

Retailers See One-Two Punch In Fresh Hits, Fall Catalog Deals

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Bryan Adams' Career Gets 'Wake Up' Call

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THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

SEPTEMBER 7, 1991

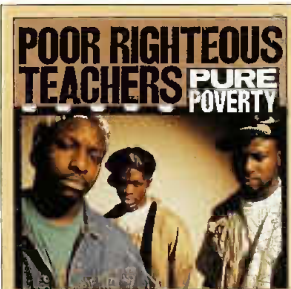
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All Crash Test results tell the same story. Playing CRASH TEST DUMMIES' smash "Superman's Song" causes instant reaction! With #1 to TOP 5 PHONES, and ALBUM SALES BREAKOUTS everywhere, their debut THE GHOSTS THAT HAUNT ME is already PLATINUM in Canada with America next. ARISTA.



Their first album spent six straight months on the modern rock charts (the longest of any album in 1989) and sold over 140,000 copies. Now, The Ocean Blue return with Cerulean ("seh-roo-lee-en"), the new album, track and video. Look for the Fall tour. (Sire/Reprise 4/2-26550)



POOR RIGHTEOUS TEACHERS return with their second smash album, PURE POVERTY (PRO-1415), combining thought-provoking positive lyrics with funky street beats. "They don't fight the power, they are the power!"—Village Voice. On Profile.

## Black Acts Return To A Live Sound Ensemble Energy Recharges Creative Process

BY THOM DUFFY and JANINE McADAMS

NEW YORK—Black music, dominated in recent years by producer-driven, technology-bred recordings, is embracing the creative process of the live band.

Whether in straight-ahead R&B, the hybrid mix of funk'n'roll, or the guitar-based beat of black rock, black artists and multiracial acts are finding new support at record labels for a new alternative black music built upon band chemistry rather than studio wizardry.

The trend—which recalls the heyday of groups from Sly & the Family Stone to Parliament/Funkadelic—is displayed today in a wide range of acts: Lenny Kravitz, the Family Stand, Fishbone, Vinnie James, the Eric Gales Band, Stress, Momma Stud, 24-7 Spyz, Pride & Politix, Ice T's Body Count, and—three years after the breakthrough of Living Colour—other members of the Black Rock Coalition showcased on a just-released Rykodisc compilation.

But nowhere is the return to such ensemble energy in black music more evident than on "Diamonds And

Pearls," the upcoming Paisley Park/Warner Bros. release from Prince & the New Power Generation, the superstar's most band-oriented album since his multiplatinum "Purple Rain" release in 1984.

While periodically surrounding himself with a collaborative cast, as he did with members of the Time and others on 1990's "Graffiti Bridge,"

Prince also has personified the studio wizard capable of crafting pop, R&B, and funk'n'roll tracks single-handedly. (He does, in fact, perform all instruments on "Thunder," the new album's opening song.)

"He started innovating the do-all technique in the studio and everybody jumped on that," says New

(Continued on page 71)

## FoxVideo's 'Home' Delivery Just In Time, Say Retailers

BY JIM McCULLAUGH and PAUL VERNA

LOS ANGELES—Consumers are going "Home Alone," and they're doing it none too soon, according to a survey of video dealers.

In addition to selling through quite briskly in its debut week—the \$24.98 FoxVideo title arrived in stores Aug. 22—dealers say it is also providing a low-cost rental inventory bonanza. And the title appears to be a key component in lifting the video industry

out of its first-half doldrums.

With Orion's "Dances With Wolves" arriving as a rental Aug. 29, confirmed reports that Warner Home Video will release "Robin Hood" at a sell-through \$24.95 Oct. 30 (Billboard, Aug. 31); the coming sell-through release of "Fantasia" (see story, this page); and the forthcoming rental releases of "The Silence Of The Lambs," "City Slickers," and "Terminator 2: Judgment Day," dealers say fourth-quarter business prospects are now dramatically upbeat.

According to sources close to FoxVideo, "Home Alone" shipped about 9.2 million units, exclusive of laser-

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## Elektra Keeps Crue Aboard With New Megabucks Deal

BY CRAIG ROSEN

LOS ANGELES—Motley Crue is on the verge of signing a new deal with current label Elektra Entertainment that could earn the hard-rockers in excess of \$35 million, according to industry sources.

The band's manager, Doug Thaler of Top Rock Development Corp., says the group is waiting for signature copies of the new contract. Currently, Motley Crue is playing selected dates

on the Monsters Of Rock tour in Europe and is expected back in the States Sept. 9.

Sources close to the band say the decade-old Los Angeles-based hard-rock act will sign a five-album deal bearing a \$22.5 million advance. The band will receive a royalty rate in excess of \$2.18 per unit for compact disc sales, and \$1.50 per unit for cassette and LP sales. Those royalty rates will also apply to new catalog sales. In-

(Continued on page 72)

## IN RADIO NEWS

### Is 'Artist Image' A Key Consideration At Urban Radio?

PAGE 13

### Gary Fries Is New President Of RAB

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## No. 1 IN BILLBOARD

HOT 100 SINGLES	(EVERYTHING I DO) I DO IT FOR YOU	BRYAN ADAMS	(A&M)
THE BILLBOARD 200 TOP ALBUMS	METALLICA	METALLICA	(ELEKTRA)
HOT R&B SINGLES	ADDICTIVE LOVE	BEBE & CECE WINANS	(CAPITOL)
TOP R&B ALBUMS	BOYZ N THE HOOD	SOUNDTRACK	(QWEST/WB)
HOT COUNTRY SINGLES	BRAND NEW MAN	BROOKS & DUNN	(ARISTA)
TOP COUNTRY ALBUMS	NO FENCES	GARTH BROOKS	(CAPITOL)
TOP VIDEO SALES	THE TERMINATOR		(HEMDEALE HOME VIDEO)
TOP VIDEO RENTALS	SLEEPING WITH THE ENEMY		(FOXVIDEO)

PLAY TO LIVE • LIVE TO PLAY

# BLUES TRAVELER

## TRAVELERS & THIEVES [75021-5373-4/2]

FEATURING "ALL IN THE GROOVE"

IN 1990 BLUES TRAVELER RELEASED THEIR SELF-TITLED DEBUT AND SPENT A YEAR ON THE ROAD, HYPNOTIZING AUDIENCES WITH THEIR UNINHIBITED, SWEATY PSYCHEDELIC BLUES-ROCK LIVE SHOWS. NOW BLUES TRAVELER PUTS THE ROAD ON RECORD WITH THE NEW ALBUM TRAVELERS AND THIEVES. FORGET THE MAPS; YOU'RE THERE.

Produced by Jim Gaines and Blues Traveler  
Bill Graham Management and Music Unlimited; David Graham, Tom Gruber and Kevin Burns

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## THE ENEMY IS UPON US

PUBLIC ENEMY'S PROPHETIC WORDS AND REVOLUTIONARY RAGE PUT THE BLACK PLANET ON PLANET EARTH. MANY FEARED IT, BUT MILLIONS COULDN'T IGNORE IT.

THE NOISE OF PUBLIC ENEMY HAS REACHED DEAFENING DECIBELS. THEIR LATEST PROPHECY, **APOCALYPSE 91, THE ENEMY STRIKES BLACK**, IS THREE-TIMES HARD; BRINGING YOU THE ALBUM, THE HOME VIDEO, "TOUR OF A BLACK PLANET," AND THE SINGLE, "CAN'T TRUSS IT," ALL IN ONE EXPLOSIVE STROKE.

BOLD ENOUGH TO BREAK THEIR OWN CHAINS, THE ENEMY HAS JOINED FORCES WITH ANTHRAX ON A GROUNDBREAKING VERSION OF "BRING THA NOIZE." TOGETHER, THEY DROPPED THE HARDCORE HIP HOP BOMB ON THE MASSES, AS THE VIDEO BECAME THE FIRST EVER TO APPEAR ON BOTH "YO! MTV" RAPS AND "HEADBANGER'S BALL."

## THE EVOLUTION HAS BEEN DEvised.

### **APOCALYPSE 91, THE ENEMY STRIKES BLACK**

FEATURING THE FIRST SINGLE AND VIDEO, "CAN'T TRUSS IT" ON DEF JAM/COLUMBIA.

"TOUR OF A BLACK PLANET" THE HOME VIDEO. ON SONY MUSIC VIDEO.

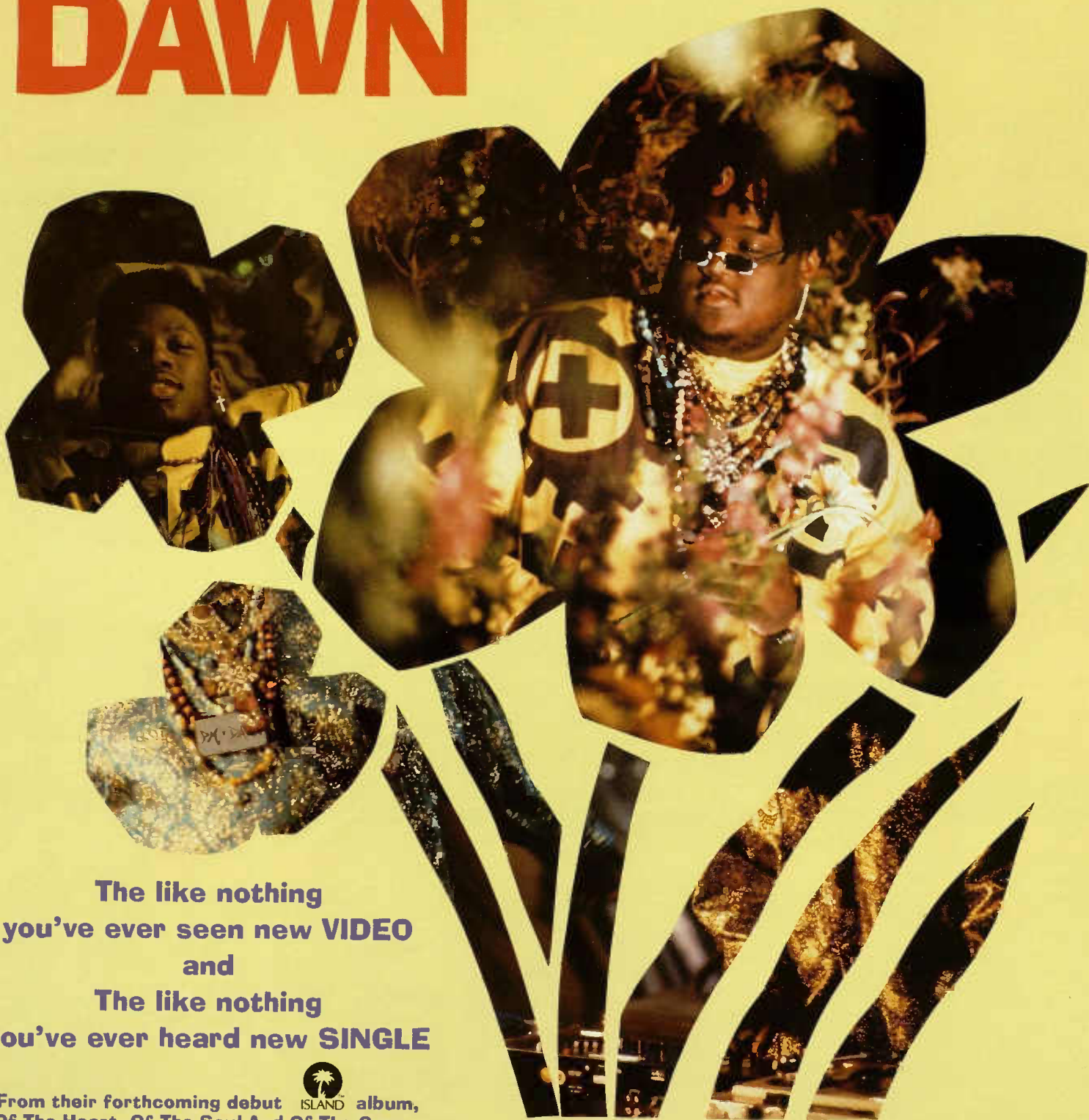
EXECUTIVE PRODUCERS: THE BOMB SQUAD  
PRODUCED BY THE IMPERIAL GRAND MINISTERS OF FUNK: STUART ROBERTZ, CERWIN (C-DAWG) DEPPER, GARY G-WIZ AND "THE JBL" MANAGEMENT: RUSH ARTIST MANAGEMENT  
ANTHRAX APPEARS COURTESY OF ISLAND RECORDS INC.



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POINT OF VIEW  
(DON'T CHA THINK)**



**The like nothing  
you've ever seen new VIDEO  
and  
The like nothing  
you've ever heard new SINGLE**

From their forthcoming debut  album,  
"Of The Heart, Of The Soul And Of The Cross:  
The Utopian Experience."

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**GEE STREET**



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VOLUME 103 NO. 36

SEPTEMBER 7, 1991

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Forget the name. The Private Music label is going public in a big way this year with a variety of promotions, including a stint for label artist Taj Mahal as VH-1 "artist of the month." Deborah Russell reports. **Page 6**

## THE WORD ON JACK THE RAPPER

Jack The Rapper appears to have been a victim of its own success this year, reports Janine McAdams, who found many black label execs expressing dissatisfaction with the R&B music meet's organization. On the positive tip, showcases by Prince and others were highlights. **Page 21**

## NEW VID LABEL ON HORIZON

Producer/director Roger Corman is launching a new label, New Horizons Home Video. Jim McCullaugh unreels details. **Page 43**

## GERMAN MUSIC BUSINESS CONFAB

The German music industry turned out in force recently for the third annual POPKOMM trade fair. Billboard's Jeff Clark-Meads returns from Cologne with a roundup of show news and reports on the German labels' concerns about the treatment of their product abroad and the retail reaction to the impending arrival of British competition. **Page 61**

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# Dutch Govt. Sets Blank-Tape Levy Manufacturers May Fight 18-Cent Rate

■ BY WILLEM HOOS

AMSTERDAM—The Dutch government has imposed a blank-audio-tape levy that amounts to the equivalent of 18 cents per hour of tape.

Effective Oct. 1, the rate of the levy was decided upon by independent arbiters after the tape manufacturers and the rights owners failed to agree among themselves. While the announced level is being welcomed by the music industry, the tape manufacturers say it is "ridiculously high" and are likely to fight it in the courts.

Once implemented, the levy will be paid by FIAR, the trade organization of the Dutch audiotape industry. FIAR represents eight importers and one manufacturer of blank tapes and cassettes.

The money paid by FIAR will be passed on to the Homecopying Foundation, a music industry umbrella organization, which will distribute the proceeds to composers, lyricists, and publishers.

A similar levy for owners of neighboring rights—performing artists, record producers, and broadcasting organizations—is expected at the end of next year. It is understood that this levy will be the guild equivalent of 21.5 cents per hour of blank tape.

A decision on a neighboring-rights levy in the Dutch parliament depends on the signing of the Convention of Rome by the government here. The Netherlands is one of the last Western European countries that have not yet signed

the treaty.

A levy on blank videotapes is expected to be introduced within the next six months. It is not yet known at what rate that levy will be set.

The levies on audio- and videotape are based on an amendment to Dutch copyright legislation that

passed through parliament last year.

The rate for the levies has been under discussion by a special government commission, SONT, since February. Chaired by former minister of culture Andre van der

(Continued on page 77)

# 'The Billboard 200' Debuts As Name Of Albums Chart

LOS ANGELES—Beginning with this issue, Billboard is changing the name of the Top Pop Albums chart to The Billboard 200 Top Albums. The new title more accurately describes the chart's intention, which is to chronicle the best-selling albums in the U.S., regardless of musical category.

In the previous name, the word "pop" was intended to connote the word "popular." The chart, however, was never confined to what might be defined as "pop music." In addition to pop and rock titles, it has also tracked R&B, rap, country, instrumental soundtracks, jazz, and even classical releases.

It is important to note that the word "albums" continues to be used. Billboard uses the word "album" as the umbrella term for CDs, cassettes, and LPs. The term LP is used only to refer to the vinyl configuration. The term "album," in fact, predates the LP, and was

used when 78s were the predominant configuration.

Billboard's first album chart debuted with 15 positions at the start of 1955, under the banner Best Selling Popular Albums. Billboard changed the chart's name numerous times before settling on Top LPs in April 1961. This name stuck until 1972, but from 1961-1963, there were actually two charts: a 150-position mono list and a 50-position stereo chart. Stereo and mono units were unified on a 150-position list in August 1963. The chart grew to 175 titles in April 1967, and was then expanded to its current 200-position length the following month.

The name was changed from Top LPs to Top LPs & Tapes in February 1972. The name Top Pop Albums was introduced at the start of 1985. For a brief period, starting in October of the previous year, the chart had been called Top 200 Albums.

# Grocers Want To Bag More VSDA Support Say Issues Of Larger Chains Need To Be Addressed

■ BY PAUL SWEETING and EARL PAIGE

NEW YORK—Hannaford Bros., a Portland, Maine-based grocery and drug-store chain, is spearheading an effort to organize grocery chains that carry prerecorded video into a more

cohesive force in the industry. As part of its drive, the chain hopes that grocers can pressure the Video Software Dealers Assn. to be more responsive to the needs of supermarkets.

Hannaford director of general merchandise James Gratello report-

edly organized a series of meetings with other grocery chains to discuss goals and strategy during the VSDA convention in August. The meetings were also attended by executives from San Antonio, Texas-based HEB and Houston-based Randall's.

Gratello was unavailable for comment at press time, but Laura Hogan, manager of operations for the chain, says the meeting was prompted by a general impression that VSDA is not set up to address the needs of grocery chains and other large retailers. Hannaford operates video departments in 104 stores, including 65 grocery stores and 39 drug stores.

"What we were trying to do is to get some noncompetitive chains together to see if there are common interests or common problems that are not being addressed by VSDA," Hogan says. "In going to the VSDA show, there's an impression that the organization is not really set up to serve the needs of the bigger chains. It's really set up to serve the small guy. It's not one specific problem or set of problems, just a general impression."

However, Hogan and others who attended the meeting deny reports that the group considered pulling out of VSDA to organize a competing trade association for larger retailers.

"Nowhere in that conversation was anything said that this would have

(Continued on page 65)

# Cher Fit To Take On The Special-Interest Vid Sector

■ BY PAUL SWEETING

NEW YORK—CBS/Fox Video and the NutraSweet Co. are teaming up to promote the release of a new fitness tape featuring Cher. In an unusual move for a special-interest title, the companies will jointly underwrite a \$5 rebate for consumers who purchase both the tape and NutraSweet's Equal brand sweetener.

The \$19.98-list tape, "CherFitness: A New Attitude," will be released Nov. 21 and backed by tagged network TV spots, consumer print ads, and 50 million newspaper inserts in a promotion slated to run through January 1992.

In another unusual twist, the free-standing newspaper inserts

will include a "live" coupon that allows consumers to claim the rebate instantly from retailers if they buy the tape and a box of Equal in the same store. Consumers who buy the two separately can claim their rebate through the mail by providing proof-of-purchase for both products.

"Consumers like instant gratification and this is one way of giving it to them," said Equal promotions manager Susan Friestad of the live coupon.

At a press conference here Aug. 27, CBS/Fox project manager Sal Scarnardo predicted "CherFitness" would be the company's biggest-selling special-interest title to date, surpassing "Michael Jordan: Come

(Continued on page 70)

# Music Merchants Welcome Fall Deals

## See 1-2 Punch In Megastars, Catalog

BY PAUL VERNA

NEW YORK—Adding to the impending flood of album releases from megastars this fall is retail and one-stop enthusiasm over the majors' catalog restocking programs.

"It's the best crop of catalog programs that I've seen in a long time," says Howard Appelbaum, VP of 35-store Kemp Mill Music in Beltsville, Md. "It's very much appreciated."

Appelbaum adds that upcoming autumn releases from such superstars as Bryan Adams, Guns N' Roses, and U2 will not deter him from buying into the fall discount programs.

Similarly, Hayes Carlock, VP of purchasing at Cats Records, a 16-store retail chain operated by Nashville-based one-stop Music City Distributors, says there is "no conflict" between restocking programs and new releases. "In fact, we could use another warehouse," he quips.

George Weiss, VP of Elmhurst, N.Y.-based one-stop Win Records & Video, says merchants have no choice but to buy into the programs. "You have to buy restocking," he says. "We're going to take advantage of the programs, as we always do."

WEA's "Tis The Season" Fall Program is offered for a generous 10-week period, from Aug. 26 to Nov. 1. It includes all Super Saver series cassettes and CDs, a selected list of \$8.98-and-up cassettes and \$13.98-and-up CDs, and all \$12.98-and-up music videos and laserdiscs released through Aug. 2.

The discounts offered by WEA are 7.5% on Super Saver cassettes and CDs; 5% on selected \$8.98-and-up cassettes; 5% on \$13.98-and-up CDs; and 7.5% on \$12.98-and-up music videos.

In addition, WEA is offering a pre-pack discount of 7.5% on its top 100 Super Saver titles.

A classical music program offers discounts of 8% and 5% on front-line and midline product, respectively. WEA's world music titles normally priced at \$5.97 (cassette) and \$9.97

(CD) are available at 5% off; other world music product is 7.5% off.

All orders placed under the "Tis The Season" program are payable half on Dec. 10, half on Jan. 10.

### IT'S A SONY

Sony Music Distribution's "A-list" fall program is available Aug. 19-Sept. 6 at 5% off cassettes and 7% off CDs. The list includes some 25 titles by such artists as Mariah Carey, Mi-

(Continued on page 77)



**Family Affair.** Brothers HEN-GEE and EVIL-E sign to the newly formed Pendulum Records, distributed by Elektra Entertainment. Currently members of Ice-T's Rhyme Syndicate, the duo will release their debut album, "Brothers," this fall. Shown in back row, from left, are manager Guy Oseary; Pendulum VP of business affairs David Glinert; and Ruben Rodriguez, senior VP of urban music for Elektra and president/CEO of Pendulum. In front row, from left, are EVIL-E and HEN-GEE.

## Mel Lewinter To Navigate Atlantic Group In New Post

BY IRV LICHTMAN

NEW YORK—Besides his duties as caretaker of the financial well-being of The Atlantic Group, Mel Lewinter, newly appointed vice chairman of the Time Warner label unit, says his job profile also calls for a good deal of creative coordination.

"This is especially important because of the recent establishment of the The Atlantic Group," says Lewinter, a member of the label's executive team since 1970. He continues to serve as chief financial officer, although he drops an additional title of senior VP.

The Atlantic Group serves as an

umbrella for four major units: Atlantic Records, Atco Records, EastWest Records America, and A\*Vision Entertainment, in addition to some subsidiary labels.

One notable example of his role in bringing together a project from varied sources within the group was the release earlier this year of the well-received Stax-Volt nine-CD boxed set of all singles marketed over the years by the two labels.

"Harry Palmer [president of Atco] brought the project to my attention. But Stax worked through Atlantic, while Volt went through Atco. Also, EastWest had international rights to both labels."

(Continued on page 77)

## EXECUTIVE TURNTABLE

**RECORD COMPANIES.** Ikuzo Orita is named president of Warner Music Japan in Tokyo. He will continue to act as president of WEA Music KK until a successor is appointed.

Mel Lewinter is promoted to vice chairman of the Atlantic Group in New York, and retains the title of chief financial officer. He was chief financial officer/senior VP of Atlantic Records. (See story, this page.) In other appointments, Pamela Jouan is named associate director of national pop promotion for Atlantic Records in Los Angeles. She was VP/director of music research at Hitmakers magazine.

James Cochran is promoted to VP of R&B promotion for Motown Records



COCHRAN



SOBEL



KOPF



SCHWARTZ

in Chicago. He was co-national R&B promotion director.

Michael Sobel is appointed VP of business affairs of JRS Records in Los Angeles. He was VP of business affairs for Ventura Music Group Ltd.

Lauren Kopf is promoted to director of financial operations for Elektra Entertainment in New York. She was senior financial analyst.

Michael Schwartz is promoted to director of creative copy at Arista Records in New York. He was associate director of creative copy.

Charisma in New York appoints Tony Noe director of A&R recording services and Peri Hochwald A&R manager. They were, respectively, manager of A&R administration, and A&R coordinator for the label.



