to put out a record on human consciousness, and the organization I wanted to donate money to had to be under strict control so that there would be no question of fraud. I also wanted to control the record company that H.E.A.L. would come out on... So we had to get the label

NAB'S FINANCIAL REPORT

(Continued from page 3)

the average station, 77.3% of 1990 sales were from local advertising, 21.2% from national/regional advertising, and 1.5% from network compensation.

Program and production costs accounted for 21.4% of 1990 total expenses, engineering 4%, news 4%, sales 18.9%, advertising and promotion 9.2%, and administrative 42.5%.

"Clearly, the picture is not rosy," says Rick Ducey, senior VP for research and information at the NAB.

"The findings go along with what NAB is trying to do at the FCC. If group ownership can operate better and more efficiently than single ownership, then it makes more sense."

Ducey says the AMs are definitely in trouble, while the FM's appear to be holding their own.

"Radio is local and tied into the local economies," said Brenda Helregel, manager of financial and management research at the NAB. "The Northeast stations seem to be in a bit more trouble, but it's difficult to generalize regionally."

EURO MINISTERS UNITED AGAINST U.S. VISA PLAN

(Continued from page 1)

should continue at their historically "intensive" level. She argues that such extensive contacts have advantages for all nations involved.

The letter was written by d'Ancona because the Netherlands currently holds the rotating chairmanship of the EC.

The leading light of European protest is French Culture Minister Jack Lang. On his initiative, the EC culture ministers agreed on a resolution that called for the U.S. government "to clarify and soften the conditions upon which temporary visas are granted to artists."

The ministers stated that the EC nations "have always given U.S. citizens, and especially artists, favorable treatment." They called for the American authorities to "contribute to the development of a real world market of live shows, marked by a spirit of necessary reciprocity between the U.S. and the EC."

France's Minister of Rock, Bruno Lion, says, "To us, this situation is in-

deal for the record to come out."

Parker credits Nancy Jeffries, senior VP of A&R at Elektra, for seeing through his vision. Jeffries, who as an A&R director at Virgin Records had worked with Parker on the album debut by rapper Harmony, took the project to Bob Krasnow, Elektra Entertainment chairman, who agreed to the distribution deal.

Parker will continue to be the lead member of the successful Jive recording act Boogie Down Productions, which has carved a strong identity in the rap market as a proponent of education and social activism.

Although Jive is distributed by BMG and Elektra goes through

WEA, Barry Weiss, senior VP/GM for Jive Records, does not perceive any conflict. "Kris wanted to spread his eggs and broaden his portfolio, and we don't have a problem with that," says Weiss. "We don't have any production deals per se, because we wanted to keep a small developing-artist roster. He is an exclusive recording artist, but we're open-minded [when he wants to appear on other artist's recordings]... His vision is for BDP to be a thriving, completely separate entity."

Boogie Down Productions' new album, "Sex & Violence (That Always Sells)," is due for a Sept. 17 release.

CONSUMER DIALOG ON DIGALOG DUE, RETAILERS SAY; WEA PROMO COMING

(Continued from page 3)

"The manufacturers, in my opinion, are positioning themselves so that they can put out DCC cassettes for the same price as CD; that will insure that the current cassette business goes right down the toilet, and it will hurt DCC."

(All of the major labels are apparently supporting Philips' Digital Compact Cassette system, due to debut next year. See story, this page.)

Like other retail chains, the only material the 295-store, Torrance, Calif.-based Warehouse web has received on the process was a letter from WEA stating that the price of Digalog cassettes will be a penny more than that of regular cassettes. "I've not seen or heard anything from WEA with respect to Digalog except an informational letter that said my prices are going up, and I've seen a few too many of those lately," says Jim Dobbe, VP of sale merchandise for Warehouse.

SIGNIFICANT INVESTMENT

Although he would not comment on how much the Digalog process adds to manufacturing costs, Rost notes that it requires a significant manufacturing investment. He doesn't expect consumers and retailers to associate price increases with the improvement in cassette quality.

"A lot of titles had been going at \$10.98 before the process," he says. "There'd been a general trend in the

\$10.98 direction for major releases. Improved quality could facilitate that, but each label makes pricing decisions on their own, based on whatever they think best for that particular release."

Rost adds that the improvements brought about by Digalog will have a subtle impact on cassette sales over time. "All along, we felt that consumers buy a particular piece of music because they want to own that album or they like a particular song; the idea is that any time you can improve the quality of the product, it supports the configuration and people are happier customers."