ROY



MOLITORIS



WALKER



KARNSTEDT

Bridget Roy is promoted to associate director of rock/metal marketing and promotion at Columbia Records in New York. She was manager of hard rock/metal marketing.

Karen Molitoris is appointed national promotion coordinator at EMI Records USA in New York. She was assistant manager at the Gap.

Johnnie Walker is promoted to co-national director of promotions and marketing for Rush Associated Labels (RAL) in New York. She was South Central promotions manager.

**PUBLISHING.** Michael Karnstedt is promoted to president of permusic Europe in Hamburg. He was a European director for the company.

Deondra Watson is named professional manager at Freddy Bienstock Enterprises in New York. She was an executive assistant at the Hit Factory.

**RELATED FIELDS.** Stefan Heller is named director of music at Time-Life International in London. He was head of special projects at MCA Records U.K.

## Musicland Profits Down Sharply In 2nd Qtr.

### Analysts Speculate On Public Stock Offering

BY DON JEFFREY

NEW YORK—With costs rising faster than revenues and same-store sales declining, Musicland Stores Corp.'s profits fell sharply in the second quarter this year, as Wall Street waits for the giant music and video retailer to make its long-delayed stock offering to the public.

According to the company's quarterly filing with the Securities and

Exchange Commission, Musicland has reported a \$4.97 million net loss, after payment of preferred dividends, for the three months that ended June 25, compared with a net loss of \$2.02 million in the year-earlier period. The big net losses are largely due to huge quarterly interest payments on debt.

But Musicland's operating profit—which is calculated before the big bite of interest charges—was only

\$626,000 in the quarter, far below the \$7.13 million profit last year. The big decline was caused by the twin ills of higher expenses and lower sales per store.

Second-quarter revenues climbed 7.6% to \$180.9 million from \$168.1 million. Most of that rise was due to the opening of new stores. The total number of Musicland, Sam Goody, and Suncoast Motion Picture Co. outlets at quarter's end was 1,005.

Same-store sales—a measurement of receipts from units open at least one year—dropped 3.3% in the quarter from last year. In its filing, the company attributes the decline to "continued weakness in the economy and a lack of major hit product."

Year-to-year costs rose at a faster rate than revenues. The cost of sales jumped 10.8% to \$106.3 million while selling, general, and administrative expenses increased 15.1% to \$68.3 million. The filing says SGA was up because of higher rents for new stores and expenses associated with store closings. In the second quarter, the company closed 12 outlets and opened 19. It says it may close up to 25 more units in the second half.

Minneapolis-based Musicland says it expects to open a total of 80 stores this year and that capital expenditures for this expansion will amount to about \$30 million, which will be financed mostly by internally generated cash flow.

Meanwhile, the company has kept quiet about any plans to make a public

(Continued on page 77)

tion as the start of a new stage for Private. "Once a door opens, you have to go in there, keep it open, and fight for your life," he says. "That's what we're going to do with Taj and VH-1. This is a real break for us."

But the break won't come easy. According to Goldstein, Private has had to plan an extensive marketing campaign—with a budget comparable to its major-label competitors—to complement VH-1's showcase of its artist.

"We gave VH-1 a commitment and we're spending a lot of money," Goldstein says. "We're willing to do that and we want people to know

(Continued on page 51)

## Private Music Takes Public Steps In A Pop Direction

BY DEBORAH RUSSELL

LOS ANGELES—Private Music will defy its own moniker in the coming months when it goes very public with a variety of sharply focused, pop-oriented promotions.

The most visible of the projects is likely to be "Like Never Before," Private Music's first release from veteran recording artist Taj Mahal, who has been chosen as VH-1's "artist of the month" for September. The VH-1 campaign is expected to generate the type of mainstream exposure that rarely shines on such an eclectic label.

Ron Goldstein, the label's president/CEO, sees the VH-1 promo-

COMING IN OCTOBER!

# MYSTERY SCHOOL

MUSIC FROM THE OTHER SIDE



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"ATLANTIS RISING"\* "NILE MELODY" "TELEPATHY"

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ZAZEN IS:  
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STEVE KAPLAN & RAMA

*Terra Nova  
Records*

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TND - 9003 CD

\*BONUS CD TRACK

*Richie Sambora*







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THE PREMIER TRACK "BALLAD OF YOUTH"

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PRODUCED BY NEIL DORFSMAN AND RICKIE SAMBORA

**WHEN THE FILM JUST  
ISN'T ENOUGH...**



**TERMINATOR 2  
Judgment Day**

Music Composed by Brad Fiedel  
VSD/VSC-5335

**DEAD AGAIN**

Music Composed by Patrick Doyle  
VSD/VSC-5339



**HOT SHOTS**

Music Composed and Conducted  
by Sylvester Levay  
VSD/VSC-5338



**FREDDY'S DEAD  
The Final Nightmare**

Music Composed and  
Conducted by Brian May  
VSD/VSC-5333



**DOC HOLLYWOOD**

Music by Carter Burwell  
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**Goldheart.** Members of MCA recording group Steelheart receive gold records commemorating U.S. sales of more than 500,000 units of their self-titled debut album. The band recently released "She's Gone," the latest single and video from the album. After the presentation, lead vocalist Mike Matjevic flew to Denver to join members of Poison, Slaughter, Heart, and others in competing in the 1991 MTV Geo Storm All-Star Race. Shown in the back row, from left, are band member Frank Di Costanzo; MCA Music Entertainment Group chairman Al Teller; Matjevic; MCA Records president Richard Palmese; and band manager Stan Poses. In front row, from left, are band members Jimmy Ward, Chris Risola, and John Fowler.

# Guns N' Roses, Garth Brooks Pre-orders Boom As Biz Eyes Star-Studded September

■ BY LARRY FLICK

NEW YORK—Although September is jammed with new music from a slew of top-selling acts, virtually all eyes are on activity surrounding albums by Guns N' Roses and Garth Brooks. Both are believed to already have garnered pre-orders of well more than 1 million units.

After numerous delays, Guns N' Roses bows with two separate albums, "Use Your Illusion I" and "Use Your Illusion II" (Billboard, Aug. 24). Geffen head of sales Eddie Gilreath estimates that a combined 1.5 million to 2 million copies of the albums will hit retail Sept. 17.

The sets feature a total of 30 songs and 2½ hours of music. The single "Don't Cry" goes to radio Tuesday (3) and appears in different versions on both albums.

One week before "Illusion" hits, Capitol will ship an estimated 1.2 million copies of "Ropin' The Wind," the third album by country superstar

Brooks. The set follows last year's quadruple-platinum "No Fences," which is one of the biggest-selling country albums ever and remains atop the Top Country Albums chart in its 50th week on the list.

"Ropin' The Wind" is produced by Andy Reynolds and aims to establish Brooks' songwriting prowess; he penned seven of the set's 10 songs.

Other key releases this month are by Dire Straits, Bryan Adams, Karyn White, James Ingram,

Prince, Tesla, Tin Machine, and Donna Summer.

Dire Straits ends a six-year break from recording with "On Every Street" (Warner Bros., Sept. 10). The band is already receiving widespread radio action for the set's first single, "Calling Elvis," which shipped last week. Rehearsal for a worldwide tour will commence shortly.

With his recent No. 1 hit, "(Everything I Do) I Do It For You," Bryan  
(Continued on page 73)

## JRS To Distribute BFE Records Blixseth, Fach Partners In New Label

■ BY CHRIS MORRIS

LOS ANGELES—In one of the more unusual label setups in recent history, the new Portland, Ore.-based BFE Records will be distributed by JRS Records, another brand-new imprint that is distributed domestically by BMG.

BFE is a 50/50 partnership between co-chairmen Tim Blixseth, the former president of the Oregon-based timber concern Crown Pacific, and Charlie Fach, a longtime executive at Mercury and PolyGram, who co-owned and served as president of PolyGram's Nashville-based Complete Records between 1983 and 1988.

JRS was established this summer by financier Stephen Swid and label president/chief operating officer Artie Mogull (Billboard, July 6).

BFE is not the first music business relationship between Blixseth and Fach; Blixseth was an artist on Complete in the late '80s, recording under the name of T L Lee. (A duet with Kathy Walker, "A Silent Understanding," hit No. 78 on Billboard's Top Country Singles chart.)

"I started as an artist and a writer," Blixseth says. "I had a few records out, but no big hits." He adds that after working in the timber industry for several years, "I woke up  
(Continued on page 72)

## 'Everything' Is Alright For Adams Single; Metallica Lifts Heavy Metal; Bolton Bounds

**BRYAN ADAMS'** "(Everything I Do) I Do It For You" tops the Hot 100 for the seventh week, becoming the longest-running No. 1 hit since the Police's "Every Breath You Take" held the top spot for eight weeks in 1983. A&M released both singles.

The multiformat appeal of Adams' smash is the key to its runaway success. The song has been No. 1 on the Hot Adult Contemporary chart for the past six weeks—longer than any other single this year—but it also managed to muscle into the top 10 on the Album Rock Tracks chart. The song has filled a void for an anthemic rock ballad in an era dominated by dance, rap, and metal. That niche was filled last year by Jon Bon Jovi's "Blaze Of Glory," which topped both the pop and rock charts. Bon Jovi's smash from "Young Guns II" was nominated for best song from a motion picture at the Oscars, Grammys, and Golden Globes, a feat that Adams' song from "Robin Hood: Prince Of Thieves" is likely to duplicate.

"Do It For You" is the first single by a male artist to top the Hot 100 for seven weeks since Michael Jackson's "Billie Jean" in 1983. It's the first film song to log seven weeks at No. 1 since Diana Ross & Lionel Richie's "Endless Love" clung to the top spot for nine weeks in 1981.

**CALL IT** "the piggyback factor." With "Metallica" holding at No. 1 on The Billboard 200 Top Albums chart for the second week, several other hard rock albums rebound and rebulet. The apparent reason: Metallica's customers are picking up a second album while they are in the stores. Van Halen's "For Unlawful Carnal Knowledge" jumps from No. 7 to No. 4. Extreme's "Extreme II Pornograffiti" jumps from No. 15 to No. 12, and Queensryche's "Empire" advances from No. 28 to No. 23.

The piggyback factor may also be at work with Natalie Cole's "Unforgettable." The blockbuster success of that album has probably boosted other albums with strong adult appeal, including Bonnie Raitt's "Luck Of The Draw" and, most obviously, Nat King Cole's "Collector's Series," which jumps from No. 104 to No. 86.

**FAST FACTS:** Michael Bolton lands his fifth top 10 hit as "Time, Love And Tenderness" jumps to No. 9 on the

Hot 100. The ballad was written by Diane Warren, who also co-wrote Bolton's 1990 hit, "How Can We Be Lovers." Bolton and Walter Afanasieff produced the single, which is the title track to Bolton's recent No. 1 album. The two men also produced Bolton's previous hit, "Love Is A Wonderful Thing." Afanasieff is quietly becoming one of the industry's most in-demand producers. He produced Mariah Carey's 1990 smash "Love Takes Time" and Peabo Bryson's recent No. 1 R&B hit, "Can You Stop The Rain," which he co-wrote with John Bettis.

Rod Stewart's "The Motown Song" jumps to No. 16 on the Hot 100. It's the first top-20 hit for producer Richard Perry since Jeffrey Osborne's "You Should Be Mine" in 1986. Perry has produced some of the most stylish pop hits of the past two decades, including Carly Simon's "You're So Vain" and Barbra Streisand's "Stoney End," but you may not know that he first reached the top 20 in 1968 with a classic of a very different kind—Tiny Tim's "Tip-Toe Thru' The Tulips With Me."

The Geto Boys' "We Can't Be Stopped" is turning out to be a prophetic album title. The controversial group breaks into the top 30 for the first time, jumping from No. 32 to No. 26 on The Billboard 200.

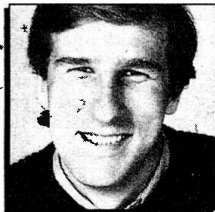
Vanessa Williams has the top new entry on The Billboard 200 with "The Comfort Zone," which debuts at No. 105. Williams also lands her fourth top 10 R&B hit as "Running Back To You" leaps from No. 20 to No. 10.

**WE GET LETTERS:** Darrell Roberts of Atlanta notes that Bryan Adams' "Do It For You" has been No. 1 so long that there are no former No. 1 records in the top 80. Roberts adds that six different hits have held the No. 2 spot in the seven weeks that Adams has been No. 1.

William Simpson of Los Angeles notes that two "second-generation" Maurice Starr acts appear in the top 15 on the Hot 100. Starr, of course, discovered and produced both New Edition and New Kids On The Block. Now, members of those groups are developing other acts. Michael Bivins of New Edition (and Bell Biv DeVoe) co-wrote Boyz II Men's top 10 hits "Jehsa" and "Motownphilly"; Donnie Wahlberg of New Kids produced and co-wrote Marky Mark & the Funky Bunch's "Good Vibrations," which leaps from No. 18 to No. 11.

**CHART BEAT**

by Paul Grein



## N.W.A Member Dr. Dre Pleads No Contest On Attack Charge

LOS ANGELES—N.W.A member Dr. Dre pleaded no contest in Los Angeles Municipal Court Aug. 27 to misdemeanor battery charges stemming from a Jan. 27 assault on Fox TV rap show host Dee Barnes.

On June 27, Barnes filed a \$22.7 million civil suit in L.A. Superior Court against Dre and fellow N.W.A members Eazy-E, M.C. Ren, and Yella. She alleged that Dre had beaten her at an album-release party in West Hollywood, and that he and the other members of the rap group subsequently libeled and slandered her in press statements about the incident (Billboard, July 13).

Judge Frederick Wapner fined Dre

(whose real name is Andre Young) a total of \$2,513 and sentenced him to 240 hours of community service and 24 months probation. Dre was also ordered to pay \$1,000 to the California Victims Restitution Fund and to produce an anti-violence TV public-service announcement.

Michael Leventhal, Barnes' attorney, says that the criminal judgment against Dre will have no material bearing on the TV host's civil case against the rapper. Leventhal says that preliminary procedures in Barnes' action are under way, but that it will likely be at least eight or nine months until an initial court date for the suit is set. CHRIS MORRIS

## Rock Hall Psychedelized? Groovy '60s Acts Among Nominees

■ BY KAREN O'CONNOR

NEW YORK—The Rock and Roll Hall of Fame enters the psychedelic rock era with this year's first-time nominees Cream, the Jimi Hendrix Experience, Velvet Underground, Buffalo Springfield, and David Bowie. Other first-time nominees are R&B stars the Isley Brothers, Sam & Dave, and Etta James.

Also on the ballot are repeat nominees Bobby "Blue" Bland, Booker T. & the MG's, Johnny Cash, Duane Eddy, Frankie Lyman & the Teenagers, Gene Pitney, and the Yardbirds. Ballots have been mailed to members of the voting committee;

inductees will be announced at the end of October and the official ceremony and dinner will be held Jan. 15 at the Waldorf Astoria in New York.

To qualify as a Rock and Roll Hall of Fame nominee, an artist must have had an initial record released at least 25 years prior to each year's induction day. In this year's case, artists who made their recording debut in 1966 or earlier can qualify for a nomination. The qualifying title may be a single or an album released anywhere in the world by a record label of no specified size.

While last year's list of nominees was largely R&B oriented, the current  
(Continued on page 72)

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## News Media Ventures Are Proliferating **ARTISTS FACE MORE 900-LINE COMPETITION**

BY RANDY S. FRISCH

Today, recording artists may earn more money from merchandising ventures than from selling records. One of the most lucrative merchandising ventures for some artists is the pay-per-call telephone service. Fans pay for calling a 900 line to learn trivia, order merchandise, and hear personal messages from the artist.

Recently, print and broadcast media have increasingly used 900 lines for both marketing and research purposes, especially in connection with the entertainment industry. Spin and the Village Voice have 900 lines that let callers preview new records. Star magazine and Billboard offer 900-line trivia games on entertainment subjects. Many newspapers and TV stations also use such lines to poll public opinion on celebrities. Because the media lines receive First Amendment protection, artists will need to make their own services unique to ensure continuing profits.

The right of artists to control all of the 900 lines that exploit their popularity was recently argued in court. Early in 1990, USA Today and Star each used 900 lines to conduct surveys to determine which member of the New Kids On The Block was the most popular.

The New Kids sued both publications, claiming that, by using 900 lines instead of toll-free lines or write-in campaigns, the papers unfairly profited at the New Kids' expense. Also, 90% of USA Today's surveys ordinarily use toll-free 800 lines. The group argued that, by using a 900 line, the papers were cashing in on a market that the New Kids had already established. (The New Kids' own 900 lines had grossed more than \$10 million in

less than two years.) Moreover, when readers called Star's survey, they heard an ad for "Star's Entertainment Trivia Game," a separate 900 line.

The court ruled in favor of the newspapers, deciding that the First Amendment protected the surveys because they were used for news gathering and publishing.

Using a 900 line provides the news media with a rare opportunity to recover their research costs. But the danger is that the media will ex-

also have the right to decide that a 900 line is an accurate research tool. Once the court decided that the First Amendment protected the surveys, their economic effect on the New Kids' own 900 lines became irrelevant in the eyes of the law.

As a result, the new rule gives the media a great deal of latitude. The court imposed only two limits: The news media may not operate a 900-line survey without publishing the results and may not falsely claim that their 900 lines are endorsed by

ties with the book publishing industry. Any publisher can release an unauthorized biography, even though it might saturate the market and kill demand for further books on the same subject. Yet the celebrity still has advantages if he or she later authorizes a biography or writes an autobiography.

Similarly, artists' 900 lines have some advantages over media lines. Bobby Brown, for example, can appear in advertisements or record personal messages for his 900 line. And artists can make their 900 lines more profitable by linking them with other merchandising ventures, such as the sale of records or concert tickets. Artists can advertise that theirs is the "authorized" 900 line and advertise the number on record albums and in fanzines.

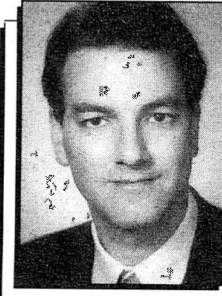
Artists must also ensure that their 900 lines have quality and substance. 900 lines are not a passing fad; they are part of the next wave of telecommunications that will let consumers receive news, advertising, and other information through a network of personal computers, telephones, and cable lines. Artists must develop long-term strategies, using their 900 lines to provide "exclusive" interviews, special contests, or previews of new songs before they are commercially released.

Essentially, the court in the New Kids case treated 900 lines as it treats more traditional media: with a "laissez faire" approach. Perhaps a future court will establish a rule that can better protect both the artists and the press. In the end, it is up to the artists to make their 900 lines stand out in an increasingly crowded market.

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

### 'It is up to the artists to make their 900 lines stand out'

Randy S. Frisch is a recent graduate of Boston Univ. Law School.



plot artists for profit, yet not guarantee the artist commensurate exposure.

For example, 20 magazines could each operate a 900-line poll on a "hot" artist like Madonna and then bury the results in their back pages. Madonna's own 900 line would suffer because it would be lost in the crowd.

In the New Kids case, the court did not consider these problems. Our legal system places great value on freedom of the press, and courts do not interfere with editorial decisions. Newspapers have the same right to report on the New Kids' popularity as they do to report on George Bush's popularity. They

These requirements are easily met. Performers might argue that they are not sufficiently restrictive. In fact, 900 lines need not even be affiliated with news organizations to receive First Amendment protection. Almost any 900 line that provides information is qualified. Thus anyone could now start up a 900 line playing recorded information about, say, M.C. Hammer and promote it as "News On M.C. Hammer." Such a 900 "news" line could compete with and economically harm that artist's authorized lines.

With so few controls, artists are in a relationship with the news media much like that shared by celebri-



**STICKY SUBJECT**  
 Nightclubs do not have the "freedom" to edit or change videos, as seemed to be indicated in a recent Eye column (Billboard, July 27). The problem is that clubs edit videos and play them without obtaining such rights from the appropriate party.

It is difficult for copyright holders to police and not cost-effective to prosecute these infringers. Therefore, no lawsuits have been brought to date. However, that does not mean the practice is OK.

I no longer work for the music video industry, but I would like to see it doing well, and I believe that industry will be more successful when people understand and respect copyright laws.

Gerardo Villacres  
 Director, Affiliate Relations  
 CBS Hispanic Radio Network  
 New York

**TIME-LAG PROBLEM**  
 I am assigned to the U.S.S. Forrestal and currently deployed to the Medi-

terranean. I am unable to keep up with the country music scene except through Billboards sent to me from the States.

I follow the country singles charts and find it difficult to track No. 1's at a glance. A peak position column such as on the album charts would be great on the singles charts, too. This would be a nice feature for those of us unable to track the singles as closely as we would like.

Lt. Scott Whitehead  
 U.S.S. Forrestal

**QUESTIONS FOR TOP 40**  
 I'd like a few answers from radio PDs: How can "You Could Be Mine" by Guns N' Roses be the No. 2-selling single in the U.S., the No. 1 most-requested MTV video day after day, and yet not appear at all on the Top 40 (75-position) Radio Monitor? How can Garth Brooks' hugely popular "Friends In Low Places" be loved by noncountry music fans all over the country yet be totally ignored by pop radio (it's even been the subject of several *prom* themes)? Do listeners not like the songs? Or is there a deeper problem?

I love top 40 music, but not when every song sounds alike. I want a sta-

tion that plays everything: hard rock, soft rock, AC, country, alternative, and R&B. I want to hear Crowded House next to C&C Music Factory next to Garth Brooks next to Madonna, and I don't want to have to switch back and forth to other stations to hear them. Isn't that what top 40 is—everything popular, mixed together?

Stations are treating top 40 as its own format, when it shouldn't be—it should be a mix of everything popular from every format. And I'm sick of stations trying to justify themselves by giving isolated examples of play by Natalie Cole and Jesus Jones. These are great songs, but why can't you do stuff like this all the time?

Come on, PDs—don't play what you think is safe and will be digested easily by us listeners, such as every Paula Abdul release once every half hour. It's hopelessly irritating. Give us some excitement! Play what you like—I guarantee we music lovers will like it, too.

If other listeners out there feel the same as I do, let your voices be heard!

Jakob B. Lewisson  
 Columbus, Ohio  
**IGNORING THE YOUNG**  
 Nat King Cole recorded many of

my songs, such as "Laughing On The Outside," "I Don't Want To See Tomorrow," and others, and I think that the popularity of his and Natalie's Cole's "Unforgettable" album is very simple to explain. It's not the adult audience that has been ignored (Billboard, Aug. 3), but rather the younger listeners who haven't heard Nat King Cole's incomparable renditions of songs that were recorded before they were born.

Perhaps now the record companies may take the hint, and rediscover the untapped gold mine under their very eyes—not only with Nat, but with other top singers as well.

As for me, I congratulate Elektra senior VP/GM Brad Hunt and Natalie Cole on their vision!

Bernie Wayne  
 Los Angeles

*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

## Urban PDs Take Acts' Track Records To Heart

BY SEAN ROSS

ATLANTA—Despite a longstanding reputation for being song-, not artist-driven, urban PDs say an artist's track record is their biggest single consideration in adding new product.

That is one of the most surprising conclusions of a new study of the R&B record-breaking process unveiled at the annual Jack the Rapper Family Affair convention, held here Aug. 22-24. The survey, sponsored by urban radio group owner Summit Broadcasting, studied behavior both among urban PDs and the record buyers they reach. (More convention coverage, see page 21).

Summit researchers interviewed 39 urban PDs—representing about 40% of the format's reporting stations—on why they had chosen their most recent playlist adds, as well as how records came to their attention, whether they used callout, and other promotion-related issues.

Although urban is generally thought to be a song-driven format with little artist loyalty, the most often given reason for adding a specific record—by 62% of the PDs polled—was an artist's track record or name recognition. The second-most-cited reason, by 46% of the PDs, was that the song followed-up a previous hit record.

Similarly, 61% of the PDs said an artist's track record was either extremely important or very important in determining their adds. Thirty-six percent said it was somewhat important. Only 3% said it was not a factor at all.