Like many other retailers, Jeff Abrams, merchandise manager with 49-unit Best Buy Co. in Bloomington, Minn., questions how much consumers really care. "They're going to buy the title whether it's Digalog or regular, but if they had to pay a premium for Digalog, I don't think they'd pay it," he says. "I think quality of cassettes has been pretty good over the last few years, anyway."

Not all retailers are cynical about Digalog. Lew Garrett, VP of purchasing for 292-store Camelot Music, based in North Canton, Ohio, calls Digalog a great idea. "I think it's a little too early to gauge consumer response," he says. "In time, they will become accustomed to that logo and will appreciate the improved fidelity in sound reproduction."

performance.

In addition, the French group objects to the provision that requires every artist to prove he or she is internationally acclaimed, and to the rule that would require consultation between the INS and the labor unions before any petition is granted.

The letter further indicates that AFL-CIO president of professional employees Jack Golodner endorsed "some of the technical amendments recommended by arts groups who favor a relaxation of the restrictions." Golodner was not available for comment at press time.

Due to the action of Sens. Edward Kennedy (D-Mass.) and Alan Simpson (R-Wyo.), the implementation of the new visa rules has been delayed until April 1992 at the earliest (Billboard, Aug. 17). The two men managed to attach a quickly drafted amendment to an unrelated appropriations bill that postponed the changes, originally scheduled to take effect before year's end.

MINNEAPOLIS: N.W.A NOT HARMFUL TO MINORS

(Continued from page 4)

regarding the album to Humphrey; a copy of the letter was received by Eugster Aug. 21.

"This office had the lyrics to all 16 tracks on ['Efil4zaggin'] transcribed and staff listened to each song," Alfton's letter said. "It is clear that certain of the songs, if issued as singles, would come within the definition of 'harmful to minors.' We have determined, however, that taken as a whole, the N.W.A album is not 'harmful to minors' under the statute [Minnesota 617.293] or ordinance [Minneapolis 385.131]. Thus, sale of the album to minors is not prosecutable."

However, the letter adds, "Other municipal prosecutors may employ a

less demanding charging standard or desire to attempt to make new case law on the 'taken as a whole' issue. Distributors and store owners, therefore, would be well advised to sell ['Efil4zaggin'] to adults only."

The letter adds that "an honest mistake concerning a minor's age is a defense... if the accused makes a reasonable *bona fide* attempt to ascertain the person's true age."

After receiving Alfton's letter, Musicland Group, which had previously issued a statement noting that the album was stickered for sale to persons 18 and over by the chain, said in a release that it "stands by the position taken in its previous press statement."

WEA initially described Digalog as an attempt to stem the decline of cassette market share, but retailers are not sure it will. Ron Phillips, director of marketing for 60-store, Miami-based Spec's Music, says, "Digalog could potentially slow down the decline of the cassette, but I still think the decline will ultimately occur."

Jim Roe, major-label buyer for the 142-unit Disc Jockey chain, based in Owensboro, Ky., adds: "[CD] is going to continue to get stronger and stron-

ger until something new comes out, and I don't think Digalog is the answer to that right now."

Confusion in the marketplace is an added concern for some retailers. "We've been spending the last couple of years trying to convince people to go to CDs," observes Carl Rosebaum, president of the 20-unit Flipside web in Arlington Heights, Ill. "Now we're going to try to convince them that the cassette's improved, but soon we're going to DCC."

Digital Cross-Promotion Seen Philips, Sony Talk Mutual Support

This story was prepared by Jeff Clark-Meads in London and Susan Nunziata in New York.

LONDON—Hardware giants Philips and Sony are talking to each other about reciprocal support for the digital compact cassette and mini-disc formats—but have reached no agreement.

Philips spokeswoman Angeli-que Hoogakker says both companies want to establish a worldwide standard for the system each of them has pioneered and are currently evaluating each other's wares.

She says, "Everybody benefits from one standard. We have always talked to other hardware manufacturers with the aim of

achieving this.

"For some months, we have been evaluating mini-disc and Sony has been evaluating DCC. We are still doing that. We have reached no formal agreement."

Hoogakker adds that it is important to Philips to know that the music industry will support the launch of any new format—a lesson brought home by the less than successful introduction of digital audio tape.

Philips' record company, PolyGram, as well as EMI, BMG, WEA, and Sony, have all indicated their support for DCC. In addition, MCA has expressed strong interest in the format. That means all of the six major label groups appear to be in Philips' corner on DCC.

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Promoter Puts Crowd To Test At U.K. 'Monsters' Festival

BY JEFF CLARK-MEADS

LONDON—The Monsters Of Rock, the U.K. festival believed to be the world's longest-running pure rock show in the open air, last week celebrated a successful 11th year and a \$2.74 million ticket gross.