Less surprisingly, the third-most-cited reason for adding a record was that it was up-tempo—a factor for 44% of the PDs. Most urban PDs have had the same concerns about a lack of up-tempo, nonrap product that appeals to both older and younger demos as their top 40 counterparts do about a lack of up-tempo pop music.

Some less-cited reasons for adding a record: adult appeal (26%); requests (21%); gut feel (21%); retail action (8%); callout research (8%); action from a competitor's airplay (8%).

Least the low importance given to callout research suggest that PDs do not use it further down the line once a song has been played, the study also shows that 79% of the PDs surveyed do use callout. And although urban stations have not been known in the past for their research budgets, 48% of those stations do their research either through an outside firm or through their corporate offices.

Also, only 18% of the PDs surveyed say a label's commitment to working a record is either extremely important or very important. Forty-four percent say it is somewhat important. Thirty-nine percent say it does not matter much at all. Again, something one might expect from a format that still makes ample use of album cuts.

PDs were also asked about their favorite labels, which turned out to be, in order, MCA, Columbia, Warner Bros., Motown, and Capitol. (There's a sharp dropoff between those top five and the remainder of the pack.) The quality of the reps themselves (i.e., more in tune with urban radio,

easier to work with, etc.), was the respondents' most-cited reason, followed by the quality of the label's product, then by the number of resources and promotions that a label gave to stations.

### THE TIME-BUY EXPERIMENT

Summit research director Doug Jones, one of the study's presenters, says his company had no agenda for the study beyond generating an increased amount of information. But the half of the study that deals with consumer behavior—as well as the results of a

Summit-conducted experiment, are clearly intended as a blunt instrument in radio's battles with record labels over advertising time buys.

The Summit study shows that blacks are still heavy purchasers of new music—15% go shopping once a week, only 28% go less often than once a month. And it says that radio makes 75% of the respondents aware of new albums, as opposed to 23% who cite video as an influence, and 19% who cite word of mouth.

Similarly, radio is credited with

70% of new-artist awareness as opposed to 30% for video and 14% for word of mouth. Sixty-nine percent cite radio as the place they learned about the albums they bought, vs. 16% for video. This last figure, Summit says, holds up across all demos, not just for the male teens and 18-24 women, who are the biggest music purchasers.

As for daily newspapers—the longtime adversary of radio time-buys—the Summit study says that half the respondents read the newspaper every day. But younger buyers tended

(Continued on page 25)

## How One Jock Dealt With The Silent Treatment

### KVIL's Buschardt Temporarily Lost His Voice To A Virus

BY PHYLLIS STARK

NEW YORK—Most jocks only have nightmares about losing their voices. But it was a reality for KVIL Dallas' Bud Buschardt, a 30-year radio veteran who lost his voice to a virus and had to learn how to talk all over again.

In the beginning of May, Buschardt's voice began "disintegrating," as he puts it. At first, he noticed a slight raspiness, which he attributed to a sinus problem. But while a doctor's prescription helped the sinus problem, the voice got steadily worse. Finally, on May 19, Buschardt says, "I opened my mike and had no control whatsoever over my voice."

Fortunately, MD Steve Eberhart was listening at home and called Buschardt on the hot line to ask if he needed help. "As stubborn as I am about these things, I yielded a 'yes,'" Buschardt says. Eberhart rushed down to the station and took over the show. "With me acting as silent producer, we finished off the script I had written for the day," Buschardt says. Little did they realize that Eberhart would end up filling in for Buschardt for nearly the entire summer.

Buschardt, who has hosted a weekend oldies show on KVIL for 10 years, had always prided himself on the fact that he had never missed a day for health reasons. Suddenly, he was off the air. Although he could make sounds, his doctor advised him not to talk to avoid doing further damage to the vocal cords. Buschardt estimates that he was completely silent for four to five weeks.

In addition to his work at KVIL, he was unable to continue hosting the "Night Train" show on Satellite Music Network's "Touch" format, which he had been hosting for the last three years. He had also been preparing to launch a Saturday-night oldies show on SMN's StarStation June 1 and had planned to spend the month of May cutting liners and IDs for the show's approximately 200 affiliates. Instead, Gary Shannon filled in as host with

Buschardt again the "silent producer."

The ailment also wrecked Buschardt's schedule of promotional appearances. One appearance he did attend was the 20th birthday of the Hard Rock Cafe, for which he had been hired to count down the hits of 1971. At the event, he had to rely on his longtime assistant Joe Binford to

club, where he would "spend hours alone smashing a racquetball against the wall to free some of the anger. Then there were the 'self-improvement' days when I rewalledpapered the bedroom, breakfast room, and kitchen."

"The biggest fear until they got a camera down [my throat] was that it was cancer," he says. "The other fear is, will I ever talk again? There were times when I got really depressed. That has had an effect on me. I'm going to stress therapy now."

"I suppose the most depressing thing about this whole situation, barring the frustration, was filling out the form for disability insurance. Me, the workaholic, unable to work. [But] I could only laugh, silently, when I received a letter back from the insurance company. After trusting them with my hard-earned money for seven or eight years, they've gone into receivership."

But through it all, Buschardt retained his sense of humor, frequently popping up as "Mr. Laryngitis" during his weekend show on KVIL.

The doctor finally determined that the loss of voice was caused by a virus that, Buschardt says, "attacked

(Continued on page 17)



BUSCHARDT

*'I had no control over my voice'*

read comments he wrote down on index cards. "The audience understood and the whole bit became a funny situation," he says, "but you can imagine what was going on in my head."

During this silent period, Buschardt says he would "eat alone in the cafeteria so I could point to what I wanted with minimum talk." He stopped enjoying being around other people because "they told me how bad I sounded and I didn't need that kind of negative feedback."

His spirits began to sag. After he was sure there was no danger of pneumonia or other complications, Buschardt started going to a health

## Panel Explores Solutions To Urban-Radio Sales Problems

ATLANTA—Perhaps the most productive radio-oriented panel at this year's Family Affair was one on urban radio's sales problems—always a problem, even in good economic times. For years, proponents of urban radio have encouraged stations not to discount themselves or offer extra promotions to advertisers, but to demand to be treated the same as other formats. But in today's economic climate, stations in all formats are having to drop their rates and submit to more sales promotions.

On one side of the issue was WOWI Norfolk, Va., GSM Carlette Harriel, who says her station is No. 1 in overall billing and No. 3 in local sales. Harriel, who encouraged stations to maintain "rate integrity," said her billings are 27% ahead of last year, despite the fact that market revenue is down 7%. She was joined by consultant Dean Landsman, who also encouraged stations to "walk [away] on crap buys."

But WVEE (V103) Atlanta GM Rick Mack told the audience that in today's economy, "We don't believe in walking on business... There are no bad deals. Just missed opportunities." Rather than snubbing potential clients who want heavily discounted spots, Mack said, it was better to steer them toward cheaper time slots that were more in line with what they wanted to spend.

Both Mack and Harriel said that direct client-to-agency orders not to buy black radio—something that used to happen quite overtly—are more underground now. So many advertisers have been confronted about "no black" dictums that few still put them in writing.

That does not always make the salesperson's job easier. "Come out and tell me if it's a black thing," said Harriel. "You can deal with that. There's lots of information available when it's a black thing."

Mack encouraged urban radio

(Continued on page 25)



**Yabba Dabba Honeymoon.** CILQ (Q107) Toronto helped cartoon characters the Flintstones celebrate their 30th anniversary at Canada's Wonderland and gave away a real-life wedding to a pair of listeners. The cartoon characters renewed their vows while the winning couple was married. The couple also won a honeymoon at the Grand Canyon. Pictured, from left, are ring-bearer Dino, Q107 morning man John "Spike" Gallagher, Fred and Wilma Flintstone, and Q107 morning co-host "Downtown" Jane Brown.

# RADIO

## Album Rock Tracks™

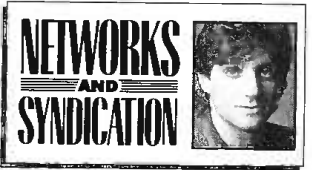
THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	3	3	9	<b>OUT IN THE COLD</b> MCA ALBUM CUT	<b>★ ★ NO. 1 ★ ★</b> TOM PETTY & THE HEARTBREAKERS 1 week at No. 1
2	2	2	12	<b>HOLE HEARTED</b> A&M 1564	EXTREME
3	1	1	11	<b>RUNAROUND</b> WARNER BROS. ALBUM CUT	VAN HALEN
4	4	5	3	<b>THE REAL LOVE</b> CAPITOL 44743	BOB SEGER & THE SILVER BULLET BAND
5	NEW ▶		1	<b>DREAMLINE</b> ATLANTIC ALBUM CUT	RUSH
6	NEW ▶		1	<b>CALLING ELVIS</b> WARNER BROS. ALBUM CUT	DIRE STRAITS
7	13	—	2	<b>SOMETIMES (IT'S A BITCH)</b> MODERN 4-99758/ATLANTIC	STEVIE NICKS
8	5	6	7	<b>FACE THE MUSIC</b> GIANT 4-19273	RTZ
9	7	10	7	<b>TWIST OF THE KNIFE</b> ASSOCIATED ALBUM CUT/EPIC	THE FABULOUS THUNDERBIRDS
10	11	20	4	<b>ENTER SANDMAN</b> ELEKTRA 4-64857	METALLICA
11	10	14	5	<b>KEEPING THE FAITH</b> ATLANTIC ALBUM CUT	LYNYRD SKYNYRD 1991
12	14	16	14	<b>3 STRANGE DAYS</b> CAPITOL 44738	SCHOOL OF FISH
13	6	4	10	<b>END OF THE LINE</b> EPIC ALBUM CUT	ALLMAN BROTHERS BAND
14	22	—	2	<b>STRAIGHT TO YOUR HEART</b> EPIC 34-73982	BAD ENGLISH
15	24	—	2	<b>THIS IS NOT LOVE</b> CHRYSALIS ALBUM CUT	JETHRO TULL
16	9	13	9	<b>SIGN OF THE STORM</b> ELEKTRA ALBUM CUT	THE ERIC GALES BAND
17	16	22	6	<b>NOBODY SAID IT WAS EASY</b> DEF AMERICAN ALBUM CUT/REPRISE	THE FOUR HORSEMEN
18	8	9	9	<b>SHINY HAPPY PEOPLE</b> WARNER BROS. 4-19242	R.E.M.
19	20	21	8	<b>POWER WINDOWS</b> JAMCO 866 672-4/MERCURY	BILLY FALCON
20	12	12	12	<b>SOMETHING TO TALK ABOUT</b> CAPITOL 44724	BONNIE RAITT
21	18	18	10	<b>KISS MY LOVE GOODBYE</b> POLYDOR ALBUM CUT/PLG	L.A. GUNS
22	21	24	6	<b>GOD GAVE ROCK AND ROLL TO YOU II</b> INTERSCOPE ALBUM CUT/EASTWEST	KISS
23	26	32	3	<b>WALK THROUGH FIRE</b> ATCO 4-98748	BAD COMPANY
24	31	—	2	<b>BALLAD OF YOUTH</b> MERCURY ALBUM CUT	RICHIE SAMBORA
25	32	—	2	<b>ONE SHOT</b> VICTORY ALBUM CUT/PLG	TIN MACHINE
26	NEW ▶		1	<b>PRIMAL SCREAM</b> ELEKTRA 4-64848	MOTLEY CRUE
27	NEW ▶		1	<b>EDISON'S MEDICINE</b> Geffen ALBUM CUT	TESLA
28	30	28	7	<b>LIVING WITH THE LAW</b> COLUMBIA 38-73888	CHRIS WHITLEY
29	36	—	2	<b>SEND ME AN ANGEL</b> MERCURY ALBUM CUT	SCORPIONS
30	15	8	16	<b>JET CITY WOMAN</b> EMI 50357	QUEENSRYCHE
31	25	27	6	<b>SEASONS</b> DGC ALBUM CUT	TYKETTO
32	NEW ▶		1	<b>SHAKE ME UP</b> MORGAN CREEK ALBUM CUT	LITTLE FEAT
33	34	29	5	<b>ALL OUR DREAMS ARE SOLD</b> ZOO ALBUM CUT	PROCOL HARUM
34	33	33	3	<b>LISTEN</b> ATLANTIC ALBUM CUT	JULIAN LENNON
35	19	7	12	<b>LEARNING TO FLY</b> MCA 54124	TOM PETTY & THE HEARTBREAKERS
36	NEW ▶		1	<b>TOP OF THE POPS</b> CAPITOL ALBUM CUT	THE SMITHEREENS
37	23	11	12	<b>THE SOUND OF YOUR VOICE</b> CHARISMA 4-98773	38 SPECIAL
38	17	15	8	<b>ALL OF A SUDDEN</b> PYRAMID ALBUM CUT/EPIC	JOE WALSH
39	40	37	3	<b>MAKE IT EASY</b> ATCO ALBUM CUT	YES
40	39	36	4	<b>ILLUSTRATED MAN</b> POINTBLANK ALBUM CUT/CHARISMA	JOHNNY WINTER
41	38	34	6	<b>A WALL I MUST CLIMB</b> GIANT ALBUM CUT	MICHAEL McDERMOTT
42	47	47	3	<b>I'LL FIGHT FOR YOU</b> ATLANTIC ALBUM CUT	FOREIGNER
43	44	50	3	<b>MEDICINE MAN</b> JAMCO ALBUM CUT/MERCURY	ALDO NOVA
44	41	41	10	<b>TOP OF THE WORLD</b> WARNER BROS. ALBUM CUT	VAN HALEN
45	46	46	3	<b>UNTIL MY DYING DAY</b> Geffen ALBUM CUT	THUNDER
46	29	26	8	<b>GIRL MONEY</b> EASTWEST 4-98757	KIX
47	42	39	4	<b>LONE STAR</b> RELATIVITY ALBUM CUT	STUART HAMM
48	50	—	2	<b>MAN IN THE MOON</b> HOLLYWOOD ALBUM CUT/ELEKTRA	THE SCREAM
49	45	38	4	<b>CRY TO MYSELF</b> ATCO ALBUM CUT	FLIES ON FIRE
50	43	40	11	<b>RIGHT NOW</b> WARNER BROS. ALBUM CUT	VAN HALEN

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

## Entertainment Bows Guide To Beefed-Up Lineup

LOS ANGELES—At a time when other syndicators are cutting back, Culver City, Calif.-based syndicator Entertainment has five new shows to introduce during the final quarter of 1991, and another three on the boards for early '92.

To help get the word out about the big splash, Entertainment has introduced a monthly programming newsletter dubbed *The Entertainment Wire*, which looks suspiciously like *Westwood One's Station Breaks*. Entertainment VP Andrew Peruzzi acknowledges that the company "definitely followed a great example of how to do it" and hopes that the monthly guide will "make people



by Craig Rosen

aware of who we are and what we are. We have a lot of great programs out there, and people don't know who has been doing them."

With the Entertainment Wire, the company will likely get its due. The back page of the guide, which features the company's program lineup, may surprise a lot of people with the number of programs Entertainment is now offering.

Featured along with regular syndicated staples such as the weekly, hourlong "Pepsi's Hitline USA" and shortform favorite "Country News" are Entertainment's recent additions, such as "Hyundai Nite Live," and a whole slew of new product that will shortly hit the airwaves.

Entertainment's class of '91 includes the daily shortform "The Leeza Gibbons Entertainment Report," which is set to make its debut on flagship AC KOST Los Angeles Sept. 16. A weekly one-hour edition, "Entertainment This Week With Leeza Gibbons," is set for a November launch.

On the country front, Entertainment will launch "The L'eggs Country Club" Sept. 23. The one-hour show, sponsored by L'eggs and hosted by KMPS Seattle personality Ichabond Caine, will be delivered on CD and include a mix of hit country, comedy, and live performances.

Entertainment will further exploit its relationship with MTV VJ Adam Curry when it launches "The Top Thirty Hit List With Adam Curry" in late September or early October. The show will have a major, yet-to-be announced sponsor. "The Hit List," a weekly, three-hour countdown, will be delivered on CD with only three breaks an hour.

Entertainment will also take its relationship with consumer advocate David Horowitz a step further when it introduces the monthly, 90-minute call-in "Talk Back! With David Horowitz" Sept. 28. The twice-daily shortform "Fight Back! With David

(Continued on next page)

FRUIT FLAVORED.

THE DYLAN'S

first luscious single • GODLIKE • cd5/ maxi-cass/12"

## Modern Rock Tracks™

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	2	2	8	<b>UNTIL SHE COMES</b> COLUMBIA 38-73855	<b>★ ★ NO. 1 ★ ★</b> THE PSYCHEDELIC FURS 1 week at No. 1
2	1	1	10	<b>RUSH</b> COLUMBIA 38-73844	BIG AUDIO DYNAMITE II
3	3	3	6	<b>SATISFIED</b> REPRISE 4-19211	SQUEEZE
4	5	11	3	<b>SO YOU THINK YOU'RE IN LOVE</b> A&M 1578	ROBYN HITCHCOCK
5	4	4	9	<b>CHORUS</b> SIRE 4-19202/REPRISE	ERASURE
6	14	—	2	<b>ONE SHOT</b> VICTORY ALBUM CUT/PLG	TIN MACHINE
7	10	25	3	<b>BACKLASH</b> EPIC ALBUM CUT	JOAN JETT
8	6	5	10	<b>WALKING DOWN MADISON</b> CHARISMA 2-96342	KIRSTY MACCOLL
9	NEW ▶		1	<b>TOP OF THE POPS</b> CAPITOL 44762	THE SMITHEREENS
10	12	19	5	<b>HUMAN NATURE</b> PERFECTO 2855/RCA	GARY CLAIL
11	7	13	4	<b>IT'S ONLY NATURAL</b> CAPITOL ALBUM CUT	CROWDED HOUSE
12	8	6	9	<b>TIGHTEN UP</b> WARNER BROS. ALBUM CUT	ELECTRONIC
13	16	17	5	<b>SAM</b> LONDON ALBUM CUT/PLG	MEAT PUPPETS
14	13	16	8	<b>HAPPY</b> COLUMBIA ALBUM CUT	NED'S ATOMIC DUSTBIN
15	9	9	6	<b>SIT DOWN</b> FONTANA ALBUM CUT/MERCURY	JAMES
16	24	—	2	<b>MONSTERS AND ANGELS</b> LONDON 869 428-4/PLG	VOICE OF THE BEEHIVE
17	17	23	5	<b>JULIE'S BLANKET</b> MORGAN CREEK 4-23003	MARY'S DANISH
18	11	8	9	<b>CAUGHT IN MY SHADOW</b> POLYDOR ALBUM CUT/PLG	THE WONDER STUFF
19	25	—	2	<b>CAN YOU DIG IT</b> RELATIVITY ALBUM CUT	THE MOCK TURTLES
20	28	—	2	<b>TAKE 5</b> Geffen ALBUM CUT	NORTHSIDE
21	15	15	11	<b>SHINY HAPPY PEOPLE</b> WARNER BROS. 4-19242	R.E.M.
22	29	29	4	<b>(I JUST WANNA) B WITH U</b> MCA 54113	TRANSVISION VAMP
23	NEW ▶		1	<b>FAMILY MAN</b> Geffen 4-21658	NITZER EBB
24	21	14	7	<b>TALKIN' LOUD AND SAYIN' NOTHING</b> EPIC ALBUM CUT	LIVING COLOUR
25	NEW ▶		1	<b>SEXUALITY</b> ELEKTRA ALBUM CUT	BILLY BRAGG
26	NEW ▶		1	<b>COME INSIDE</b> WARNER BROS. 4-19182	THOMPSON TWINS
27	19	20	13	<b>CRAZY</b> SIRE 4-19298/WARNER BROS.	SEAL
28	20	21	6	<b>RED HILLS ROAD</b> ATLANTIC D-86023	CANDY FLIP
29	NEW ▶		1	<b>SHE'S A GIRL AND I'M A MAN</b> CAPITOL ALBUM CUT	LLOYD COLE
30	18	10	11	<b>MARBLE</b> FONTANA ALBUM CUT/MERCURY	HOUSE OF LOVE

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

# Film House Changes With Radio-Commercial Times

NEW YORK—Ten years ago, Film House was a small commercial production firm in Nashville, producing its first spot for a radio station, "your kind of country" for WUBE Cincinnati. Today, Film House, which is celebrating its 10th anniversary, exclusively produces television spots for radio stations.

President Curt Hahn says many things about TV spots for radio have changed in 10 years. But the biggest change has been the evolution away from syndicated commercials toward custom-produced spots.

"If there is a megatrend in TV commercials in the last 10 years, it's the same trend that has happened in programming; that is, from mass appeal to niche," Hahn says. "Ten years ago, 90% of [radio] commercials that were done were syndicated. People would make buying decisions based on what spots were on someone's demo reel."

"The formats were more distinct and more commonly copied around the country," he continues. "CHR in New York and Los Angeles wouldn't be that different. So a commercial that worked effectively for a station in one market might work well in another market. People's situations were similar."

The advantages of syndicated commercials included the relatively low cost, and the fact that spots already had a track record at another station.

"It was pretty common for us to do group deals where five stations in a

group would buy the same commercial," Hahn says.

"Today, it is a much more competitive environment for programming and promotions," he adds. "Stations don't program the same country [format] in different markets. Given all that, cookie-cutter spots that might have worked extremely well 10 years ago don't work so well anymore. The result is that the vast majority of our clients produce custom spots."

Research also has helped spur the change away from syndicated spots. Stations now frequently test various creative approaches, according to Hahn. "Very rarely do people call and say, 'I want to use X commercial, it won't the [research] test.' Instead, they want elements of several commercials. Ten years ago they would say, 'Those sing-alongs really work. How much did you say they were again?' Now, you've got to find a position that works for you."

But Hahn says there is one thing

## Promotions & Marketing



by Phyllis Stark

about radio spots that has not changed with time. "The commercials that were working 10 years ago were the ones that clearly defined what was special about a station. I don't think that has really changed."

Since syndicated spots are much cheaper than custom spots, radio budgets for television have had to grow in the last 10 years. "The prices for those syndicated commercials are probably pretty comparable to what they were years ago," Hahn says, "but people are demanding more work on customized spots and that demands a whole different rate schedule."

## NETWORKS AND SYNOICATION

(Continued from preceding page)

Horowitz" is already in its third year on the air.

On tap for '92 from Entertainment are "To Your Health With Chris Evert" and "Positive Moves With Angela Lansbury," twice-daily short-form offerings hosted by the former tennis great and the Emmy-award-winning actress, respectively. Also

on the slate for early '92 is "Then And Now With Jim Ladd," a weekly, 90-minute feature on CD, hosted by the KLSX Los Angeles personality, that will focus on the lives of rock greats.

Entertainment, which was formerly known as James Paul Brown Entertainment, has roots that date back to the late '70s with the famed "Earth News" feature. Co-chairman Dana Miller recently became co-owner with Brown, and the company shortened its name and took on a more aggressive stance. At a time when other networks are tightening their belts, Entertainment is growing. In March, it picked up "Hangin' With Hollywood" when Unistar cut the show from its lineup.

"It's exciting around here," says Peruzzi. "It's such a diverse company now. We are no longer just into country and top 40."

With the onslaught of new shows and the monthly Entertainment Wire, Peruzzi is hopeful Entertainment will get the credit it deserves. "We have been around a long time, but people have never been able to put together the show with the people that produced it until now."

Although some American syndicators have pulled back because of the increased competition and the poor economy, Peruzzi isn't concerned. "I don't buy into that," he says. "A lot of people are insuring themselves for hard times, but we are building and saying, 'Let's do more. It's time to grow.' I think that there is room for everybody and the advertising community has certainly welcomed our ideas and programs. As long as we have good programs, the advertisers will be there."

While Entertainment continues to build up its programming lineup, its staff remains relatively small. The company still has only 12 full-time employees. Peruzzi says it is important for the company to remain small. He does, however, have an interest in international expansion. Some of the company's country programming has already been picked up in New Zealand and Canada, and negotiations to get "Hitline" on the air in Japan and

Canada are ongoing.

Another big change in the last decade is radio's use of television advertising overall. "Ten years ago we'd find markets where not a single station in town was on TV," Hahn says. "People had resisted doing [TV] because it was largely thought of as the enemy and they didn't want to give [TV] money. Today, if you want to be one of the top players in your market, you've got to be on television. It's a given now. It's part of the cost of doing business and being competitive."