Promoted by Midland Concert Promotions, the festival was also a testing ground for innovative crowd-safety features.

AC/DC headlined the Aug. 17 show, which also featured Metallica, Motley Crue, Queensryche, and the Black Crowes. The bill attracted a capacity crowd of 72,500 to the Donington Park motor racing circuit at Castle Donington.

The crowd, as with previous Donington audiences, was notably well behaved: two fans were arrested this year—one for a motoring offense, one for weapons possession—making a total of just 20 arrests in 11 years.

Despite this history, the festival still has a black spot: the death in 1988 of two fans who were crushed when fans close to the stage were unable to regain their footing.

Although an inquest into the deaths found that the promoters could have done nothing more to guarantee people's safety, when the Monsters resumed in 1990, Midland Concert Promotions introduced a number of new safety features.

These included the leveling and sanding of the area immediately in front of the stage and the video monitoring of the crowd. This year, additionally, a finger of staging stretched out 60 yards into the crowd, enabling the security staff to remove fans in difficulty.

The video-monitoring system, says MCP managing director Maurice Jones, has revealed a wealth of new information on crowd movement pat-

terns. Primarily, he says, it has shown that the densest part of the audience extends only six people back from the front-of-stage barrier.

Jones says he is prepared to make available the Donington crowd videos to any promoter or crowd manager who could benefit from them.

MCP and other U.K. promoters are working without up-to-date government guidelines on crowd safety. A "pop code" has been drawn up by Richard Limb, the local council officer responsible for licensing Donington (Billboard, March 16), and has been submitted to the government's Health and Safety Executive.

Despite having had the draft code for virtually all of this year, the government has not published it. "I think the delay is being caused by their difficulty in putting it into workable English," says Jones.

As for the future of the Monsters fest, Jones is particularly pleased with the age spread of those attending this year's show. "We're now seeing at least two generations of rock fans and perhaps pushing on three," he says. "There were kids of 5 and 6... along with people in their early 20s and people in their 40s."

Asked how Donington has managed to survive for 11 years on its diet of pure rock—Jones eschews the label of heavy metal—he says, "It's the quality of bands."

AC/DC has headlined the bill three times. Other headliners have included ZZ Top, Whitesnake, Iron Maiden, Ozzy Osbourne, Rainbow, and Bon Jovi.

Paul Loasby, Jones' former partner in the venture and the man who first conceived of a pure-rock festival, says, "You ask any of the American bands where they most want to play and they will tell you the Monsters Of Rock at Castle Donington."

Prince 'Getts Off' Special Pre-'Diamonds & Pearls' Vid

BY CRAIG ROSEN

LOS ANGELES—Warner Reprise Home Video will release an unusual Prince home video on Sept. 10, containing four cuts that are not on his forthcoming "Diamonds And Pearls" album, and video clips that won't be shown on MTV.

"Nothing Can Stop... Prince And The New Power Generation 'Gett Off,'" a five-track, 31-minute video, will carry a \$14.98 list price. The video includes the uncensored European version of "Gett Off," the first single from "Diamonds And Pearls." Also included are "Violet The Organ Grinder," "Gangster Glam," the instrumental "Clockin' The Jazz," and "Gett Off (Housestyle)." All four of those tracks—remixes and rearrangements of "Gett Off"—are available only as bonus tracks on the "Gett Off" maxi-single and the home video.

"I don't know of any situation like this in the past," says Vic Faraci, senior VP of marketing for Warner Reprise Video. "It gives fans something they can only see and hear on this video."

The videos, conceived and conceptualized by Prince, were shot at his

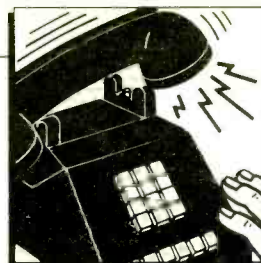
home and Paisley Park Studios in Minneapolis. Rande St. Nicholas directed the clips.

The "Gett Off" video was reportedly inspired by Penthouse publisher Bob Guccione's controversial 1980 adult film "Caligula." The European version included on the home video is "a little more graphic and the lyric content is not censored," says Warner Reprise Video spokesperson Alisse Kingsley.

According to a Prince spokesman, the rest of the home video covers "a day in the life" of the pop star. The "Gangster Glam" segment features Prince at home in a "funky bathing suit" and rollerskating with his dancers. The graphic "Violet The Organ Grinder" features a caged Prince draped in chains with four "sex-starved," nearly naked women.

The home video release tops off an unusual campaign to break the "Gett Off" single, which was initially released to selected urban radio and club outlets as an "authorized bootleg" on June 7, Prince's birthday. After the song created a buzz on the streets, Warner Bros. issued the single to other urban stations. The "Diamonds And Pearls" album is set for an Oct. 1 release.

INSIDE TRACK



Edited by Irv Lichtman

THE COUP (THAT FAILED): Members of the home entertainment trade with interests in the Soviet Union had little time to come to grips with a hard-line political coup that happily did not come off. In the space of three days last week, President Mikhail Gorbachev was removed from and then returned to power. However, one brief casualty of the coup plotters' only moderately successful crackdown on Soviet media was SNC Radio, regarded as the Soviet Union's only independent, commercial radio station. The station, which went back on the air Aug. 21, the day the coup ended, "allowed for a real Western playlist rather than the totally controlled playlist offered by Gosteleradio, the government radio station," says New York-based Bob Tulipan. Tulipan operates Traffic Control and TCG World Service, two companies with dealings in the Soviet Union as a visa clearing agency for artists and as rep of certain Soviet media, including SNC.

OFF THE BLOCK: Cox Enterprises has sold half its Blockbuster Video stores to WJB Video, now Blockbuster's biggest franchisee. According to Dave Andersen, VP of public affairs at Cox Enterprises in Atlanta, the firm "would have had 122 stores had we fully built out. We sold 48 and there are 38 up and running, plus the rights to others." Cox Enterprises' territories consist of 10 cities in Georgia, including Atlanta; Gulfport, Biloxi, and Pascagoula in Mississippi; the Hampton Roads area of Virginia (where many of the stores sold are located); Fort Walton, Panama City, and Pensacola in Florida; Philadelphia; Rochester and Syracuse in New York; and Baltimore.

HIGH ANXIETY: Two more indictments in the U.S. Department of Justice's war against adult video suppliers surfaced Aug. 19 in Yakima, Wash. Hollywood, Calif.-based In-Hand Video and Van Nuys, Calif.-based Spread Eagle Video Productions were indicted as a result of Justice Department stings, according to U.S. District Attorney officials in Yakima. On another front, the City Council in Fort Worth, Texas, is considering adopting a video rating system, a move brought to the attention of the national office of the Video Software Dealers Assn. by the chapter in Dallas.

PALACE UPSET: Prince's one-shot U.K. gig Saturday (31) is causing a stir—not least because of sponsorship by Tampax. Reportedly, Diamond Promotions, known for organizing giant warehouse dance parties known as "raves," is paying Prince more than \$1.5 million, with costs of importing the show included in the fee. The open-air venue, near London, is Blenheim Palace, which can handle 75,000 (tickets are \$40). Those most upset are established promoters, one of whom tells Track that Diamond "deserves all they're going to get." However, leading U.K. impresario Harvey Goldsmith is said to have been a consultant for the date.

ON THE MOVE: Larry Mundorf, senior VP of retail operations at Camelot Music, has left the N. Canton, Ohio-based chain. "Larry is looking at other opportunities, and we wish him the best," says Paul David, chairman and president of the chain.

WEAK GLOBAL SHOWING: Worldwide music sales for Sony Music Entertainment (formerly CBS Records) in the first quarter, ended June 30, fell 20.6% from the same period last year to \$665.3 million. Tokyo-based Sony Corp. attributes the drop to a change in accounting for Columbia House, which sells recordings by direct mail. Columbia House, which used to be wholly owned by Sony, is now a 50-50 joint venture with Time Warner Inc. The film division's first-quarter sales fell 6.1% from last year to \$432.3 million, Sony reports.

BAIL FOR R&B star Rick James, who has been jailed with his girlfriend on charges they sexually assaulted and tortured a young woman at James' Hollywood Hills home, has been reduced from \$1 million to \$500,000. Meanwhile, on Aug. 21, a 31-year-old moving company employee was charged with stealing \$25,000 worth of jewelry from James' home. The man charged with the

theft was identified as part of a crew hired to move items out of James' house while he was in jail.

MOTOWN RECORDS founder Berry Gordy says he will file a \$100 million libel lawsuit in L.A. County Superior Court against J. Randy Taraborrelli and New York-based Carol Publishing Group regarding allegations made in the unauthorized biography "Michael Jackson: The Magic And The Madness." During a press conference Aug. 22 in L.A., Gordy said his complaint outlines about 20 "totally false and spiteful allegations about me and the way I ran Motown," citing passages in the book that describe him as a pimp and a dishonest businessman who cheated his artists. "The book was carefully read by our libel attorneys," says publisher Steve Schragis. "And we believe there is nothing libelous in it."