### IDEA MILL: PRATT CASH

KUPD Phoenix morning man Dave Pratt celebrated his 10th year on the air by giving away "Pratt cash," paper bills in various denominations featuring Pratt's picture. The cash was redeemable at a rock'n'roll auction for items such as a trip to Paris to see the Black Crowes, a chicken dinner with Pratt's mother, and a golf game with Pratt himself.

(Continued on page 17)

### BRN'S BLOCH PARTY

Following his break from the Sun Network, talk host Sonny Bloch has pacted with the Business Radio Network. Beginning Sept. 9, BRN will add Bloch's show, which is America's longest-running independently syndicated financial talk show, to its lineup. BRN will air Bloch's show live on Sundays from 10 a.m. to 1 p.m. EST. On Sept. 9, BRN will also add "Main Street," a new call-in show hosted by Al Maimberg.

Charlie Strickland is out as VP/affiliate sales at the Satellite Music Network. No replacement is named.

### FAREWELL

Since I was recently promoted to West Coast bureau chief, this will be my final Networks & Syndication column. I would like to thank all those in the industry who have been friendly and helpful to me during my stint writing this column, especially WW1's Katie Garber, Global Satellite Network's Howard Gillman and Andrea Weiss, MJ1's Gary Krantz and On The Radio's Jeff Leve.

I'm glad to report that the industry remains as vital as the day I started reporting on it. Rochelle Levy, who has joined Billboard's Los Angeles bureau as an editorial assistant, will take over the reins of this column. Levy has written for The Los Angeles Times Magazine and several other publications and worked at WINX Rockville, Md., and WTON Staunton, Va. I hope you will be as helpful to her as you were to me. Remember, Billboard is one of the few publications that writes regularly on the radio network and syndication business. If you have some news to report, please don't hesitate to call Levy at 213-859-5318.

The One That Wants To Hear From You  
BILLBOARD RADIO  
212-536-5028

# Hot Hits in Tokio

Week of August 18, 1991

- 1 Cypsy Woman (She's Homeless) Crystal Waters
- 2 Loving You Janet Key
- 3 I Adore Mi Amor Color Me Badd
- 4 Rush Rush Paula Abdul
- 5 Everything I Do I Do It For You Bryan Adams
- 6 Now That We Found Love Heavy D. & The Boys
- 7 Move On James Brown
- 8 Gett Off Prince & The New Power Generation
- 9 Unbelievable EMF
- 10 Unforgettable Natalie Cole & Nat King Cole
- 11 She Needs To Get Some Ray Parker, Jr.
- 12 You Could Be Mine Quin 'N' Roses
- 13 The Promise Of A New Day Paula Abdul
- 14 Livin' For You Kiss The Sky
- 15 Without You Air Supply
- 16 Echo My Heart Lindy Layton
- 17 Summertime O.J. Jazzy Jeff & The Fresh Prince
- 18 It Ain't Over 'Til It's Over Lenny Kravitz
- 19 More Than Words Extreme
- 20 Apparently Nothing Young Disciples
- 21 Adam At The Window Mary Black
- 22 Clean Lisa Ono
- 23 Right Here, Right Now Jesus Jones
- 24 Because I Love You Stevie B
- 25 To Close Your Eyes Forever Cath Carroll
- 26 I Wanna Sex You Up Color Me Badd
- 27 Love...They Will Be Done Martika
- 28 Poundcake Van Halen
- 29 Kissing You Keith Washington
- 30 The Motown Song Rod Stewart
- 31 Never Stop The Grand New Horvics
- 32 Love And Understanding Cher
- 33 P.A.S.S.I.O.N. Rhythm Syndicate
- 34 Fading Like A Flower Rozette
- 35 Say Yes Chage & Asuka
- 36 Oriental Dick Lee
- 37 Is This Love Bob Marley & The Wailers
- 38 Learning To Fly Tom Petty & The Heartbreakers
- 39 Every Heartbeat Amy Grant
- 40 Strike It Up Black Box
- 41 Piece Of My Heart Tara Kemp
- 42 Exclusivity Demian Demo
- 43 I'll Be There Escape Club
- 44 Blew Shinin' Quik Star
- 45 Flipper's Guitar
- 46 A Better Love Londonbeat
- 47 Virgin Island Demian Demo
- 48 Move Right Out Rick Astley
- 49 Gotta Have You Stevie Wonder
- 50 My Name Is Not Susan Whitney Houston
- 51 Yorore No Chikini His

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

## "State-Of-The-Art"

"With singles like the clever 'Here's A Quarter (Call Someone Who Cares)' and this shimmering new album, Travis Tritt is selling country music to previously resistant audiences. Tritt is seeing his albums jump from the country charts to pop charts. 'It's All About To Change,' a Georgia-born Tritt's second disc, is a fine collection of impeccably produced pop-country that even veers into a little genre-bending metal on the rocking final track, 'Homesick'. Any fan of R.E.M., Wilson Phillips or the Black Crowes, to name just a few diverse artists, will find much to enjoy in this refreshing state-of-the-art collection."

Fred Schuster  
Los Angeles Daily News

# TRAVIS TRITT

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

# Billboard's PD of the week

**Mason Dixon**  
WMTX Tampa, Fla.



IT WASN'T so surprising when Mason Dixon, former OM/p.m. driver at top 40 WRBQ (Q105) Tampa, Fla., returned to town last April 22 as OM/PD/morning man at WMTX (Mix 96). After all, before Dixon left for WKXX Birmingham, Ala., he had told the local TV news that he'd be back. Several months later, Dixon left WKXX and the rumors about WMTX started immediately.

Dixon now says that WMTX had approached him just after the April 1990 purge that saw Q105 abandon its adult skew to go head-to-head with "Power Pig" WFLZ. But when it became clear that Dixon couldn't get out of his noncompete clause, he went to WKXX so he could try doing mornings. At that point, Dixon says, there wasn't even an implied job offer at home. "The only thing I could do at that point was hope."

When Dixon left WKXX in December—six months before that station's spectacular public collapse—his lawyers started negotiating an end to the Q105 contract. Dixon had a deal with WMTX by March 1. But he wasn't allowed to publicize it until seven weeks later. By that time, Dixon had already been working at his home computer for several months on what would become WMTX's music mix.

This spring, WMTX was up 3.5-6.2 12-plus—good for fifth in the market. WMTX trails both of its AC rivals, WWMM (10.4) and WUSA (6.8), as well as WFLZ (7.1), but WMTX is well ahead of Q105, which went 6.5-4.6. The only outside promotion WMTX did this spring was a showing of six painted billboards, and the free publicity generated by Dixon's return.

WMTX, the former WNL1, became hot AC Mix 96 last November. But it wasn't until shortly before Dixon's arrival that the station began to dabble with some of the rock product that had gotten KHMV Houston so much attention six months earlier. That included power ballads like "Silent Lucidity" and "Wind Of Change" and more up-tempo titles, e.g., "Shiny Happy People," "Right Here, Right Now," and "Hole Hearted." There have also been a number of song revivals, including Concrete Blonde's "Joey," Hall & Oates' "Don't Hold Back Your Love," and Meat Loaf's "Paradise By The Dashboard Light," which started on the all-request lunch hour, then went back into rotation for two months.

This is WMTX in middays: Stevie Nicks, "Stand Back"; Janet Jackson, "Escapee"; Michael W. Smith, "Place In This World"; Nelson, "After The Rain"; Roxette, "Fading Like A Flower"; Luther Vandross, "Here And Now"; R.E.M., "Losing My Religion"; Steve Perry, "Foolish Heart"; Amy Grant, "Every Heartbeat"; Paul Simon, "You Can Call Me Al"; Taylor Dayne, "Don't Rush Me"; and Styx, "Love At First Sight."

Dixon says he always believed that Q105 should respond to any WFLZ-like attack by going older. "WMTX

is the station I told [owner] Edens we should become. They chose [former group PD] Garry Wall's plan [to skew younger] instead of mine." Now, Dixon says, younger and older demos cannot co-exist in one format, at least for now. "We are where top 40 will be in a few years," he says. "There's no need to fear something that I've already got a grasp on."

Dixon thinks WMTX picked up audience from heritage album rocker WYNF, which was also hurt by the younger-skewing WXTB on the other side. He also thinks WMTX picked up audience from the other ACs. Despite the correlation between their numbers, he doesn't think WMTX took many listeners from WRBQ because "Q105 didn't have much to give at that point, at least adultwise."

Is that just an ex-Q105 employee talking? Well, Dixon points out that he has deliberately avoided on-air "name calling" against Q105, or WFLZ, although station liners like "Adult Hit Radio for the '90s" and "Warning: This Is Not A Nightclub" seem like at least veiled references to those stations. He also claims to have "forgiven" his former employers at WRBQ.

"When the spring book came out and we beat Q105 in every demo except teens, which doesn't matter, it was like [being widowed or divorced]," he says. "I put all those memories in the cedar chest and closed the door. There are no more ill feelings. No more revenge. It's simply time to get on with business."

As for WFLZ, which caused Q105's changes in the first place and which took repeated on-air shots at Dixon himself, Dixon says that he and OM Marc Chase "are not competitors now. We respect each other's domain." But the possibility of Dixon going to WFLZ never came up. For one thing, WFLZ could not have credibly turned around and hired him. Besides, Dixon and Chase have different operating styles. One of the reasons Dixon left WKXX so soon, he says, was a rift with PD Brian Christopher (now with WFLZ) as to how Power Pig-esque that station should have been.

This fall WMTX will have the outside marketing money that wasn't available in the spring. There are also reports that Dixon may work with co-owned AC WMGF Orlando, Fla., or even a morning simulcast now that former Tampa broadcaster Matt Mills is GM there.

WMTX has about 40 staffers—about half of what Q105 had at its peak. Many of them worked with Dixon at WKXX or WRBQ (or in the case of MD Rico Blanco, both). But unlike WRBQ, which had several layers of programming management, there is only one PD here. "After years of having PDs that I hired, like Randy Kabrich, Steve Rivers, and others, I felt like I needed—not only for myself, but for my peers—to prove that I can still program one instead of just being a manager," Dixon says.

SEAN ROSS

# Hot Adult Contemporary™

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				★ ★ NO. 1 ★ ★ COMPILED FROM A NATIONAL SAMPLE OF RADIO PLAYLISTS	
1	1	1	11	(EVERYTHING I DO) I DO IT FOR YOU A&M 1567	◆ BRYAN ADAMS 6 weeks at No. 1
2	2	2	13	EVERY HEARTBEAT A&M 1557	◆ AMY GRANT
3	3	4	10	THE MOTOWN SONG WARNER BROS. 4-19322	◆ ROD STEWART
4	5	7	9	TIME, LOVE AND TENDERNESS COLUMBIA 73889	◆ MICHAEL BOLTON
5	7	9	11	IT AIN'T OVER 'TIL IT'S OVER VIRGIN 4-98795	◆ LENNY KRAVITZ
6	4	3	12	LOVE AND UNDERSTANDING GEPFEN 19023	◆ CHER
7	9	12	11	FADING LIKE A FLOWER EMI 50355	◆ ROXETTE
8	10	14	10	SOMETHING TO TALK ABOUT CAPITOL 44724	◆ BONNIE RAITT
9	6	6	14	LILY WAS HERE ARISTA 1187	◆ DAVID A. STEWART/CANDY DULFER
10	13	16	9	EVERYBODY PLAYS THE FOOL A&M 1563	◆ AARON NEVILLE
11	15	18	7	IT HIT ME LIKE A HAMMER EMI 50364	◆ HUEY LEWIS & THE NEWS
12	16	21	7	TOO MANY WALLS POLYDOR 867 134-4/PLG	◆ CATHY DENNIS
13	8	5	13	UNFORGETTABLE ELEKTRA 4-64875	◆ NATALIE COLE
14	18	19	9	YOU COME TO MY SENSES REPRISE 4-19205	CHICAGO
15	11	8	16	CAN'T FORGET YOU EPC 34-73864	◆ GLORIA ESTEFAN
16	12	11	14	CAN YOU STOP THE RAIN COLUMBIA 38-73745	◆ PEABO BRYSON
17	14	10	14	THE DREAM IS STILL ALIVE SBK 07356	◆ WILSON PHILLIPS
18	19	15	24	PLACE IN THIS WORLD REUNION 19019/GEPFEN	◆ MICHAEL W. SMITH
19	17	13	18	RUSH RUSH CAPTIVE 4-98828/VIRGIN	◆ PAULA ABDUL
20	27	—	2	EMOTIONS COLUMBIA 38-73977	MARIAH CAREY
21	20	17	19	MORE THAN WORDS A&M 1552	◆ EXTREME
				★★★ POWER PICK ★★★	
22	25	41	3	THE REAL LOVE CAPITOL 44745	◆ BOB SEGER & THE SILVER BULLET BAND
23	22	24	9	THE LAST TO KNOW EPC 34-73856	◆ CELINE DION
24	26	27	6	ALL I HAVE REPRISE ALBUM CUT	◆ BETH NIELSEN CHAPMAN
25	21	20	20	POWER OF LOVE/LOVE POWER EPC 34-73778	◆ LUTHER VANDROSS
26	28	34	4	THE GIFT OF LOVE ATLANTIC 4-87633	BETTE MIDLER
				★★★ HOT SHOT DEBUT ★★★	
27	NEW ▶	1	1	IF THERE WERE NO DREAMS COLUMBIA ALBUM CUT	NEIL DIAMOND
28	29	30	6	SINCE I DON'T HAVE YOU MCA 2848	◆ RONNIE MILSAP
29	31	29	6	THE PROMISE OF A NEW DAY CAPTIVE 4-98752/VIRGIN	◆ PAULA ABDUL
30	24	23	21	LOVE IS A WONDERFUL THING COLUMBIA 38-73719	◆ MICHAEL BOLTON
31	43	48	3	DON'T WANT TO BE A FOOL EPC 34-73879	◆ LUTHER VANDROSS
32	23	22	20	WALKING IN MEMPHIS ATLANTIC 4-87747	◆ MARC COHN
33	34	37	6	SUNRISE MERCURY 868 414-4	◆ THE TRIPLETS
34	30	25	27	BABY BABY A&M 1549	◆ AMY GRANT
35	40	40	4	SOMEWHERE IN MY BROKEN HEART SBK 05404	◆ BILLY DEAN
36	32	32	7	THEME FROM "DYING YOUNG" ARISTA ALBUM CUT	◆ KENNY G
37	33	33	14	I'LL BE THERE ATLANTIC 4-87683	◆ THE ESCAPE CLUB
38	36	39	5	LEARNING TO FLY MCA 54124	◆ TOM PETTY & THE HEARTBREAKERS
39	41	45	3	I CAN'T WAIT ANOTHER MINUTE JIVE 1445/RCA	◆ HI-FIVE
40	37	35	26	RHYTHM OF MY HEART WARNER BROS. 4-19366	◆ ROD STEWART
41	39	28	19	PART OF ME, PART OF YOU MCA 54060	◆ GLENN FREY
42	38	38	8	NIGHTS LIKE THIS VIRGIN 4-98798	AFTER 7
43	35	26	23	I DON'T WANNA CRY COLUMBIA 38-73743	◆ MARIAH CAREY
44	44	31	18	STARTING ALL OVER AGAIN ARISTA ALBUM CUT	DARYL HALL JOHN OATES
45	42	—	2	WHEN A MAN LOVES A WOMAN COLUMBIA ALBUM CUT	MICHAEL BOLTON
46	46	46	5	MY NAME IS NOT SUSAN ARISTA 2259	◆ WHITNEY HOUSTON
47	47	42	22	MIRACLE ARISTA 2222	◆ WHITNEY HOUSTON
48	NEW ▶	1	1	FOR YOU REUNION 19103/GEPFEN	MICHAEL W. SMITH
49	NEW ▶	1	1	I ADORE MI AMOR GIANT 4-19204	◆ COLOR ME BADD
50	45	36	8	SAY IT WITH LOVE POLYDOR 867 136-4/PLG	◆ THE MOODY BLUES

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

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**Jello Jock.** WBLI Long Island, N.Y., morning man Rick Sommers took the plunge into a pool full of jello and helped the station raise \$68,000 during its annual Jello Jump for Leukemia.

**BUSCHARDT**

*(Continued from page 13)*

my throat . . . It took a couple of weeks just to get rid of the virus, and when it left, it damaged one of my vocal cords."

This left Buschardt with a condition known as diplophonia, or "double voice," where tones sound like they are on top of one another. "I couldn't even count to 10 without a double voice," he says.

When the virus was gone, Buschardt began the long process of twice-a-week voice therapy, where he was essentially taught how to talk all over again within his pitch.

At the start of therapy, Buschardt was told it may take as long as six months to get the voice back to normal. The therapist uses an old air-check to gauge his progress.

Four months later, Buschardt is back on the air. And although he is not quite in full voice, his progress continues. "If there was one moral to this whole thing," he says, it's that "when what you use for making a living is taken away, everything else seems very minor."

**PROMOTIONS**

*(Continued from page 15)*

**KROQ** Los Angeles helped promote the Violent Femmes' latest album, "Why Do Birds Sing?," by asking listeners to call the station and do their best love call on the air. The winner received a catered party in his or her home with a performance by the group in the living room.

**WBMX** (Mix 98.5) Boston morning man Joe Martelle delivered pizzas to homes that lost power for several days after the recent passage of Hurricane Bob. Listeners who wanted pizza were asked to call the station or put signs in their windows.

**PRO-MOTIONS**

Deborah Brants has been upped from traffic manager to promotion director at **WRIF** Detroit . . . Former **WHTZ** (Z100) New York assistant promotion director **John Reynolds** joins **WLUM** (Hot 102) Milwaukee as marketing director.



**Save the Rain Forest. Buy an axe.**

If you're interested in saving the planet, or if you're only concerned with Madonna's outfit from her Blonde Ambition Tour, you'll want to come to Spice in Hollywood, on September 6.

There, you'll bid on donated items from the likes of Robert Rauschenberg, Van Halen, Peter Max, Jerry Garcia and Bob Weir of the Grateful Dead.

The event, which is being held by AMPT, National Video Subscription, The LA Weekly, the Music Video Association, and Request Video will benefit RAN-the Rainforest Action Network.

By the way, in the time it took you to read this, 50 more acres of priceless forest were destroyed. So please plan to attend. Together, we can stop the trees from falling.



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Hartford P.D.: Tom Mitchell

96TIC FM
Miami P.D.: Bill Tanner
Hartford P.D.: Tom Mitchell

Kiss 95.7
Hartford P.D.: Jefferson Ward

12104
Baltimore P.D.: Todd Fisher

WOL 97.9
Columbus P.D.: Dave Robbins
Miami P.D.: Frank Amadeo

96TIC FM
Miami P.D.: Bill Tanner

Kiss 95.7
Hartford P.D.: Jefferson Ward

12104
Baltimore P.D.: Todd Fisher

WOL 97.9
Columbus P.D.: Dave Robbins
Cleveland P.D.: Cal Thomas

96TIC FM
Miami P.D.: Bill Tanner

Kiss 95.7
Hartford P.D.: Jefferson Ward

12104
Baltimore P.D.: Todd Fisher

WOL 97.9
Columbus P.D.: Dave Robbins
St. Louis P.D.: Mark Todd

Power 95.1 FM
Dallas P.D.: Frank Miniaci

Kiss 95.7
Hartford P.D.: Jefferson Ward

12104
Baltimore P.D.: Todd Fisher

WOL 97.9
Columbus P.D.: Dave Robbins
Seattle P.D.: Casey Keating

Power 95.1 FM
Dallas P.D.: Frank Miniaci

Kiss 95.7
Hartford P.D.: Jefferson Ward

12104
Baltimore P.D.: Todd Fisher

WOL 97.9
Columbus P.D.: Dave Robbins
Seattle P.D.: Casey Keating

Power 95.1 FM
Dallas P.D.: Frank Miniaci

Kiss 95.7
Hartford P.D.: Jefferson Ward

12104
Baltimore P.D.: Todd Fisher

## RAB Chooses Unistar's Fries As CEO; Canadian Radio Fluxes, Salt Lake PDs Too

**GARY FRIES**, president of the Unistar Radio Network, has been named president/CEO of the Radio Advertising Bureau, replacing the often controversial Warren Potash. Fries, cited for his "extensive first-hand sales experience" by RAB board chairman Rick Buckley, was also group head of Sunbelt Broadcasting. He starts Oct. 1.

### LOST IN THE 70s TONIGHT

It's Labor Day, and time for another WZLX Boston "Lost 45s Countdown," the centerpiece of the show that specialized in '70s gold long before people were actually paying to see "Brady Bunch" episodes re-enacted on stage. This year, "I Think I Love You" by the Partridge Family goes 2-1, as "Seasons In The Sun" drops 1-9. In the rest of the top 10: 13-2, Gilbert O Sullivan, "Get Down"; 24-3, Alan O'Day, "Undercover Angel"; 22-4, Carl Douglas, "Kung-Fu Fighting"; debut-5, Four Seasons, "December 1963"; 3-6, Bo Donaldson & Heywoods, "Billy Don't Be A Hero"; 9-7, Sweet, "Little Willy"; 14-8 Bobby Sherman, "Easy Come, Easy Go"; 8-10, Paper Lace, "The Night Chicago Died."

David Cassidy & the Partridge Family are, together, this year's No. 1 overall artist. Not coincidentally, Cassidy will play his first Boston concert since the mid-'70s for the show's 10th anniversary party next month. Former KKKR Phoenix/WEGX Philadelphia jock Danny Bonaduce will open for Cassidy since a Phoenix judge recently decided he didn't have to go to jail for assaulting a transvestite prostitute last March. Bonaduce was sentenced to three years probation and 750 hours of community service. He also owes his victim \$4,500 in restitution. If he breaks probation, Bonaduce could face 90 days in jail.

### THE GREAT WILD NORTH

Sunday (1) was the day that Canadian regulations were set to change, allowing FMs a lot more flexibility, especially in switching format. These

changes were in place at press time, although others are likely: Longtime AC CKFM Toronto is expected to go as close to top 40 as the new regs allow. AC CKDS Hamilton, Ontario, will become classic rock CJXY (Y95). CHZZ Winnipeg, Manitoba, will become soft AC CKLU (103 U-FM) under consultancy Bohn & Associates.

In Calgary, Alberta, oldies/talk AM CISS becomes classic rock CFX (The Fox) under Gerry Sie-



by Sean Ross with  
Phyllis Stark & Rochelle Levy

owner/GM of WYMJ Dayton, Ohio. Gray will name a new GM for Dayton and manage WXXM, which should go country by the time you read this.

### PROGRAMMING: SALT LAKE SHIFTS

In Salt Lake City, AC KCPX PD/morning man Jay Kelly is the new PD at oldies KQOL Minneapolis, replacing Don Michaels. APD Greg Smith will be appointed as Kelly's replacement soon. Also, KWBR San Luis Obispo, Calif., co-owner Randy Rose returns to town as PD of top 40 KISN, replacing Gary Waldron. At album KBER, OM John Dimick is out. APD/MD Cory Draper is acting PD.

Former WCOL Columbus, Ohio, PD Rob Ellis is the new PD of crosstown AC WXXM, following the close of that station's sale to Alan Gray,

owner/GM of WYMJ Dayton, Ohio. Gray will name a new GM for Dayton and manage WXXM, which should go country by the time you read this.

AC WWVB (B100) Greensboro, N.C., PD Tom Jackson is the new GM and, for the time being, PD of crosstown top 40 WKZL, replacing Chuck Holloway, who also handled both those duties ... At classic rock WCKW New Orleans, PD Al Nassar steps down, but will remain on air. Expect WYMG Springfield, Ill., PD Craig Stevens to replace him.

At WCTK (Country 98) Providence, R.I., acting PD Mark Burns is now officially PD/MD/afternoons. P.M. driver Barrett Lee goes to afternoons. At parent company Hall Communications, WNNN/WPCV Lakeland, Fla., GM Arthur Rowbotham is upped to president, replacing chairman/CEO Robert Hall.

At N/T KFWB Los Angeles, executive editor Bill Yeager leaves to become VP/East coast operations for Metro Traffic. Also, reporter Rik Espinosa leaves to become ND at AC KEOB Albuquerque, N.M. ... KZBS (299) Oklahoma City is now KYIS (Kiss 98.9). The format remains adult top 40, but will be more focused, according to PD Rick Walker.

Former KEEY (K102) Minneapolis PD David Malmberg is back in radio as PD of WDGY Minneapolis, the former KDWB-AM, which dropped its satellite oldies format for country gold ... Drake country outlet WHBQ Memphis is now simulcasting separately owned country outlet WGKX. WHBQ may eventually go all-sports ... Unistar soft AC affiliate KRJY (Joy 96) St. Louis goes local as "J96." Jeff Allen from crosstown KFXK joins for middays. Bob Michaels from rival KEZK does nights.

At top 40 WPRR Altoona, Pa., midday man Dave McCall is now PD. Bob McCarty goes nights to middays. Steve Hilton moves from overnights to nights. P/T Chad Bender will do overnights ... N/T WJCW Johnson City, Tenn., morning man T.J. Phillips returns to Charleston,

## newslines...

**SCOTT MEIER** is out as GM of WGAN New York. Emmis Broadcasting's Randy Bongarten assumes his duties.

**CONNIE BALTHROP**, GM of WPLZ Richmond, Va., is now president of Ragan Henry's new Three Chiefs group, based out of WKKV Milwaukee.

**RON THOMPSON** is named GM of KBLA Los Angeles. A veteran broadcaster, he was GM of RKO's KHL Los Angeles and WHBQ Memphis.

**NICKI RANDOLPH** has been named GM/GSM of WHVY Baltimore. She was previously GSM at KNAC Los Angeles.

**MEG DELOME** is upped from assistant GM to GM at WEAZ Philadelphia.

**PITTSBURGH PURGE:** GM Stu Cohen and GSM Paulette Cohen exit WMYG Pittsburgh. Owner Robert Bennis Sr. assumes their duties for now.

**PAM HUGHES** is out as GM of WFOG Norfolk, Va.

**THERESA ROGERS** is named GM of noncommercial KCSN Los Angeles. Rogers, previously a consultant to KCSN's syndicated classical countdown, replaces Ken Mills, who has created the nonprofit Arizona Radio Product to acquire an AM outlet in Phoenix.

S.C., as PD/mornings for country WEZL. He worked at former Charleston country outlet WXYL.

Former KFMQ Lincoln, Neb., PD Gabe Baptiste is the new VP/programming and co-owner for AlpenGlow Communications, based out of its WISM Eau Claire, Wis. Former KZKX Lincoln GM Dave Barrett is chief operating officer for the company and VP/GM for satellite oldies outlet WISM ... WZZR Birmingham, Ala., PD Lee Corey is the new PD at album KZBZ Spokane, Wash.

Top 40 WZZR Vero Beach, Fla., is going album rock under GM Molly Beard and PD/middays Rich Dickerson from WAKS Fort Myers, Fla. Joe & Stan from WAKS will do mornings. Michael Lee from WRXR Augusta, Ga., joins for afternoons. Denny James from rival WKGR will handle nights. Jim Corey from WAKS handles overnights. PD Bill Sheridan and his entire staff are out.

KZFM (295) Corpus Christi, Texas, PD J.D. Gonzalez is the new OM/p.m. driver at top 40 KBFM (B104) McAllen, Texas, replacing Dusty Hayes. MD Danny B. Jammin' is upped to PD at Z95; night jock Dale Baird becomes MD ... Hot AC

KRAV Tulsa, Okla., goes softer and more gold-based ... Longtime AC KQMJ Tulsa, Okla., switches to Unistar rock/AC as "The Storm." Morning co-host Jan Dean is PD; Mike McCarthy from country rival KVOO-FM joins as morning anchor.

Adult standards WXRA Syracuse, N.Y., will choose Unistar Headline News in mid-September, becoming WNSN (W-News). GM Bob Wood will oversee programming ... The easy-listening simulcast in Johnson City/Kingsport, Tenn., between WKPT and WKTP becomes a trimulcast this week, adding a program agreement with former country outlet WOPI Bristol, Tenn.

Joanne Billow, last with WGY Albany, N.Y., returns to top 40 WBEF-FM (Live 105.5) Pittsfield, Mass., as PD/afternoons, replacing Matt Hamilton. Also, Jack Styzynski from KEUN Eunice, La., joins as ND ... Rapid City, S.D., gets a new country FM this fall when country AM KTOQ signs on its new FM KIQN (Kickin' 104) under consultant Jay Mitchell. When that happens, KTOQ will go Unistar adult standards ... MD/morning man Jim Heath is now PD at country WLJE Valparaiso, Ind., replacing Gary Gorman.

At album WHMH St. Cloud, Minn., MD Hal Hoover is upped to PD. Former KJJO Minneapolis PD Scott Kohn is the new OM ... At album WKGB Binghamton, N.Y., PD Paul Michaels and midday host Andrea Ritchie are out. MD Todd McCarthy is now interim PD.

WZNS Dillon, S.C., returns to the air as classic rock Z93 targeting Fayetteville, N.C., and Florence and Myrtle Beach, S.C. Mark Cooper, once with WAPP New York, is GM. Bob Steele from WWTR Ocean City, Md., is PD. Dave Oakley of WBNQ Bloomington, Ill., will be MD ... Country KTOZ Springfield, Mo., goes modern rock. Craig Campbell takes over as GM from his father, Larry. Joe Kinder from album rival KXUS (US97) is the new PD/afternoons ... Modern WMDK Peterborough, N.H., goes AC. MD Kray Williams exits.

Former KHYI (Y95) Dallas GM John Martin joins Critical Mass Media as president. Tony Galluzzo is upped to chief operating officer; Carolyn Gilbert becomes executive VP/research operations.

## PEOPLE: COUNTRY ROACH TAKE ME HOME?

**JIMMY ROACH**, half of a longtime WMYG Pittsburgh morning team with Steve Hanson, is the new morning anchor at country WDSY Pittsburgh, replacing Rock Thompson ... Top 40 WAVA Washington, D.C., has finally announced that morning team Don Geronimo & Mike O'Meara will not be back. Producer Frank Murphy is handling things for now ... John LaBella from WTIC-FM Hartford, Conn., joins classic rock KZPS Dallas for mornings, reteaming with John Rodie.

Morning Zoo co-host Shaun Ireland will leave top 40 WNCI Columbus, Ohio, and radio, at the end of the year. Potential replacements can call PD Dave Robbins ... Longtime AC KSTP-FM Minneapolis midday host Kim Jeffries moves to mornings, joining Knapp & Donuts ... WHTZ New York midday host Shadow Steele goes to national promo/West Coast for Epic.

P.M. drive talk host Brian Wilson is out at WGST Atlanta ... Longtime Milwaukee morning man Bob Barry exits oldies WZTR (Star 95) ... Former KZOU Little Rock, Ark., PD Peter Stewart goes to mornings at oldies KLUV Dallas, replacing Mike Wade ... Chicago sportcaster Tom Shaer will do mornings on WPNT-AM's upcoming

all-sports format.

At urban WOWI (103 Jamz) Norfolk, Va., Chase Thomas from WJDY Salisbury, Md., joins B.J. Lewis as morning co-host. K.J. Holiday goes from nights to afternoons. Judge Knight of WZAT (Z102) Savannah, Ga., is the new evening host. Tony Brown, who worked at rival WNOR when it was urban, will do late-nights.

Weekender Tad Bonvie is named music coordinator at WXXS-FM (Kiss 108) Boston. At album rival WBCN, part-timer Bill Abbate is upped to overnights ... WDFX Detroit night jock The Janitor goes to evenings at top 40/dance KKKR Phoenix, replacing Kelly Boom ... KFRG San Francisco promotion director Phayne Sherwood jumps to album rival KFOG.

At top 40 KZZB (B95) Beaumont, Texas, Tom Yarborough from WJKC St. Croix, Vt., joins PD Rick Spires in mornings. Mark Roberts moves to afternoons ... Mike Rivers, last with top 40 WRVQ (Q94) Richmond, Va., joins oldies WOWO Fort Wayne, Ind., for nights ... Downtown Billy Brown from WYJM (Oldies 104) Dayton, Ohio, joins WKRQ (Q102) Cincinnati for nights.

Jim Murphy from WLMG New Orleans is the

new morning man at top 40 WIXX Green Bay, Wis. David Burns goes from middays to afternoons as MD Joe Crain goes to overnights. Crain is seeking another job; call 414-339-0398. Overnighter Max Murphy (414-498-1057) is out.

Eric Stevens of WWKS Beaver Falls, Pa., is the new midday host at top 40 WTLQ (Q102) Wilkes Barre, Pa., replacing Jon Juan. Stevens will now be known as Eric Idol. Also at WTLQ, Jim O'Brien and the returning Steve Stevens join for weekends ... Morning host Scott Laughlin is upped to MD at top 40 WBNQ Bloomington, Ill., replacing John Weis.

At top 40 WWCK (CK105) Flint, Mich., night jock Joe Mama is out. Catfish Cooper goes from afternoon to nights. Pete McCrea moves from middays to afternoons. Ian "The Neon" Richards will do middays ... At album WAQY Springfield, Mass., Jonathan Reynolds from WSPT Stevens Point, Wis., and Devera Lynn from WCTO Long Island, N.Y., will do mornings ... Former WHXT Allentown, Pa., PD Frank Cerami is looking for another PD job (609-667-3004) ... WYNY New York programming assistant Brooks Anderson is relocating to Minneapolis (612-729-5445).

## Rapid Expansion Makes Jack A Dissatisfying Affair

BY JANINE McADAMS

ATLANTA—The Jack The Rapper Family Affair convention, the largest R&B-oriented music industry gathering, will have to undergo some organizational changes in order to keep industry heavyweights—and industry dollars—in attendance. This was the opinion of many black label executives interviewed immediately after this year's meet, Aug. 22-25 in the Atlanta Hilton Hotel and Towers.

Executives dissatisfied with the way the 15th annual confab was run say they will continue to support the convention, which is the

oldest meet run by African-Americans for the industry, but that they may be forced to rethink the level of their financial involvement if conditions are not improved. Many who sponsored events complained that lack of security and overcrowding reduced the value of their events.

"If it continues to be as costly as it is, I would seriously consider not sponsoring anything again next year. A lot of people we needed to have attend our event didn't because of the [crowd]. . . There has to be a change in the system. This year it really missed what it was all about," says one major-label

VP.

The Jack The Rapper conference has grown in stature in recent years due to media coverage and word of mouth. And while attendance has grown accordingly, the conference staff has not. Confab founder Jack Gibson—whose staff in past years included immediate family and employees of The Mello Yello, his weekly tip sheet—says he is aware of the problems and plans to take serious steps to improve next year's gathering. Among possible solutions is the hiring of an outside convention consultation firm.

"We had no idea when we began

the conventions that it would get so big," he says. "My concern is for the young brothers and sisters to be able to come and maybe meet someone in the industry who can help them . . . I'm planning to send out letters to my major companies right now apologizing for any disappointment they may have. But we are aware of what went on, and we're going to clean it up."

The rapid growth of this convention forced it to move from its previous Atlanta Airport Marriott location to the larger downtown Hilton last year. A major problem cited by executives is that registration has not been limited to those with some industry affiliation, while local publicity has built awareness of the event to such a degree that onsite registration was swamped, leading to long lines for showcase events and elevators.

The security staff—small in relation to the number of attendees—was admirably strict about

badges and credentials. But they were uncooperative in regard to accommodating VIPs, press, or special guests who needed to be inside certain events. The crowded mealtime showcases contrasted sharply with the scheduled business panel sessions, which were sparsely attended.

"If people say it's a big party, fine. This is the entertainment industry—we need some place to practice partying and express our creativity," says one source, who adds that the outside retail meetings were extremely valuable. "When you think about it, those panel sessions are not for [industry professionals]."

The Saturday night appearance by Prince brought matters to a head, as Atlanta police were brought into the hotel for security. Though the presentation was sponsored by WEA, even WEA executives found themselves facing off with police about backstage access.

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## Prince Is King Of Overcrowded Confab Strong Artist Showcases Are Rapper's Delight

NEW JACK CITY: In a word, the undisputed highlight of this year's Jack The Rapper Family Affair music industry confab in Atlanta (Aug. 22-25): Prince. But of course that opinion is reserved for the lucky 4,000 or so who were able to squeeze into the Atlanta Hilton & Towers Ballroom where he played as the headliner of a WEA presentation on Friday night. (Associate Terri Rossi and I were able to catch the Prince portion of the WEA show only by finagling our way onto a service elevator with Virgin artist Starleana, marching through the hotel kitchen, and emerging into the ballroom from backstage.)

For many, seeing the celebrated Minneapolis musician up close and personal was a near-religious experience. Whatever one might think of his more recent recordings—which run the musical gamut from hard funk to light pop to raunch rock to gospel—there is not one contemporary performer who rivals the Purple One in intensity, emotional appeal, personal magnetism, and sheer musicianship on stage. In advance of his upcoming album release, "Diamonds & Pearls" on Paisley Park/Warner Bros., Prince has been performing his material at various small, industry-oriented gatherings—a smart move in mobilizing ground-level retail, radio, and media support after less than enthusiastic reception of his last film/soundtrack album project, "Graffiti Bridge." Judging from the sampling of new tracks Prince played with his scathing New Power Generation band (like the power ballad "Diamonds & Pearls," the snappy "Daddy Pop," the down'n'dirty "Cream," and the current funk/jam single, "Gett Off"), black radio programmers may need a little extra convincing to lend their support. But on stage and in full command of his performing powers, Prince is tough to resist. More than one witness to the event confessed to me later that while they had not been Prince fans before, they had been converted during that show.

Otherwise, the spirit of the major black music radio convention, known as the Family Affair, was less than familial due to an overwhelming number of registrants. Unofficial estimates put the registration at more than 7,000. Registration was bogged down by a limited number of staff people available to handle the onrush of attendees, resulting in long waits for credentials and complicated by the fact that those staying in the main hotel could not get their rooms without convention passes. And mail pre-registration was no

guarantee of speedy handling once one arrived. The high number of attendees made security a high priority, but while it was tight at the checkpoint entrances to shows, it was nonexistent in terms of crowd control (see story, above).

The result of the growing attendance at Jack The Rapper is that the industry's top movers and shakers made themselves scarce, attending company showcases, private business meetings, and the Saturday night awards dinner, but not exactly mingling with the crowds of wannabes, small-timers, and assorted hangers-on. Plus, there is now a convention within the convention: Apart from the official radio-oriented seminar and event schedule that is open to all registrants, there is an invitation-only, industry-only, unpublished schedule of events that takes place outside the main hotel. WEA sponsored retail meets at the Marriott Marquis across the street from the Hilton, while Mercury invited its retailers to a luncheon at Atlanta's celebrated the Mansion restaurant. Unfettered by crowded conditions or entry-level queries, retailers took care of business and addressed such issues as the BDS piece-count system and computerization, bootlegging, tie-ins with radio and labels for promotions, and the vinyl-to-CD transition.

Among the invite-only meets was a crucial presentation by BET to announce a pay-per-view partnership with Butch Lewis Productions, which this June brought us the spectacular James Brown tribute event. But the official announcement seemed just a distraction from the main agenda, which was BET president Bob Johnson's adamant statement on the issue of MTV video exclusivity (Billboard, July 27). Reiterating that BET will boycott any label that allows MTV a black artist video exclusively, Johnson added, "We do not believe that exclusivity is the best way to market music to a diverse audience." Johnson also indicated that if MTV splits into three channels with one focused on R&B-oriented music, BET will seek anti-trust legislation through the Justice Department and the Federal Trade Commission.

If there was an up side to the convention, it was that a number of artists gave strong performances directly to those who are presumably their music's prime consumers. (While invited retailers and radio personnel may have gotten bogged down on the line of the hungry to get in, "Shaniqua" and "Hakeem" had

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### The Rhythm and the Blues



by Janine McAdams

## Gladys Knight's 'Good' News Album Yields A No. 1 Single

BY DAVID NATHAN

LOS ANGELES—Thirty years after "Every Beat Of My Heart" reached No. 1 on the R&B chart, Gladys Knight is celebrating another chart-topper. For the first time without the Pips, the singer recently hit No. 1 with "Men," one of seven songs she co-wrote and eight that she co-produced for "Good Woman" (MCA).

"I still feel a certain awe when things like getting a record at the top of the charts happen, I guess because I've been through the ups and downs and I know . . . that people actually went out, spent their money, and bought the record," she says.

While "Good Woman" is Knight's third solo project (she recorded one for Buddah in 1978, another for Columbia in 1979), this is the first album that is being treated as a full-out solo effort. The decision for the group to stop working together did not come easily: "Every time we got ready to do something personal, we always put Gladys & the Pips first," Knight says. "That meant we had no time to work on individual projects. It was difficult, after all those years together, to turn it loose, but we all needed to grow creatively. For instance, I wanted to develop my songwriting and to give attention to different aspects of my career, like acting."

Knight began work on her album almost 18 months ago, though contractual negotiations with the label caused some delay. Initially, the singer planned to work primarily with producer Michael Powell, but by the time she completed her solo deal, "he had other commitments so we ended up doing only two songs together," she says.

One of them is "Superwoman," originally recorded by Karyn White

in 1988, and now the follow-up single to "Men." Knight recorded the song with colleagues Patti LaBelle and Dionne Warwick, with both of whom she worked on the TV special "Sisters In The Name Of Love."

Says Knight, "I'd been doing the song in my show for a while and I always got a great reaction. Louil Silas Jr. [the label's executive VP of A&R/artist development, black music] suggested I bring in some personalities to record it with. Patti, Dionne, and I had been looking at material for our projected 'Sisters' tour so we felt recording the song together would make sense."

According to Silas, an appearance on "The Oprah Winfrey Show" during which Knight, LaBelle, and Warwick performed the song was "the catalyst to take Gladys' album through the roof. R&B radio has been playing the cut consistently and we hope to reach back to Gladys' pop audience with the release of 'Superwoman' as a single."

Silas adds that "Good Woman" is "fast approaching gold status. With some of the major television appearances that Gladys is making, including an entire 'Soul Train' show based around her and an 'Arsenio Hall Show' spot, we're looking for the album to explode."

Knight also worked on five cuts with producer Attala Zane Giles, who emerged as her chief writing partner for the project.

Knight sees "Good Woman" as an album "that covers many aspects of life. It's about loving oneself and loving each other, about love in different forms." As to the album's controversial cover, which shows her in an atypically serious pose, Knight says, "I wanted a different look . . . I want-

(Continued on page 25)