ACCORDING TO published reports, Gold Mountain Entertainment's Danny Goldberg and Ron Stone are planning to launch a new label called World Domination that will be supported and distributed by a major label, possibly Capitol. Neither the principals nor Capitol executives were available for comment at press time.

FIGHTING IT: PolyGram in the U.K. says it will fight a police application to destroy 24,000 copies of "Efil4zaggin" seized under the Obscene Publications Act. The court hearing takes place Sept. 4 in London.

ACT 1: Philips Records and its exclusive artist, Siberian baritone Dmitri Hvorostovsky, have asked the New York State Supreme Court to enjoin MCA Records, Mobile Fidelity, and Art & Electronics from further distribution and sale of a recording of the Tchaikovsky opera "The Queen Of Spades" featuring the singer. Court papers allege that Hvorostovsky never granted permission for the recording, which was taken from a Moscow concert broadcast. In earlier statements, rejected by the plaintiffs, targets of the suit said recording rights were granted by the conductor of the performance, Vladimir Fedoseyev, proper under Soviet law. The suit, charging defendants with unlawfully trading on the "popularity" and "unique sound" of the artist, asks a minimum of \$1 million in actual damages, plus \$3 million in punitive damages. An MCA representative said at press time the company was "reviewing" the complaint and expressed hopes that a resolution of the matter would be reached that would be "satisfactory to all concerned."

CREEPY AND KOOKIE: M.C. Hammer is reportedly working on music to be used in the soundtrack of the forthcoming film "The Addams Family." Details about the extent of Hammer's involvement in the score for the comedy, which stars Anjelica Huston and Raul Julia as the heads of the ghoulish household, remain scarce. But a Capitol Records source says the label expects to release a new album by the rapper in the late fall, and that the first single from the record will probably be a theme from the feature.

THEY GO ALLEGRO: DMP Inc., the Stamford, Conn.-based jazz label specializing in digital recordings, has entered into a long-term, North American distribution agreement with the Allegro Corp. of Portland. Allegro will handle the entire DMP CD catalog, including titles by Joe Beck, Warren Bernhardt, Bob Mintzer, Chuck Loeb, and the Dolphins Featuring Dan Brubeck.

WILD ABOUT HARRY: AT&T has exclusive sponsorship of Harry Connick Jr.'s U.S. concert tour of 30 cities, starting Sept. 3. The tour will coincide with the release of his Columbia album, "Blue Light, Red Light." Engineering the tie was EMCI, the Jay Coleman-headed entertainment marketing and sponsorship setup.

NETWORK NEWS: Network Records, the U.K.-based label established by Neil Ruston and David Backer, has opened an office in New York via MCTY Management. A U.S. licensing deal is expected soon. Label acts include Altern 8, Pandella, Kevin Saunderson's Reese Project, and Nexus 21.

NEW AGE DISTRIBUTOR Lloyd Barde, owner of Backroads Distributors of Corte Madera, Calif., reports he plans to file for bankruptcy under Chapter 11 of the U.S. Bankruptcy Code. Backroads will dissolve its wholesale operation and will reorganize to focus on its Heartbeats catalog, a mail-order division servicing close to 400 labels, Barde says. Backroads' own affiliated label, Shining Star, remains viable, he says.

CHRIS WHITLEY

LIVING WITH THE LAW



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"...what ultimately makes 'Living With The Law' such an arresting debut are the songs. An utterly addictive album."
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 - The New York Times

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 - Time Magazine

"'Living With The Law' announces the arrival of a major songwriter/guitarist."
 - Chicago Tribune

"Whitley plays a steel-body National as if he were born with it in his hands."
 - Interview

"A leading candidate for 1990's most stunning debut."
 - USA Today

"Originality is rare today in any medium, so it's a double treat to run across this exquisite new album."
 - The Boston Globe

"After seeing him perform live, I was immediately struck with the legend of Robert Johnson. Johnson supposedly sold his soul to the devil to be able to play and sing better than any mortal... I'm wondering if Chris Whitley may have bought it back."
 - Redbeard, KTXQ

CHRIS WHITLEY
"LIVING WITH THE LAW"
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|-----------------------|-------------------------|----------------------|-------------------------|-----------------------|-------------------|-----------------------|
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| 8/31 Kansas City, MO | 9/4 Bloomington, MN | 9/9 Cincinnati, OH | 9/13 Cuyahoga Falls, OH | 9/18 Philadelphia, PA | 9/22 Toronto, ONT | 9/27 Mansfield, MA |
| 9/1 Maryland Hts., MO | 9/6 Hoffman Estates, IL | 9/10 Noblesville, IN | 9/15 Burgettstown, PA | 9/19 Hartford, CT | 9/24 Landover, MD | 9/28 Mansfield, MA |

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