# Billboard® HOT R&B SINGLES

FOR WEEK ENDING SEPT. 7, 1991

TM COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND ONE-STOP SALES REPORTS AND RADIO PLAYLISTS

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	1	3	13	<b>ADDICTIVE LOVE</b> K. THOMAS (K. THOMAS, B. WINANS, C. WINANS)	<b>BEBE &amp; CECE WINANS</b> (C) (T) CAPITOL 44721
<b>★ ★ No. 1 ★ ★</b> 2 weeks at No. 1					
2	3	4	12	<b>LET THE BEAT HIT 'EM</b> D. COLE, R. CULVILLES (D. COLE, R. CULVILLES, A. FRIEDMAN, D. RAMOS)	<b>LISA LISA &amp; CULT JAM</b> (C) (CD) (M) (T) (V) COLUMBIA 3B-73847
3	2	5	13	<b>SPECIAL</b> A.Z. GILES (VESTA, A.Z. GILES)	<b>VESTA</b> (C) (CD) (T) A&M 75021
4	10	15	10	<b>DON'T WANNA CHANGE THE WORLDO</b> K. MARTINELLI (J. ROSEN, K. MARTIN, D. DARLINGTON)	<b>PHYLLIS HYMAN</b> (C) (CD) (T) PIR 1405/200
5	6	12	11	<b>SO MUCH LOVE</b> F. PILATE (F. PILATE)	<b>B ANGIE B</b> (C) (T) BUST IT 44710/CAPITOL
6	9	17	9	<b>DON'T WANT TO BE A FOOL</b> L. VANDROSS, M. MILLER (L. VANDROSS, M. MILLER)	<b>LUTHER VANDROSS</b> (C) (T) (V) EPIC 34-73879
7	12	19	11	<b>NEVER STOP</b> THE BRAND NEW HEAVIES (FEATURING N'OEVA OAVENPORT) K. KINCAID (THE BRAND NEW HEAVIES (J. KINCAID))	<b>DELICIOUS VINYL</b> 868 552-4/PLG (C) (CD) (M) (T) DELICIOUS VINYL 868 552-4/PLG
8	17	22	7	<b>I ADORE MI AMOR</b> R. BAYAN, H. LEE (COLOR ME BADD, H. LEE)	<b>COLOR ME BADD</b> (C) (CD) (T) (V) GIANT 4-19204/REPRISE
9	14	20	10	<b>WHY CAN'T YOU COME HOME</b> FULL FORCE (FULL FORCE)	<b>EX-GIRLFRIEND</b> (C) (CD) (M) (T) REPRISE 4-40065
10	20	29	6	<b>RUNNING BACK TO YOU</b> K. HARRISON, T. GALE (K. HARRISON, T. GALE)	<b>VANESSA WILLIAMS</b> (C) (CD) (M) (T) (V) WING 867 518 4/MERCURY
11	11	10	11	<b>UNFORGETTABLE</b> D. FOSTER (J. GORDON)	<b>NATALIE COLE</b> (C) (V) ELEKTRA 4-64875
12	18	21	9	<b>JUST ASK ME TO (FROM "BOYZ N THE HOOD")</b> A.L.B. SURE!, K. WEST (A.L.B. SURE!, K. WEST, C. ROCK)	<b>TEVIN CAMPBELL</b> (C) QWEST 4-19275/WARNER BROS.
13	19	23	10	<b>IT Ain't OVER 'TIL IT'S OVER</b> L. KRAVITZ (L. KRAVITZ)	<b>LENNY KRAVITZ</b> (C) VIRGIN 4-98795
14	21	27	7	<b>MY NAME IS NOT SUSAN</b> L.A. REID, BABYFACE (C.F. WHITE)	<b>WHITNEY HOUSTON</b> (C) (T) (V) A&A 2259
15	24	28	8	<b>LONG HOT SUMMER NIGHT</b> THE FUNKY GINGERS, D.R. ROSS (J.T. TAYLOR, S. LAW, K. ANDERSON)	<b>J.T. TAYLOR</b> (C) (M) (T) MCA 54104
16	15	18	10	<b>ARE YOU STILL IN LOVE WITH ME</b> B. EASTMOND (K. WASHINGTON, B. EASTMOND, J. SKINNER)	<b>KEITH WASHINGTON</b> (C) QWEST 4-19261/WARNER BROS.
17	4	2	14	<b>MEN</b> A.Z. GILES (K. KNIGHT, A.Z. GILES, C. MIMS)	<b>GLADYS KNIGHT</b> (C) (M) (T) (V) MCA 54130
18	23	24	9	<b>TURN IT UP</b> J. EARLEY, M. KELLY (J. EARLEY, M. KELLY, D. JOHNSON)	<b>OAKTOWN'S 3.5.7</b> (C) (CD) (T) BUST IT 44717/CAPITOL
19	26	30	7	<b>GETT OFF</b> PRINCE & THE N.P.G. (PRINCE & THE N.P.G.)	<b>PRINCE AND THE N.P.G.</b> (C) (CD) (M) (T) (V) PAISLEY PARK 4-19225/WARNER BROS.
20	5	6	13	<b>NOW THAT WE FOUND LOVE</b> T. RILEY (GAMBLE, HUFF)	<b>HEAVY D. &amp; THE BOYZ</b> (C) (M) (T) UPTOWN 54088/MCA
21	13	16	12	<b>ALWAYS</b> L.A. REID, BABYFACE, PEBBLES (PEBBLES, D. SEMBELLO)	<b>PEBBLES</b> (C) MCA 54099
<b>★ ★ ★ POWER PICK/SALES ★ ★ ★</b>					
22	28	33	7	<b>O.P.P.</b> NAUGHTY BY NATURE (V. BROWN, K. GISAA, CRISS, B. GORDY)	<b>NAUGHTY BY NATURE</b> (M) (T) TOMMY BOY 988*
23	8	1	16	<b>CAN YOU STOP THE RAIN</b> W. AFANASIEFF (W. AFANASIEFF, J. BETTIS)	<b>PEABO BRYSON</b> (C) (V) COLUMBIA 3B-73745
24	29	32	7	<b>KEEP ON LOVING ME</b> G. LEVERT (G. LEVERT, W. WILLIAMS, T. STUBBS, D. MITCHELL)	<b>O'JAYS</b> (C) (CD) (M) (T) MCA 50365
25	30	36	4	<b>ROMANTIC</b> J. JAM, T. LEWIS (K. WHITE, J. JAM, T. LEWIS)	<b>KARYN WHITE</b> (C) (CD) (M) (T) (V) WARNER BROS. 4-19319
26	7	8	13	<b>IF YOU'RE SERIOUS</b> D. LAMBERT, S. WERFEL (P. RESWICK, S. WERFEL)	<b>RIFF</b> (C) (S) SBK 4-07631
27	33	42	4	<b>IT'S SO HARD TO SAY GOODBYE TO YESTERDAY</b> D. AUSTIN (F. PERREN, C. YARIAN)	<b>BOYZ II MEN</b> (C) (M) (T) MOTOWN 2136
28	32	44	5	<b>SAVE ME</b> N.M. WALDEN (N.M. WALDEN, L. FISCHER)	<b>LISA FISCHER</b> (C) (M) (T) ELEKTRA 4-64854
29	31	37	6	<b>I'M ON YOUR SIDE</b> B. J. EASTMAN (N.M. WALDEN, A. BOFFILL, J. COHEN)	<b>JENNIFER HOLLIDAY</b> (C) ARISTA 22138
30	16	13	11	<b>TONITE</b> D.J. QUIG (D. BLAKE)	<b>DJ QUIG</b> (C) (T) PROFILE 5338
31	22	9	14	<b>SUMMERTIME</b> HULA, K. FINGERS (A. TAYLOR, R. MICKENS, R. BELL, G. BROWN, R. WESTERFIELD, D. THOMAS)	<b>D.J. JAZZY JEFF &amp; THE FRESH PRINCE</b> (C) (CD) (M) (T) (V) JIVE 1465/RCA
32	35	41	6	<b>THAT'S THE WAY LOVE GOES</b> M. YOUNG (M. YOUNG)	<b>YOUNG M.C.</b> (C) (CD) (T) CAPITOL 44740
33	36	39	9	<b>ALL ABOUT YOU</b> G. GRIFFIN, W. SCOTT, T. ARTHUR (T. LUCAS, G. GRIFFIN)	<b>PRETTY IN PINK</b> (C) (M) (T) MOTOWN 2087
34	41	52	6	<b>TENDER KISSES</b> M. SHERRARD, P. SHERRARD (M. SHERRARD, P. SHERRARD, SIR SPENCE, T. SPENCER)	<b>TRACIE SPENCER</b> (C) CAPITOL 44680
35	27	11	16	<b>I CAN'T WAIT ANOTHER MINUTE</b> E. F. WHITE (E. F. WHITE)	<b>HI-FIVE</b> (C) JIVE 1445/RCA
36	47	57	5	<b>D-O-G ME OUT</b> T. RILEY (T. RILEY, A. HALL, D. HALL)	<b>GUY</b> (C) (M) (T) MCA 54150
<b>★ ★ ★ POWER PICK/AIRPLAY ★ ★ ★</b>					
37	49	—	2	<b>EMOTIONS</b> D. COLE, R. CULVILLES, M. CAREY (M. CAREY, R. CULVILLES, D. COLE)	<b>MARIAH CAREY</b> (C) (V) COLUMBIA 3B-73977
38	44	49	7	<b>MIRACLE WORKER</b> K. GLOVER, M. MCCURTIS, T. LAWRENCE, RANCE ALLEN (R. ALLEN)	<b>THE RANCE ALLEN GROUP</b> (C) (T) BELLMARK 71729
39	38	40	7	<b>THAT KING OF GUY</b> T. CURRIER (J. MALLOY, A. SMITH, C. SHEPHERO, T. TERRY)	<b>TONY TERRY</b> (C) EPIC 34-73867
40	45	54	5	<b>JEALOUS GIRL</b> D. AUSTIN (M. JONZUN, M. STARR)	<b>ANOTHER BAO CREATION</b> (C) MOTOWN 2134
41	46	50	6	<b>ROLLIN</b> GEORGIO (GEORGIO)	<b>GEORGIO</b> (C) (T) RCA 62032
42	37	38	8	<b>I GO CRAZY</b> W. DOWNING, O. GUMBS (P. DAVIS)	<b>WILL DOWNING</b> (C) ISLAND 868 532-4/PLG
43	42	46	8	<b>I NEED A GOOD MAN</b> E. GRIFFIN, J. BLACK (R. ANDERSON)	<b>JIGGIE GEE</b> (C) (M) LUKE 98859-4/ATLANTIC
44	25	7	15	<b>IN YOUR EYES</b> R. TROUTMAN (S. MURDOCK, D. DEGRADA)	<b>SHIRLEY MURDOCK</b> (C) ELEKTRA 4-64886
45	52	61	4	<b>FOREVER MY LADY</b> D. SWING, A.L.B. SURE! (D. SWING, A.L.B. SURE!)	<b>JODECI</b> (C) UPTOWN 54197/MCA
46	55	77	4	<b>AIN'T NOBODY BETTER</b> ICE CUBE, SIR JINX (YO-YO, DEL., H. WOLINSKY, G. CLINTON, P. WYNN)	<b>YO-YO</b> (C) EASTWEST 4-98755
47	58	68	4	<b>WHEN LOVE CRIES</b> K. DIAMOND (D. SUMMER, K. DIAMOND, E. NELSON, A. SMITH, L. HENLEY)	<b>DONNA SUMMER</b> (C) (T) ATLANTIC 4-87524
48	56	—	2	<b>FUN DAY (FROM "JUNGLE FEVER")</b> S. WUNDER (S. WUNDER)	<b>STEVIE WONDER</b> (C) (V) MOTOWN 2127
49	34	25	16	<b>OPTIMISTIC</b> J. JAM, T. LEWIS, G. HINES (G. HINES, J. JAM, T. LEWIS, PROF. T.)	<b>SOUNDS OF BLACKNESS</b> (C) (T) PERSPECTIVE 0001-4/A&M

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
50	57	78	3	<b>SOMETIMES I WONDER</b> C. WILLIAMS (C. WILLIAMS, K. PATTERSON)	<b>THE S.O.S. BAND</b> (C) (T) TABU 0003-4/A&M
51	51	55	7	<b>SHOW ME</b> M. STARR (M. STARR)	<b>CHRIS PITTMAN</b> (C) (T) ATLANTIC 4-87532
52	48	53	7	<b>MOVE ON</b> J. BROWN (J. BROWN)	<b>JAMES BROWN</b> (C) (CD) SOUTHERN 5288
53	60	67	4	<b>SMALL THING</b> NEWKIRK (NEWKIRK)	<b>NEWKIRK</b> (C) (CD) (T) OBR 3B-73849/COLUMBIA
54	67	89	3	<b>I'M STILL WAITING (FROM "NEW JACK CITY")</b> R. RAIN (H.R. RANDALL)	<b>JOHNNY GILL</b> (C) GIANT 4-19230/REPRISE
55	64	83	3	<b>HOUSE CALL</b> M. BENNETT, C. DOLLO (R. GORDON, M. BENNETT, M. PRIEST, B. THOMPSON)	<b>SHABBA RANKS</b> (C) (T) EPIC 34-73928
56	54	58	8	<b>THIS BEAT IS HOT</b> J.E. MAR (J.E. MAR, B.G., THE PRINCE OF RAP)	<b>B.G. THE PRINCE OF RAP</b> (C) (M) (T) (V) EPIC 3B-73950
57	63	79	3	<b>ARE YOU LOVELY FOR ME</b> J.E. SALAMONE, E.NICHOLAS, M.FERGUSON (T. NICHOLAS, M.FERGUSON, J. LITTLE)	<b>RUDE BOYS</b> (C) ATLANTIC 4-82121
58	50	43	12	<b>THE CHUBBSTER</b> H. TEE (R. SIMPSON, H. THOMPSON)	<b>CHUBB ROCK</b> (M) (T) SELECT 5015/ELEKTRA
59	72	—	2	<b>RIGHT OOWN TO IT</b> L.A. REID, BABYFACE (L.A. REID, BABYFACE, D. SIMONS)	<b>DAMIAN OAME</b> (C) (V) LAFACE 4002-4/ARISTA
60	66	87	3	<b>YOU'RE A VICTIM</b> S. SHEPPARD, T. CARTER (S. SHEPPARD, T. CARTER, E. RICE)	<b>GENE RICE</b> (C) (CD) (T) RCA 62057-4
61	61	74	4	<b>TEARDROPS</b> K. HARRIS (K. HARRIS, M. HOLDEN)	<b>SMALL CHANGE</b> (C) (T) MERCURY 868 582-4
62	62	66	5	<b>LEAVE WELL ENOUGH ALONE</b> T. CLARK (T. CLARK, D. HARVEY)	<b>DEE HARVEY</b> (C) MOTOWN 2120
63	70	81	4	<b>A ROLLER SKATING JAM NAMED "SATURDAYS"</b> DE LA SOUL, PRINCE PAUL (P. HUSTON, K. MERCER, D. JUDICE, Y. MASON, R. MATHEWS)	<b>DE LA SOUL</b> (C) (M) (T) TOMMY BOY 990*
64	69	76	4	<b>YOU'RE THE ONE</b> SURFACE (O. TOWNSEND, D. CONLEY, D. CULLER)	<b>SURFACE</b> (C) COLUMBIA 3B-73954
65	39	26	11	<b>SUMMER BREEZE</b> RONIN INC. (SEALS, CROFTS)	<b>NICKI RICHARDS</b> (C) (T) ATLANTIC 4-87664
66	43	31	10	<b>THINGS THAT MAKE YOU GO HMMM...</b> D. COLE, R. CULVILLES (R. CULVILLES, F. B. WILLIAMS)	<b>C&amp;C MUSIC FACTORY/F. WILLIAMS</b> (C) (CD) (M) (T) (V) COLUMBIA 3B-73688
67	74	75	4	<b>STRONG FOR YOU</b> M.J. DAVIS, A. MOODY (M. JAYE, A. MOODY)	<b>MILES JAYE</b> (C) (CD) ISLAND 868 700-4/PLG
68	68	65	26	<b>WITH YOU</b> T. CURRIER (R. REEDER)	<b>JONY TERRY</b> (C) EPIC 34-73713
69	78	82	4	<b>LOVE TALK</b> R. WALDMAN (F. GOLOE, A. GOLDMARK)	<b>THE STYLISTICS</b> (C) (V) AMHERST 334
70	79	—	2	<b>I WANT YOU</b> K. HARRISON, T. GALE (A. ROSS, L. WARE)	<b>MARC NELSON</b> (C) (T) CAPITOL 44733
71	84	—	2	<b>MIND PLAYING TRICKS ON ME</b> J. SMITH, BIDO (R. SHAW, B. JORDAN, W. DENNIS)	<b>THE GETO BOYS</b> (C) (T) RAP-A-LOT 7241/PROFIT
72	73	71	5	<b>HASSLE FREE</b> ANNE G. E. IRONS (ANNE G. E. IRONS)	<b>ANN G.</b> (C) ATLANTIC 4-87653
73	53	47	20	<b>BABY I'M READY</b> G. LEVERT, M. GORDON (G. LEVERT, M. GORDON)	<b>LEVERT</b> (C) ATLANTIC 4-87696
74	59	35	15	<b>GOTTA HAVE YOU (FROM "JUNGLE FEVER")</b> S. WONDER (S. WONDER)	<b>STEVIE WONDER</b> (C) (V) MOTOWN 2081
75	94	—	2	<b>FLY GIRL</b> SOULSHEP, CUFFATHER (O. OWENS, SOULSHOCK, CUFFATHER)	<b>QUEEN LATIFAH</b> (C) (M) (T) TOMMY BOY 991*
76	87	91	3	<b>I WANT YOUR SEX</b> NEMESIS, C. SMITH (NEMESIS, C. SMITH)	<b>NEMESIS</b> (C) (T) PROFILE 5341
77	40	14	12	<b>EVERYDAY PEOPLE</b> N.M. WALDEN (S. STONE)	<b>ARETHA FRANKLIN</b> (C) (CD) (T) (V) ARISTA 2239
78	88	92	3	<b>I'LL DO ANYTHING FOR YOU</b> J. SWIFT, THE RHYTHM, J. ST. JAMES (T. LUIS, MARTINEZ)	<b>THE RHYTHM</b> (C) (T) WTG 34-7380/EPIC
79	82	80	4	<b>SHINE ON</b> SOULED OUT PROD. SMC (MCCANN, DELLA MONICA, SOHELLA, SMITH, BODDINGTON)	<b>SOULED OUT INT'L. FEATURING SARAH WARWICK</b> (C) (CD) (M) (T) COLUMBIA 3B-73926
80	71	69	5	<b>RATED R</b> J. JAM, T. LEWIS (R. TRESVANT)	<b>RALPH TRESVANT</b> (C) (M) (T) MCA 54149
81	65	56	16	<b>HOW CAN YOU HURT THE ONE YOU LOVE</b> FULL FORCE (FULL FORCE)	<b>CHERYL "PEPSI" RILEY</b> (C) COLUMBIA 3B-73736
82	76	59	21	<b>MOTOWNPHILLY</b> D. AUSTIN (D. AUSTIN, M. BIVINS, N. MORRIS, S. STOCKMAN)	<b>BOYZ II MEN</b> (C) (CD) (M) (T) (V) MOTOWN 2090
83	83	62	15	<b>POP GOES THE WEASEL</b> D. ROSS, J. GAMBLE, G. DAJANI (M. BERRIN, P. NASH, J. DAJANI, J. GAMBLE)	<b>3RD TONE BASS</b> (C) (CD) (M) (T) DEF JAM 3B-73728/COLUMBIA
84	77	73	5	<b>THE YOKE (G. U.O.T.R.)</b> J. JAM, T. LEWIS (T. LEWIS, J. HARRIS III)	<b>ALEXANDER O'NEAL</b> (C) (T) TABU 35-73880/EPIC
<b>★ ★ ★ HOT SHOT DEBUT ★ ★ ★</b>					
85	NEW	—	1	<b>GONNA CATCH YOU</b> SEVEN INCH (M. LIMON, V. SEMPLICI, D. DAVOLI)	<b>LONNIE GORDON</b> (C) (T) SBK 07365
86	90	—	2	<b>PARADISE</b> E. LEWIS (E. LEWIS, M. MEADOWS)	<b>MARION MEADOWS</b> (C) NOVUS 64001/RCA
87	NEW	—	1	<b>HEART OF NEW YORK</b> A. BUGNON (A. BUGNON)	<b>ALEX BUGNON</b> (C) ORPHEUS 34-73927/EPIC
88	NEW	—	1	<b>LET'S TALK ABOUT SEX</b> THE INVINCIBLES (FINGERPRINTS)	<b>SALT-N-PEPA</b> (C) (M) (T) NEXT PLATEAU 333
89	91	—	2	<b>WOMAN'S HEART</b> T. GATLING (T. GATLING, S. WEATHERSPON)	<b>LE' GENT</b> (C) REPRISE 4-19271
90	75	34	13	<b>FOR THE LOVE OF MONEY</b> HURRY LUV BUG (GAMBLE, HUFF, A. JACKSON, S. WONDER)	<b>TROOP/LEVERT FEATURING QUEEN LATIFAH</b> (C) (CD) (M) GIANT 4-19304/REPRISE
91	81	51	7	<b>I SHOULDN'T HAVE DONE IT</b> W. WRIGHT (R. WALTERS, V. WRIGHT)	<b>SLICK RICK</b> (C) (CD) (M) (T) OEF JAM 44-73740/COLUMBIA
92	NEW	—	1	<b>GOOD VIBRATIONS</b> ♦ <b>MARKY MARK &amp; THE FUNKY BUNCH/OLEATTA HOLLOWAY</b> D. WAHLBERG, D. WAHLBERG, M. WAHLBERG, SPICE	<b>MARKY MARK &amp; THE FUNKY BUNCH/OLEATTA HOLLOWAY</b> (C) (T) INTERSCOPE 4-98755/EAS/WEA
93	NEW	—	1	<b>CONFUSED</b> M. MORALES, C. ROONEY (L. LARR, C. CARUTH, M. MORALES, C. ROONEY)	<b>LARRY LARR</b> (C) (T) RUFFHOUSE 3B-73871/COLUMBIA
94	92	88	3	<b>THE WAY YOU LOVE ME</b> M. OMBARTIAN (R. CARTER, M. OMBARTIAN)	<b>RAYMONE CARTER</b> (C) REPRISE 4-19309
95	80	45	12	<b>6 MINUTES OF PLEASURE</b> M. MARL (M. WILLIAMS, J. T. SMITH)	<b>L.L. COOL J</b> (C) (CD) (M) (T) OEF JAM 44-73821/COLUMBIA
96	89	60	10	<b>I KNEW</b> C. BENDER (C. BENDER)	<b>CHRIS BENDER</b> (C) (T) EASTWEST 4-98774
97	85	48	12	<b>COME AND GET IT</b> J. BARNES III, J. BARNES III, R. JONES, S. BARNES, K. ANDES)	<b>YOURS TRULY</b> (C) MOTOWN 2105
98	93	63	12	<b>I'M A GOOD WOMAN LOOKING FOR A GOOD MAN</b> L. HUNES (R. GREEN, M. GREEN, M. GREEN, V. GREEN)	<b>SWEET OBSESSION</b> (C) (T) (V) EPIC 34-73861
99	95	93	5	<b>SHAKE (YOU MAKE ME SHAKE)</b> G. GRIFFIN (G. GRIFFIN)	<b>DAVID SEA</b> (M) (T) MAGIC CITY 3837-A*
100	86	64	16	<b>NIGHTS LIKE THIS (FROM "THE FIVE HEARTBEATS")</b> J. JOHNSON (J. JOHNSON, K. LEWIS)	<b>AFTER 7</b> (C) VIRGIN 4-98798

Records with the greatest airplay and sales gains this week. ♦ Videoclip availability. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with additional million indicated by a numeral following the symbol. Catalog number is for cassette single; ◆ asterisk indicates catalog number is for cassette maxi-single; regular cassette single availability. (C) Cassette single availability. (CD) Compact disk single availability. (M) Cassette maxi-single availability. (T) 12-inch vinyl single availability. (V) 7-inch vinyl single availability. © 1991, Billboard/BI Communications, Inc.

# Hot R&B Singles Sales & Airplay

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

SALES				AIRPLAY			
THIS WEEK	LAST WEEK	TITLE	ARTIST	THIS WEEK	LAST WEEK	TITLE	ARTIST
1	3	LET THE BEAT HIT 'EM	LISA LISA & CULT JAM	1	1	ADDICTIVE LOVE	BEBE & CECE WINANS
2	1	ADDICTIVE LOVE	BEBE & CECE WINANS	2	2	SPECIAL	VESTA 3
3	4	SPECIAL	VESTA 3	3	3	LET THE BEAT HIT 'EM	LISA LISA & CULT JAM
4	6	SO MUCH LOVE	B ANGIE B	4	5	DON'T WANT TO BE A FOOL	LUTHER VANDROSS
5	11	DON'T WANNA CHANGE THE WORLD	PHYLLIS HYMAN	5	6	DON'T WANNA CHANGE THE WORLD	PHYLLIS HYMAN
6	13	NEVER STOP	THE BRAND NEW HEAVIES	6	8	NEVER STOP	THE BRAND NEW HEAVIES
7	9	UNFORGETTABLE	NATALIE COLE	7	13	I ADORE MI AMOR	COLOR ME BADD
8	5	HOW THAT WE FOUND LOVE	HEAVY D. & THE BOYZ	8	12	SO MUCH LOVE	B ANGIE B
9	2	MEN	GLADYS KNIGHT	9	14	WHY CAN'T YOU COME HOME	EX-GIRLFRIEND
10	18	I ADORE MI AMOR	COLOR ME BADD	10	15	JUST ASK ME TO	TEVIN CAMPBELL
11	14	WHY CAN'T YOU COME HOME	EX-GIRLFRIEND	11	10	ARE YOU STILL IN LOVE WITH ME	KEITH WASHINGTON
12	19	O.P.P.	NAUGHTY BY NATURE	12	17	MY NAME IS NOT SUSAN	WHITNEY HOUSTON
13	15	TURN IT UP	OAKTOWN'S 3.5.7	13	18	IT AIN'T OVER 'TIL IT'S OVER	LENNY KRAVITZ
14	25	RUNNING BACK TO YOU	VANESSA WILLIAMS	14	20	RUNNING BACK TO YOU	VANESSA WILLIAMS
15	17	DON'T WANT TO BE A FOOL	LUTHER VANDROSS	15	22	LONG HOT SUMMER NIGHT	J.T. TAYLOR
16	20	ALWAYS	PEBBLES	16	16	UNFORGETTABLE	NATALIE COLE
17	24	LONG HOT SUMMER NIGHT	J.T. TAYLOR	17	26	ROMANTIC	KARYN WHITE
18	22	IT AIN'T OVER 'TIL IT'S OVER	LENNY KRAVITZ	18	25	KEEP ON LOVING ME	O'JAYS
19	7	CAN YOU STOP THE RAIN	PEABO BRYSON	19	23	GETT OFF	PRINCE AND THE N.P.G.
20	27	GETT OFF	PRINCE AND THE N.P.G.	20	28	IT'S SO HARD TO SAY GOODBYE...	BOYZ II MEN
21	28	MY NAME IS NOT SUSAN	WHITNEY HOUSTON	21	29	I'M ON YOUR SIOE	JENNIFER HOLLIDAY
22	23	JUST ASK ME TO	TEVIN CAMPBELL	22	27	TURN IT UP	OAKTOWN'S 3.5.7
23	8	IF YOU'RE SERIOUS	RIFF	23	7	ALWAYS	PEBBLES
24	12	SUMMERTIME	D.J. JAZZY JEFF & THE FRESH PRINCE	24	4	MEN	GLADYS KNIGHT
25	10	TONITE	DJ QUIK	25	—	EMOTIONS	MARIAH CAREY
26	21	ARE YOU STILL IN LOVE WITH ME	KEITH WASHINGTON	26	34	SAVE ME	LISA FISCHER
27	36	SAVE ME	LISA FISCHER	27	11	CAN YOU STOP THE RAIN	PEABO BRYSON
28	16	I CAN'T WAIT ANOTHER MINUTE	HI-FIVE	28	9	IF YOU'RE SERIOUS	RIFF
29	38	THAT'S THE WAY LOVE GOES	YOUNG M.C.	29	36	WORD TO THE MUTHA	BELL BIV DEVOE
30	37	KEEP ON LOVING ME	O'JAYS	30	32	ALL ABOUT YOU	PRETTY IN PINK
31	—	ROMANTIC	KARYN WHITE	31	33	THAT KIND OF GUY	TONY TERRY
32	29	THE CHUBBSTER	CHUBB ROCK	32	—	O.P.P.	NAUGHTY BY NATURE
33	35	I NEED A GOOD MAN	JIGGIE GEE	33	37	JEALOUS GIRL	ANOTHER BAD CREATION
34	39	MIRACLE WORKER	THE RANCE ALLEN GROUP	34	—	D-O-G ME OUT	GUY
35	34	MOVE ON	JAMES BROWN	35	38	TENDER KISSES	TRACIE SPENCER
36	31	OPTIMISTIC	SOUNDS OF BLACKNESS	36	19	NOW THAT WE FOUND LOVE	HEAVY D. & THE BOYZ
37	26	IN YOUR EYES	SHIRLEY MURDOCK	37	40	ROLLIN	GEORGIO
38	—	I'M ON YOUR SIDE	JENNIFER HOLLIDAY	38	35	I GO CRAZY	WILL DOWNING
39	—	AIN'T NOBODY BETTER	YO-YO	39	—	FOREVER MY LAOY	JOEJECI
40	—	IT'S SO HARD TO SAY GOODBYE...	BOYZ II MEN	40	—	FUN DAY (FROM "JUNGLE FEVER")	STEVIE WONDER

**SKIN TIGHT:** The top of the Hot Black Singles chart is tighter than . . . well, you fill in the rest. "Addictive Love" by BeBe & CeCe Winans holds onto the top spot by a fair margin. If "Love" experiences losses next week, "Let The Beat Hit 'Em" by Lisa Lisa & Cult Jam (Columbia) could take over. From Nos. 4-10, and all the way to No. 15, it is extremely competitive. The only record in the top 10 that has reports from the entire panel is "I Adore Mi Amor" by Color Me Badd (Giant). It closes out radio with adds from WPAL Charleston, S.C.; WTMP Tampa, Fla.; and WJMI Jackson, Miss. "Don't Want To Be A Fool" by Luther Vandross (Epic) gains WBLX-FM Mobile, Ala., and now has 103 reports. "Running Back To You" by Vanessa Williams (Wing) also has 103 reports, gaining WMVP Milwaukee. "Don't Wanna Change The World" by Phyllis Hyman (PIR) leads the pack, making the same sizable point gains as "I Adore." "Don't Wanna" ranks No. 5 in both radio and retail. The current top 40 radio and retail lists indicate that the next few chart weeks should be quite exciting.

**MOVIE MUSIC MASTERS:** First there was the soundtrack from "New Jack City" on Giant Records, now double platinum. The latest single, "I'm Still Waiting" by Johnny Gill, gets adds at 16 stations for a total of 62 reports. It is No. 8 at KKDA in Dallas. Now, there is the "Boyz N The Hood" soundtrack on Qwest, which is this week's No. 1 R&B album with sales of more than 750,000 units. The first release, "Growin' Up In The Hood" by Compton's Most Wanted, grabs the No. 1 slot on the Hot Rap Singles chart. "Just Ask Me To" by Tevin Campbell moves up 18-12 on the R&B singles chart with reports from 98 stations. It is top five at WEDR Miami; WGOK Mobile, Ala.; WCKX Columbus, Ohio; and WDDZ Flint, Mich. "Me And You" by Tony! Toni! Toné!, though not commercially available, has reports from 24 stations, with new reports from 15 this week. It is already No. 9 at WPEG Charlotte, N.C. According to Ray Harris, senior VP, promotion and marketing, for Warner Bros. black music, there's much more to come from "Boyz," as well as another single from "New Jack City": "The Facts Of Life" by Danny Madden.

**CHARMED, I'M SURE:** Tommy Boy Records has three very active singles: "O.P.P." by Naughty By Nature is this week's Power Pick/Sales record. It is on 69 stations. "Down wit O.P.P." has become part of street-hip conversation, while the record gains six stations this week: WTJZ Saginaw, Mich.; WRKE Ocean City, Md.; WHJX Jacksonville, Fla.; WENN Birmingham, Ala.; WZHT Montgomery, Ala.; and WQQK Raleigh, N.C. Six stations list it top 10, including WBLS New York (16-8); KMJQ Houston (13-10); and WPEG Charlotte, N.C. (24-10). "A Roller Skating Jam Named 'Saturdays'" by De La Soul moves up 70-63 with reports from 39 stations. It is new at WKYS Washington, D.C.; WGZB Louisville, Ky.; WCDX Richmond, Va.; and WQMG Greensboro. "Fly Girl" by Queen Latifah flies first-class with activity at 13 new stations, most in major markets: WHRC Memphis; WJLB Detroit; WGCI Chicago; KJMQ Houston; KJMZ Dallas; and WHQT Miami. It is already on WRKS New York; KKDA-FM Dallas; KJLH Los Angeles; KJMJ St. Louis; and KPRS St. Louis. Congratulations to Charm Warren, director of black music promotion.

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

TITLE (Publisher - Licensing Org.) Sheet Music Dist.	Tune, ASCAP/Prmte, ASCAP	80 RATED R (Unicity, ASCAP/Li Troope, ASCAP)
6 MINUTES OF PLEASURE (Marley Marl, ASCAP/LL Cool J, ASCAP/Def Jam, ASCAP)	42 I GO CRAZY (Web Iv, BMI/Paul & Jonathan, BMI)	59 RIGHT DOWN TO IT (Kear, BMI/Sony Epic/Solar, BMI/Grenshut, BMI)
1 ADDICTIVE LOVE (Sony Tunes, ASCAP/Yellow Elephant, ASCAP/Benny's Music, BMI/EMI Blackwood, BMI/Pony's Music, BMI) WBM	56 I KNOW (Bender, ASCAP)	63 A ROLLER SKATING JAM NAMED SATURDAYS (Tee Girl, BMI/Daisy Age, BMI/Prince Paul, BMI/MCA, BMI/Upward Bound, BMI/Zomba, BMI)
46 AIN'T NOBODY BETTER (Street Knowledge, BMI/Overdue, ASCAP/Bridgeport, BMI)	58 I'M A GOOD WOMAN LOOKING FOR A GOOD MAN (La Love Lane, ASCAP/Tibodia, ASCAP)	41 ROLLIN (George, BMI/Stone Diamond, BMI) CPP
33 ALL ABOUT YOU (Virgin Songs, BMG/R, BMI)	29 I'M ON YOUR SIOE (Gratitude Sky, ASCAP/Purple Bull, BMI/When Words Collide, BMI)	25 ROMANTIC (Warner-Tamerlane, BMI/Kings Kid, BMI/Flyte Tyme, ASCAP)
21 ALWAYS (No Pain No Gain, ASCAP/Peblitome, ASCAP/MCA, ASCAP)	54 I'M STILL WAITING (FROM NEW JACK CITY) (Flyte Tyme, ASCAP)	10 RUNNING BACK TO YOU (Hiss N' Tel, ASCAP/Gale Warnings, BMI)
57 ARE YOU LONELY FOR ME (Troyce, BMI/Ramal, BMI/Rude News, BMI/Mike Ferguson, BMI)	43 I NEED A GOOD MAN (Pac Jam, BMI/Candy Grit, BMI)	26 SAVE ME (Gratitude Sky, ASCAP/Nkuru, ASCAP/MCA, ASCAP) CPP
16 ARE YOU STILL IN LOVE WITH ME (EMI April, ASCAP/K-Sheve, ASCAP/WB, ASCAP/Heritage Hill, ASCAP/Zomba, ASCAP/Jo Skin, ASCAP) WBM	44 IN YOUR EYES (Degroat & Degroat, BMI)	99 SHAKE (YOU MAKE ME SHAKE) (G.R., BMI/Virgin Songs, BMI)
73 BABY I'M READY (Tracy, BMI/Wilbesden, BMI)	91 I SHOULDN'T HAVE DONE IT (Def America, BMI/Def Jam, ASCAP/Vance Wright, ASCAP)	79 SHINE ON (SRL)
23 CAN YOU STOP THE RAIN (Warner Chappell, ASCAP/Walter Afonsietel, ASCAP) WBM	17 IT AIN'T OVER 'TIL IT'S OVER (Miss Bessie, ASCAP)	51 SHOW ME (Maurice Starr, ASCAP/EMI April, ASCAP)
58 THE CHUBBSTER (ADRA, BMI/Howie Tee, BMI/Gratasafullato, BMI/Tring, BMI) CPP	23 IT'S SO HARD TO SAY GOODBYE TO YESTERDAY (Jobete, ASCAP)	53 SMALL THING (When The Seaman Hits The Sand, ASCAP/Def Jam, ASCAP)
97 COME AND GET IT (Crosses BM, BMI/LLJ, ASCAP/John Barnes III, BMI/Andee Pandoo, ASCAP)	76 I WANT YOUR SEX (Promise, BMI/5th Power, BMI/Chris Smith, BMI)	50 SOMETIMES I WONDER (Spider Fingers, BMI/Interior, BMI/Karranova, ASCAP/Avant Garde, ASCAP)
93 CONFUSED (Hunting Park, ASCAP/Chumpy Wumpy, ASCAP/MCA, ASCAP/Second Generation Rooney Tunes, BMI)	70 I WANT YOU (Jobete, ASCAP/Almo, ASCAP)	3 SPECIAL (Veste Stern, ASCAP/Almo, ASCAP/Captain Z, ASCAP) CPP
36 D-O-G ME OUT (Donril, ASCAP/Zomba, ASCAP/Jamron, ASCAP/Ten Ways To Sundown, ASCAP)	40 JEALOUS GIRL (Colgams-EMI, ASCAP/Boston International, ASCAP/EMI April, ASCAP/Maurice Starr, ASCAP/R.L., ASCAP)	67 STRONG FOR YOU (Virgin Songs, BMI/Abana, BMI/Siam City, ASCAP)
4 DON'T WANNA CHANGE THE WORLD (Number 9, ASCAP/Bass Hit, ASCAP)	12 JUST ASK ME TO (FROM BOYZ N THE HOOD) (EMI April, ASCAP/Across 110th Street, ASCAP/A. Sure!, ASCAP/Willarie, ASCAP)	65 SUMMER BREEZE (Dawn Breaker, BMI/Duchess, BMI) WBM
6 DON'T WANT TO BE A FOOL (EMI April, ASCAP/Unice Ronnie's, ASCAP/Thriller Miller, ASCAP/MCA, ASCAP) HL	24 KEEP ON LOVING ME (WE, BMI/Dwain Duane, BMI)	31 SUMMERTIME (Warner-Tamerlane, BMI/Second Decade, BMI/Wilbesden, BMI/Da Posse's, BMI/Zomba, ASCAP) WBM
37 EMOTIONS (Mariah Songs, BMI/Sony Songs, BMI/Cole-Cliviles, ASCAP/Virgin, ASCAP)	62 LEAVE WELL ENOUGH ALONE (Famous, ASCAP/Ten A Clark, ASCAP/Booty One Shoe, ASCAP) CPP	61 TEARDROPS (Tocep, BMI/Jumpin' Off, BMI/Dream Dealers, ASCAP/BMG, ASCAP)
77 EVERYDAY PEOPLE (Mijack, BMI/Warner-Tamerlane, BMI) WBM	88 LET'S TALK ABOUT SEX (Next Plateau, ASCAP/Sons Of K-oss, ASCAP)	34 TENDER KISSES (Zodroc, ASCAP/Zodboy, ASCAP/Sir Spence, ASCAP/Love Tone, ASCAP/M&T Spencer, ASCAP)
75 FLY GIRL (I-Boy, ASCAP/Queen Latifah, ASCAP/Casado, ASCAP/Virgin, ASCAP)	2 LET THE BEAT HIT 'EM (Virgin, ASCAP/Cole-Cliviles, ASCAP)	39 THAT KIND OF GUY (Shaman Drum, BMI/Sunrise, ASCAP)
45 FOREVER MY LADY (EMI April, ASCAP/Across 110th Street, ASCAP/DeSwing Mob, ASCAP/A. B. Sure!, ASCAP)	15 LONG HOT SUMMER NIGHT (Sula, BMI/EMI, ASCAP/Anderson, ASCAP)	32 THAT'S THE WAY LOVE GOES (Almo, ASCAP/Young Man Moving, ASCAP) CPP
90 FOR THE LOVE OF MONEY (Warner-Tamerlane, BMI/Jobete, ASCAP/Black Bull, ASCAP) CPP/WBM	69 LOVE TALK (Virgin Songs, BMI/Cesca Tunes, ASCAP/Non Pareil, ASCAP/WB, ASCAP)	66 THINGS THAT MAKE YOU GO HUMMMM... (Virgin, ASCAP/Cole-Cliviles, ASCAP/PBG Done, ASCAP)
48 FUN DAY (FROM JUNGLE FEVER) (Stevland Morris, ASCAP)	17 MIND PLAYING TRICKS ON ME (N-The Water, ASCAP)	56 THIS BEAT IS HOT (Edition Allstar, ASCAP/Ralf Eimer, ASCAP/Ulla/BMG, ASCAP)
19 GETT OFF (Controversy, ASCAP/WB, ASCAP) WBM	31 MIRACLE WORKER (Avert, BMI/Stor, ASCAP/Roxallanta Lane, BMI)	30 TONITE (Protomes, BMI/Total Trak, ASCAP)
85 GONNA CATCH YOU (Gili Gnomi, ASCAP)	82 MOTOWNPHILLY (Diva One, BMI/Biv Ten, BMI/Mike Ten, BMI)	11 UNFORGETTABLE (Bourne, ASCAP)
92 GOOD VIBRATIONS (WB, ASCAP/Donnie D, ASCAP/Marley Mark, BMI/Ayesta, ASCAP)	52 MOVE ON (Third World, ASCAP/Alife, BMI)	94 THE WAY YOU LOVE ME (Geffen, ASCAP/Eve N' Steph, ASCAP/WB, ASCAP/High & Mighty, ASCAP)
74 GOTTA HAVE YOU (FROM JUNGLE FEVER) (Stevland Morris, ASCAP) CPP	14 MY NAME IS NOT SUSAN (Zomba, ASCAP/4MW, ASCAP) WBM	47 WHEN LOVE CRIES (Sweet Summer Night, ASCAP/Eve Nelson, ASCAP/Keith Diamond, BMI/Ensign, BMI/Warner-Tamerlane, BMI/Joey, BMI)
72 HASSLE FREE (Black Hat, ASCAP)	7 NEVER STOP (London, BMI)	9 WHY CAN'T YOU COME HOME (Forceful, BMI/Wilbesden, BMI)
87 HEART OF NEW YORK (Bugnon, ASCAP)	100 NIGHTS LIKE THIS (FROM THE FIVE HEARTBEATS) (Tcf, ASCAP/Jack The Mack, ASCAP) CPP/WBM	68 WITH YOU (Re-deer, ASCAP/Sun Face, ASCAP)
55 HOUSE CALL (PRS, BMI/Shadows, BMI)	20 NOW THAT WE FOUND LOVE (Warner-Tamerlane, BMI) WBM	89 WOMAN'S HEART (Tim Tim, ASCAP/Whole Nine Yards, ASCAP/Weatherspoon, ASCAP/TG, BMI/Scott Weatherspoon, BMI)
81 HOW CAN YOU HURT THE ONE YOU LOVE (Forcelut, BMI/Wilbesden, BMI)	22 O.P.P. (Jobete, ASCAP/Naughty, ASCAP) CPP	84 THE YONE (G.U.D.T.R.) (Flyte Tyme, ASCAP/Avant Garde, ASCAP)
8 I ADORE MI AMOR (Me Good, ASCAP/Azmah Eel, ASCAP) CPP	49 OPTIMISTIC (Flyte Tyme, ASCAP)	60 YOU'RE MY ACTIM (Stanton's Gold, BMI/Island, BMI/Golden Nugget, BMI)
35 I CAN'T WAIT ANOTHER MINUTE (Zomba, ASCAP/4MW, ASCAP)	86 PARADISE (End Of The Day, ASCAP/Sony Tunes, ASCAP/sunlight, BMI)	64 YOU'RE THE ONE (Towntoons, ASCAP/Sony Tunes, ASCAP/Multi Culler, ASCAP/Pic N Choose, ASCAP)
26 IF YOU'RE SERIOUS (Pam & Steve, ASCAP/Lease-A, BMI/Hidden Pun, BMI) CPP/WBM	83 POE GOES THE WHEEL (Rhythmic Is Fundamental, ASCAP/Dyde Pear, ASCAP/Def Jam, ASCAP/Black Bull, ASCAP/Jobete, ASCAP/Peter Gabriel, BMI/Hidden Pun, BMI) CPP/WBM	

## HOT R&B SINGLES ACTION

### RADIO MOST ADDED

	PLATINUM/ GOLD ADDS	SILVER ADDS	BRONZE/ SECONDARY ADDS	TOTAL ADDS	TOTAL ON
	21 REPORTERS	27 REPORTERS	56 REPORTERS	104 REPORTERS	140 REPORTERS
<b>SUPERWOMAN</b>					
GLADYS KNIGHT MCA	9	10	23	42	42
<b>RIGHT DOWN TO IT</b>					
DAMIAN DAME LAFACE	3	6	12	21	68
<b>FUN DAY</b>					
STEVIE WONDER MOTOWN	4	5	11	20	87
<b>EMOTIONS</b>					
MARIAH CAREY COLUMBIA	2	5	11	18	102
<b>ARE YOU LONELY FOR ME</b>					
RUDE BOYS ATLANTIC	2	5	11	18	67
<b>HEY OONNA</b>					
RHYTHM SYNDICATE IMPACT	1	3	13	17	17
<b>I'M STILL WAITING</b>					
JOHNNY GILL GIANT	0	4	12	16	62
<b>WHEN IN LOVE</b>					
M.C. LYTE ATLANTIC	3	4	9	16	16
<b>WHEN YOU TELL ME...</b>					
DIANA ROSS MOTOWN	1	6	9	16	16
<b>JUST ME ANO YOU</b>					
TONY! TONI! TONÉ! QWEST	5	3	7	15	24

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

# Billboard<sup>®</sup> TOP R&B ALBUMS

FOR WEEK ENDING SEPT. 7, 1991

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
①	2	4	7	★ ★ No. 1 ★ ★ SOUNDTRACK QWEST 26643/WARNER BROS. (10.98) 1 week at No. 1	BOYZ N THE HOOD	1
2	1	1	14	BOYZ II MEN ▲ MOTOWN 6320* (9.98)	COOLEYHIGHARMONY	1
3	3	2	16	LUTHER VANDROSS ▲ EPIC 46789 (10.98 EQ)	POWER OF LOVE	1
4	4	6	14	SOUNDS OF BLACKNESS PERSPECTIVE 1000/AM (9.98)	THE EVOLUTION OF GOSPEL	4
5	5	5	10	NATALIE COLE ▲ ELEKTRA 61049 (13.98)	UNFORGETTABLE	5
⑥	7	10	6	D.J. JAZZY JEFF & THE FRESH PRINCE JIVE 1392 (9.98)	HOMEBASE	6
⑦	9	11	11	PEABO BRYSON COLUMBIA 46823 (9.98)	CAN YOU STOP THE RAIN	7
8	8	9	7	HEAVY D. & THE BOYZ UPTOWN 10289/MCA (9.98)	PEACEFUL JOURNEY	8
9	6	3	12	STEVIE WONDER ● MOTOWN 6291* (10.98)	MUSIC FROM "JUNGLE FEVER"	1
⑩	12	13	7	GLADYS KNIGHT MCA 10329* (9.98)	GOOD WOMAN	10
⑪	13	17	7	BEBE & CECE WINANS CAPITOL 92078* (9.98)	DIFFERENT LIFESTYLES	11
12	10	7	16	LISA FISCHER ELEKTRA 60889* (9.98)	SO INTENSE	5
13	11	8	13	N.W.A ▲ RUTHLESS 57126/PRIORITY (9.98)	EFIL4ZAGGIN	2
14	15	16	19	B ANGIE B BUST IT 95235/CAPITOL (9.98)	B ANGIE B	12
15	16	20	8	THE GETO BOYS RAP-A-LOT 57161*/PRIORITY (9.98)	WE CAN'T BE STOPPED	15
⑬	20	22	8	PHYLIS HYMAN PIR 11006*/ZOO (9.98)	PRIME OF MY LIFE	16
17	14	12	19	KEITH WASHINGTON QWEST 26528/WARNER BROS. (9.98)	MAKE TIME FOR LOVE	1
18	18	18	42	HI-FIVE ● JIVE 1328/RCA (9.98)	HI-FIVE	1
19	19	19	7	SLICK RICK DEF JAM 47372*/COLUMBIA (9.98)	THE RULER'S BACK	18
20	17	15	9	3RD BASS DEF JAM 47369/COLUMBIA (9.98)	DERELICTS OF DIALECT	10
21	22	21	29	DJ QUIK ● PROFILE 1402 (9.98)	QUIK IS THE NAME	9
⑳	25	27	9	SHIRLEY MURDOCK ELEKTRA 60951* (9.98)	LET THERE BE LOVE	22
⑳	34	42	4	COLOR ME BADD GIANT 24429*/REPRISE (9.98)	C.M.B.	23
㉑	29	31	20	THE BRAND NEW HEAVIES DELICIOUS VINYL 846 874/PLG (9.98)	THE BRAND NEW HEAVIES	24
㉒	27	35	5	VESTA A&M 5347 (9.98)	SPECIAL	25
㉓	26	21	14	ANOTHER BAD CREATION ▲ MOTOWN 6318* (9.98)	COOLIN' AT THE PLAYGROUND YA' KNOW!	19
㉔	27	24	10	KOOL MOE DEE JIVE 1388/RCA (9.98)	FUNKIE WISDOM	2
㉕	30	30	7	ARETHA FRANKLIN ARISTA 8628* (9.98)	WHAT YOU SEE IS WHAT YOU SWEAT	28
㉖	29	26	14	DAMIAN DAME LAFACE 6000/ARISTA (9.98)	DAMIAN DAME	21
㉗	30	23	14	CHUBB ROCK SELECT 2164Q/ELEKTRA (9.98)	THE ONE	13
㉘	31	28	14	ICE-T ● SIRE 26492*/WARNER BROS. (9.98)	O.G. ORIGINAL GANGSTER	9
㉙	32	35	8	COMPTON'S MOST WANTED ORPHEUS 47926*/EPIC (9.98)	STRAIGHT CHECKN' EM	32
㉚	33	33	10	GENE RICE RCA 3159 (9.98)	JUST FOR YOU	33
㉛	34	31	26	O'JAYS EMI 93390 (9.98)	EMOTIONALLY YOURS	2
㉜	35	36	11	JODECI MCA 10198 (9.98)	FOREVER MY LADY	34
㉝	36	32	29	WHITNEY HOUSTON ▲ ARISTA 8616 (10.98)	I'M YOUR BABY TONIGHT	1
㉞	42	49	8	LAMONT DOZIER ATLANTIC 82228* (9.98)	INSIDE SEDUCTION	37
㉟	38	37	5	ABOVE THE LAW RUTHLESS 47934/EPIC (9.98)	VOCALLY PIMPIN'	37
㊀	39	38	40	LEVERT ● ATLANTIC 82164 (9.98)	ROPE A DOPE STYLE	9
㊁	40	40	36	WILL DOWNING ISLAND 848 298/PLG (9.98)	A DREAM FULFILLED	22
㊂	48	71	4	JENNIFER HOLLIDAY ARISTA 18578* (9.98)	I'M ON YOUR SIDE	41
㊃	42	39	32	SOUNDTRACK ▲ GIANT 24409/REPRISE (9.98)	NEW JACK CITY	1
㊄	43	44	19	M.C. POOH IN A MINUTE 187 (8.98)	LIFE OF A CRIMINAL	39
㊅	44	45	22	M.C. BREED & D.F.C. S.D.E.G. 4103/CHIBAN (9.98)	M.C. BREED & D.F.C.	38
㊆	45	43	35	C&C MUSIC FACTORY ▲ 2 COLUMBIA 47093 (9.98 EQ)	GONNA MAKE YOU SWEAT	11
㊇	46	41	33	FREDDIE JACKSON ● CAPITOL 92217 (9.98)	DO ME AGAIN	1
㊈	47	54	4	EX-GIRLFRIEND REPRISE 26547* (9.98)	X MARKS THE SPOT	47
㊉	48	57	66	THE RANCE ALLEN GROUP BELLMARK 71806 (9.98)	PHENOMENON	48
㊀	49	50	64	SHABBA RANKS EPIC 47310 (9.98)	AS RAW AS EVER	49

50	46	41	24	PHIL PERRY CAPITOL 92115 (9.98)	THE HEART OF THE MAN	17
⑤	55	69	4	JAMES BROWN SCOTTI BROS. 75225* (9.98)	LOVE OVERDUE	51
52	51	51	32	TONY TERRY EPIC 45015 (9.98 EQ)	TONY TERRY	35
53	54	63	4	CONVICTS PRIORITY 57152 (9.98)	CONVICTS	53
⑤	61	60	8	READY FOR THE WORLD MCA 10224* (9.98)	STRAIGHT DOWN TO BUSINESS	54
55	52	52	10	NEMESIS PROFILE 1411 (9.98)	MUNCHIES FOR YOUR BASS	52
56	53	56	7	LEADERS OF THE NEW SCHOOL ELEKTRA 60976* (9.98)	A FUTURE WITHOUT A PAST...	53
57	59	62	5	LITTLE MILTON MALACO 7462 (8.98)	REALITY	57
58	56	55	24	ED O.G. & DA BULLOGOS PWL AMERICA 848 326/MERCURY (9.98 EQ)	LIFE OF A KID IN THE GHETTO	21
59	49	46	21	YO-YO EASTWEST 91605* (9.98)	MAKE ROOM FOR THE MOTHERLOAD	5
60	58	58	35	BRAND NUBIAN ELEKTRA 60946 (9.98)	ONE FOR ALL	34
61	60	47	15	TERMINATOR X & THE VALLEY OF THE JEEP BEETS P.R.O. DIVISION 46896/COLUMBIA (9.98 EQ)	TERMINATOR X & THE VALLEY...	19
62	62	61	13	THE DOGS FEATURING DISCO RICK JR 2006/JOEY BOY (8.98)	BEWARE OF THE DOGS	55
63	64	65	24	TYRONE DAVIS ICHIBAN 1103 (9.98)	I'LL ALWAYS LOVE YOU	39
64	67	59	9	MILES JAYE ISLAND 48422 (9.98)	STRONG	54
65	63	57	22	RIFF SBK 95828 (8.98)	RIFF	41
66	69	53	41	GUY ▲ UPTOWN 10115/MCA (9.98)	THE FUTURE	1
67	65	48	49	L.L. COOL J ▲ DEF JAM 46888/COLUMBIA (9.98 EQ)	MAMA SAID KNOCK YOU OUT	2
68	68	67	14	DE LA SOUL ● TOMMY BOY 1029 (9.98)	DE LA SOUL IS DEAD	24
⑥	75	—	2	LARRY LARR RUFFHOUSE 47119/COLUMBIA (9.98)	DA WIZARD OF ODDS	69
⑦	77	79	49	PEBBLES ● MCA 10025 (9.98)	ALWAYS	12
71	66	50	24	TEDDY PENDERGRASS ELEKTRA 60891* (9.98)	TRULY BLESSED	4
72	70	68	11	CHERYL "PEPSI" RILEY COLUMBIA 45452 (9.98)	CHAPTERS	62
73	76	75	49	TRACIE SPENCER CAPITOL 92153 (9.98)	MAKE THE DIFFERENCE	38
74	73	78	5	SPICE ONE TRIO 8701 (6.98)	LET IT BE KNOWN	73
75	72	80	8	CRYSTAL WATERS MERCURY 48894* (9.98)	SURPRISE	65
76	74	70	16	RODNEY O - JOE COOLEY NASTY MIX 70300 (9.98)	GET READY TO ROLL	51
77	71	72	13	SHIRLEY BROWN MALACO 7459 (9.98)	TIMELESS	63
⑦	90	90	8	SMALL CHANGE MERCURY 48367* (9.98)	SMALL CHANGE	78
79	78	76	72	EN VOGUE ▲ ATLANTIC 82084 (9.98)	BORN TO SING	3
⑧	89	92	3	THE GET FRESH GIRLS BREAKAWAY 1001/PANDISC (9.98)	TRICKIN' (I SEEN YOUR BOYFRIEND)	80
81	81	85	8	CLARENCE CARTER ICHIBAN 1116* (9.98)	THE DR.'S GREATEST PRESCRIPTIONS	74
⑨	93	—	2	OAKTOWN'S 3.5.7 BUST IT 92996/CAPITOL (9.98)	FULLY LOADED	82
83	87	84	29	MAIN SOURCE WILD PITCH 97543/EMI (8.98)	BREAKING ATOMS	40
84	80	73	15	PAULA ABDUL ▲ CAPTIVE 91611*/MIRIN (10.98)	SPELLBOUND	31
85	79	74	40	RALPH TRESVANT ▲ MCA 10116 (9.98)	RALPH TRESVANT	1
86	88	83	9	AARON NEVILLE A&M 5354* (9.98)	WARM YOUR HEART	62
87	82	77	9	DADDY FREDDY CHRYSALIS 21844 (9.98)	STRESS	74
88	84	87	17	JON LUCIEN MERCURY 848 532 (9.98 EQ)	LISTEN LOVE	43
89	83	82	29	ALEXANDER O'NEAL ● TABU 45349/EPIC (9.98 EQ)	ALL TRUE MAN	3
90	86	81	20	SOUNDTRACK VIRGIN 91609* (9.98)	THE FIVE HEARTBEATS	10
91	85	89	62	MARIAH CAREY ▲ 5 COLUMBIA 45202 (9.98 EQ)	MARIAH CAREY	3
92	95	96	3	VARIOUS ARTISTS HOT 1000* (9.98)	SUPER BASS	92
⑩	NEW ▶	1	1	YOUNG M.C. CAPITOL 96337 (10.98)	BRAINSTORM	93
94	96	91	58	D.J. MAGIC MIKE ● CHEETAH 9403 (9.98)	BASS IS THE NAME OF THE GAME	42
95	97	—	2	VARIOUS ARTISTS MAS-JAM 0101/PANDISC (9.98)	CUT IT UP DEF	95
96	92	100	24	MARVA HICKS POLYDOR 847 209/PLG (9.98 EQ)	MARVA HICKS	46
97	91	88	10	SHABBA RANKS POW W417* (8.98)	RAPPIN' WITH THE LADIES	75
⑪	NEW ▶	1	1	LATIN ALLIANCE VIRGIN 96337* (9.98)	LATIN ALLIANCE	98
99	99	93	31	ICE CUBE ● PRIORITY 7230* (6.98)	KILL AT WILL	5
100	100	97	3	RAY PARKER JR. MCA 10327 (9.98)	I LOVE YOU LIKE YOU ARE	97

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

## BILLBOARD'S RHYTHM & BLUES CHART RESEARCH PACKAGES

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

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

FOR INFORMATION, WRITE: Billboard Chart Research, 1515 Broadway, New York, NY 10036  
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**RAPID EXPANSION MAKES JACK THE RAPPER A DISSATISFYING CONFERENCE**

(Continued from page 21)

cess. In a more serious confrontation, Lamont Boles, VP of operations for Atlanta-based LaFace Records, and the 2 Live Crew's Brother Marquis squared off inside the ballroom where Prince was performing when the rapper allegedly made sexual advances on LaFace signee Toni Braxton. Police were summoned and had both parties handcuffed and paraded through the hotel lobby to the local precinct. Brother Marquis was charged with disorderly conduct and fined. In a separate incident, Michael White, national director/urban marketing for Capitol, found himself on a trip to jail for trying to check into the hotel without his convention badge. He was fined for disorderly conduct. "We want security, but we don't want to be hassled," said one major-label VP, echoing the contention that the spirit of family was

absent from Family Affair '91. "We have complaints about the way things were handled as well," says organizer Jill Bell, who adds that many label staffers and artists abused their badge privileges. The black music industry has been supportive of industry veteran Jack "The Rapper" Gibson and his annual gatherings since they began. While reactions to the '91 meet range from disappointment to outrage, most major-label executives say they will work closely with Gibson on a one-to-one basis to help refocus the convention. And they say that despite the inconveniences, the value of the con-fab has always been that artists are exposed, telephone relationships are reinforced, and fresh faces learn about the industry. Step Johnson, senior VP of black music for Capitol Records, which has spent thousands of dollars to

mount the annual JTR awards presentation and showcase for the past six years, puts the general unrest in perspective.

**GROWING PAINS**

"It's growing pains," he says. "This is the biggest conference in the industry, there are none as big as this on the pop side. It's the only opportunity for that rapper or that singer to bring their tape and get it heard. Many people scrape together their last dollars so they can attend. So this year it didn't work—give Jack a break... Let's not get so negative that we don't attend next year. Jack's been supporting us for a million years—let's rally around him." "We're going to come back in '92 with a convention that will blow everybody's mind," says Gibson. "The Family will survive, the Family will persevere."



**Not-So-Lonely Teardrops.** Singer Lakuana Brockington of Mercury act Small Change got a thrill during the shooting of the group's video for "Teardrops": Khiry of Motown's the Boys plays her love interest.

**THE RHYTHM AND THE BLUES**

(Continued from page 21)

chowed down and had been entertained in front-row seats.) Among those mentioned most-often for their shows were Jennifer Holliday at the BMG presentation; 26-year veterans the Whispers and blazing tenor newcomer Phil Perry at the CEMA-sponsored awards dinner; R&B diva Phyllis Hyman at a Zoo luncheon; and the spectacular Sounds Of Blackness at an A&M-sponsored luncheon. Super manager Hiram Hicks also got high marks for sponsoring a come-one-come-all neighborhood block

party in the Atlanta Civic Center parking lot that featured Boyz II Men and Another Bad Creation. If the Jack The Rapper Family Affair convention is organized to be a party-all-day-and-night extravaganza for those novices seeking to glean rudimentary knowledge of the business while rubbing shoulders with artists and moguls, then fine. But if it is supposed to be a chance for hardworking label, radio, and retail personnel to catch up on each other as well as scores of new product in a friendly atmo-

sphere while discussing key issues, then this train has definitely derailed. It is up to founder Jack Gibson and organizer Jill Bell to redefine the direction of the convention for '92 and beyond and provide the staffing and organization to make it work. Because, according to many label personnel unofficially surveyed by Billboard, the thousands of dollars that are spent by labels to support the convention hang in the balance.

**FAMILY AFFAIR CONFAB FOCUSES ON URBAN-FORMAT SALES PROBLEMS**

(Continued from page 13)

salespeople to pick their battles wisely. If a no-urban dictum was coming from a client, for instance, it was better to try and confront the client directly, rather than taking it up with the agency. On the other hand, he also noted that some clients were frequently unaware that agencies were attributing racist radio-buying decisions to

them. He encouraged stations to make those companies "sweat around the waist." Surprisingly, although Harriel had the harder line on dropping rates, she was more bullish on client promotions than was Mack, who received a round of applause when he announced that "sales promotions cost." Mack also got a

laugh when he noted that even douche-maker Massingil has been asking for sales promotions recently.

One problem the urban sales force still faces is a lack of outside advocates. At another Rapper panel on opportunities outside black radio, Arbitron's Julian Davis noted that there were not a lot of blacks looking for ad agency jobs. "You have nobody to fight on your behalf," he said. And Harriel noted that Interrep's new urban radio sales task force has only one black member. SEAN ROSS

**SUMMIT STUDY RESULTS**

(Continued from page 13)

to read papers only on weekends. And the entertainment pages, where most music print ads go, were read by only 26% of respondents, compared with the 36% who read the sports page.

As an adjunct to these claims, Summit's four urban stations—WRKS New York, WVEE Atlanta, WXYV Baltimore, and KJMZ Dallas—ran a three-day experiment in which each station ran 12 identical ads, four a day, for a record that no station in the market (or video outlet) was playing: "Come & Get It" by Yours Truly. In those markets, there were moderate sales for the record where stocked, including a few sellouts of 10-12 units and one sellout of 30 units.

Then again, any claims about radio's effectiveness in setting the agenda for consumers has to be balanced with some of the survey's re-

sults about how few new artists are on the agenda—a factor that seems to correlate with many urban stations' long playlists and frequently frustrating back-announcing policies.

Respondents, asked to name up to five recent albums, averaged only about two titles each. Thirty-eight percent of the sample could name no more than one album. They were even worse with the names of new artists. Most could name only 1.3 artists—and that was with consideration given for those who could supply a song title but not an artist name.

The consumer half of Summit's study covered 2,030 respondents in the four markets where its urban outlets are, as well as Los Angeles and Philadelphia. The interviews were conducted by the company's callout research division.

**GLADYS KNIGHT**

(Continued from page 21)

ed music buyers to wonder what was going on with me and it's certainly worked!"

Knight begins a national tour in November, working for a second time with David Peaston (featured on the cut "Give Me A Chance"). Peaston is managed by Knight's ex-husband, Barry Hankerson, who served as co-executive producer on "Good Woman" with Knight and son Jimmy Newman. After she completes her upcoming tour, Knight plans to begin work on the "Sisters In The Name Of Love" road package with LaBelle and Warwick for 1992.

**Billboard.**

FOR WEEK ENDING SEPTEMBER 7, 1991

Hot Rap Singles™					Compiled from a national sample of retail and one-stop sales reports.		ARTIST
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	LABEL & NUMBER/DISTRIBUTING LABEL		
1	2	4	8	<b>GROWIN' UP IN THE HOOD</b> QUEST 4-19243/WARNER BROS. (C) (M) (T)	◆ COMPTON'S MOST WANTED 1 week at No. 1		
2	1	1	9	<b>THE HOUSE THE DOG BUILT</b> EAR CANDY 38000 (C) (CD) (T)	◆ JIBRI WISE DNE		
3	4	10	5	<b>O.P.P.</b> TOMMY BOY 988* (M) (T)	◆ NAUGHTY BY NATURE		
4	9	11	5	<b>IF YOU WANNA SEX ME UP</b> COLD CHILLIN' 4-19238/WARNER BROS. (C) (CD) (M) (T)	T.C.F.		
5	5	2	12	<b>THE CHUBBSTER</b> SELECT 25015*/ELEKTRA (M) (T)	◆ CHUBB RDCK		
6	3	5	9	<b>TONITE</b> PROFILE 5338 (C) (T)	◆ DJ QUIK		
7	10	14	6	<b>GET BIZZY</b> ATLANTIC 4-817689 (C) (T)	◆ GREYSDN & JASDN		
8	6	6	10	<b>NOW THAT WE FOUND LOVE</b> UPTOWN 54050/RCA (C) (M) (T)	◆ HEAVY D. & THE BDYZ		
9	17	17	4	<b>F*CK COMPTON</b> RUFFHOUSE 73892*/COLUMBIA (M) (T)	◆ TIM DOG		
10	16	18	4	<b>AIN'T NOBODY BETTER</b> EASTWEST 4-98755 (C) (T)	◆ YO-YO		
11	15	16	5	<b>WHAT COMES AROUND GOES AROUND</b> COLD CHILLIN' 4-19218/WARNER BROS. (C)	◆ BIZ MARKIE		
12	13	13	7	<b>IT'S A LOVE THANG</b> VIRGIN 4-98782 (C) (T)	◆ REDHEAD KINGPIN		
13	18	19	6	<b>SOBB STORY</b> ELEKTRA 66545* (M) (T)	◆ LEADERS OF THE NEW SCHOOL		
14	20	24	4	<b>MIND PLAYING TRICKS ON ME</b> RAP-A-LOT 7241/PRIORITY (C) (T)	THE GETO BOYS		
15	14	12	13	<b>AIN'T NO FUTURE IN YO' FRONTING</b> S.D.E.G. 62/ICHHAN (C) (T)	◆ M.C. BREED & D.F.C.		
16	8	7	9	<b>6 MINUTES OF PLEASURE</b> DEF JAM 38-73821*/COLUMBIA (C) (CD) (M) (T)	◆ L.L. COOL J		
17	7	3	11	<b>I SHOULDN'T HAVE DONE IT</b> DEF JAM 38-73739/COLUMBIA (C) (M) (T)	◆ SLICK RICK		
18	21	22	6	<b>SEASON OF THE VIC</b> QUEST 4-19295/REPRISE (C)	◆ JUSTIN WARFIELD		
19	12	8	12	<b>SUMMERTIME</b> ▲ JVE 1465/RCA (C) (CD) (M) (T)	◆ D.J. JAZZY JEFF & THE FRESH PRINCE		
20	23	23	5	<b>CONFUSED</b> RUFFHOUSE 73871*/COLUMBIA (C) (T)	◆ LARRY LARR		
21	19	15	16	<b>BITCH BETTA HAVE MY MONEY</b> SELECT 5013*/ELEKTRA (M) (T)	AMG		
22	11	9	9	<b>HOW KOOL CAN ONE BLACK MAN BE</b> JIVE 1453/RCA (C) (T)	◆ KOOL MOE DEE		
23	26	—	2	<b>HIP HOP JUNKIES</b> RAL 73784/COLUMBIA (C) (M) (T)	◆ NICE & SMOOTH		
24	25	26	3	<b>TURN IT UP</b> BUST IT 44717/CAPTOL (C) (CD) (T)	◆ OAKTOWN'S 3.5.7		
25	28	27	3	<b>BUG-A-BOO</b> PWL 867355*/MERCURY (M) (T)	◆ ED O.G. & DA BULLDOGS		
26	29	—	2	<b>I'M NOT YOUR PUPPET</b> HOLLYWOOD 4-64849/ELEKTRA (C) (M)	◆ HI-C		
27	<b>NEW</b> ▶	1		<b>DEFINITION OF A KING</b> BABA 62002/RCA (C) (T)	2 KINGS IN A CIPHER		
28	<b>NEW</b> ▶	1		<b>FLAVOR OF THE MONTH</b> MERCURY 868317* (M) (T)	◆ BLACKSHEEP		
29	<b>NEW</b> ▶	1		<b>LOWRIER</b> VIRGIN 98751 (C) (T)	◆ LATIN ALLIANCE		
30	27	29	3	<b>OH WHAT A NIGHT</b> COLD CHILLIN' 4-19308/REPRISE (C)	◆ DIAMOND SHELL		

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

# Hot Summer Controversy; Freedom From Exhaustion

ONCE UPON A TIME, word of impending new music from Donna Summer was inspiration for universal celebration and anticipation in the club community. These days, it is cause for controversy.

For many years, she's been criticized for turning her back on dance music in favor of forays into rock and middle-of-the-road pop. Even more heated has been the response to negative remarks she allegedly made about some of her first and most ardent supporters: gay men.

Last year, she regained lost ground with several image-mending interviews and "Another Place & Time," a retro-minded album produced by pop/NRG mavens Stock Aitken Waterman. Diehards heralded Summer's return to her disco senses, while even some of her staunchest detractors weakened a tad when hearing "This Time I Know It's For Real." With the forthcoming release of "Mistaken Identity" (Atlantic), the speculation regarding her musical direction continues.

Those expecting another round of retro twirlers should be braced for disappointment. With the exception of house-inflected "What Is It You Want" and "Work That Magic," much of the material here is radio-friendly pop/funk and hip-hop. And though we, too, miss the smooth, nostalgic quality of the last album, "Mistaken Identity" proves to be ultimately more satisfying.

Perhaps the most obvious difference is the pure potency of Summer's vocals. While that now-canonized collaboration with SAW sounds occasionally restricted and controlled, the singer cuts loose here, consistently testing and expanding the boundaries of her range. This is most evident on the stirring ballad "Friends Unknown" and tribal, single-worthy

"Cry Of A Waking Heart." On the surface, the album sounds a bit like a bid for approval from the Madonna/Paula Abdul generation. Deeper investigation, however, reveals a number of intricate, tightly constructed songs that could place her among more adult contemporaries like Gladys Knight and Regina Belle.

Naturally, "Mistaken Identity" has been preceded by controversy. At least two major magazines have printed rumors that Summer recorded and then discarded a song by "Last Dance" tunesmith Paul Jabara that apologized for her supposed anti-gay comments. Although this could not be confirmed or denied for the record, sources say the song was part of an early incarnation of the album that Atlantic passed on.

As the push behind the first single, the low-key "When Love Cries," kicks into high gear, it appears Summer will be facing resistance at the clubs, in part because of the aforementioned rumors.

**TOO DARN HOT:** C&C Music Factory rapper Freedom Williams collapsed on stage last week during a stadium gig in Tucson, Ariz. He was diagnosed as suffering from exhaustion due to a combination of 110-degree weather and the group's rigorous touring schedule.

When Williams fell face forward on stage, backing tapes of his recorded voice continued to play. The crowd of roughly 2,500 cheered, assuming it was part of the act. His manager, Barbara Warren-Pace, says that the tapes were used due to the venue's "extremely bad sound system."

Williams was hospitalized for five days and had to cancel three shows. Pace says the act's agenda will be light until appearances at the MTV Awards Sept. 5 and on "The Arsenal

Hall Show" Sept. 11. Also, the group is about to shoot a video for "Just A Touch Love," the fourth single from its multiplatinum debut album.

**ALBUM NOTES:** Lydia Rhodes bows with the impressive "More To Life" (This Beat's Workin'/MCA). Spinners will remember Rhodes for the pumpin' "DJ, Give Me That Funky Bass," which made a formidable splash about a year ago.



by Larry Flick

Here we have a surprisingly diverse collection of tunes that have the juice to keep club fans happy, while successfully crossing over into pop and urban radio territory. The reggae-vibed first single, "Unitize," sits nicely along side slammers like "One Sensation," a pop-flavored houser that we're hoping will be the next single, and "Flower Power," an in-yer-face psychedelic rave that sports an unshakable chorus and strumming acoustic guitars. Junior Vasquez goes a long way toward proving his chops as a producer here, keeping the grooves deep and Rhodes' voice at the forefront.

Alison Moyet returns after a four-year absence with "Hoodoo" (Columbia), a sleek set that takes her back to the chunky dance/funk of her brilliant solo debut, "Alf." Of the album's numerous highlights is the deliciously sassy "Footsteps," with its syncopated beats and brassy horns. Sadly, the title cut has been issued with little fanfare by the label, de-

spite the fact that it jams an accessible hip-hop beat and diva vocals that Martha Wash would die for.

**IN THE MIX:** One of clubland's more underrated producers, James Bratton, is kickin' hard lately with a pair of essential jams on his independent 111 East label (Plainfield, N.J.). First, there's "Deeper" by Susan Clark, which has just begun heating up the underground.

Meanwhile, Kelly Charles charms with "Falling In Love." This plush houser moves along nicely with an infectious melody and disco-drenched strings. Charles' voice is one that should be heard on radio everywhere.

Have you received a 12-inch single from Epic this week bearing the cryptic initials "G.E.E.L.F.L.Y."? Drop the needle and you'll discover that it stands for Gloria Estefan's "Love For Loving You." A silly gimmick, we agree, but forgivable once you get a taste of Tommy Musto's insinuating house remixes.

**CRUISING UNDERGROUND:** It's been a while since we've felt compelled to note the work of an unsigned act. However, in Tuta Aquino we've discovered a writer, producer, and musician who brings to mind the likes of Frankie Knuckles.

Aquino has paid his dues over the past five years as one of dance music's leading editors, as well as the owner of Prime Cuts recording studio. During the last six months he has been quietly developing his songwriting and production skills, churning out hit-bound songs like the robust house anthem "Rhythm Of Life," "Hold On," a slinky disco gem, and the world-beat-flavored "Whine."

Aquino has also been collaborating with several noteworthy vocalists, including Valerie Bower, who brings to mind Stephanie Mills and Lisa Lisa, and Keith Thompson. Thompson is close to signing a recording contract, which we hope bodes well for public consumption of Aquino's fine songs.

**EXECUTIVE TURNTABLE:** Karen Fulgenzio has left her Billboard post as dance charts manager to join Virgin Music Publishing as creative manager. She is replaced by Ricardo Companioni. He was previously Fulgenzio's assistant.

Clubland veteran Bob Caviano has

joined Moonroof Records in New York as director of A&R. The newly formed dance/urban label is owned by Will Socolov, who founded Sleeping Bag Records. Among his first signings is Gwen Guthrie.

Additionally, Caviano, who is continuing his battle with AIDS, will be honored with a fund-raiser Sept. 15 at the Palladium in New York. Grace Jones will be the headlining performer. Jones is also in the studio wrapping up her next album for Island.

Glad to note that Bernie Brenner, formerly manager of club promotion at MCA, has resurfaced at RCA as manager of national crossover radio.

Rob Stone has been named national manager of dance promotion at SBK Records in New York. He was on staff in the R&B promotion department at the label.

Jeffrey Sledge has moved from his position as national rap promoter at Chrysalis to national manager of rap promotion at Jive Records in New York.



**She's Catching New York.** SBK artist Lonnie Gordon was literally working the streets of New York during a recent visit to promote her first U.S. release, "Gonna Catch You," and could not resist signing a few street posters. As the single strides up the dance charts here, Gordon is in the studio preparing her debut album, which is being produced by Black Box.

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15. FINAL EXPOSURE "Vortex" PLUS 8
16. MELLO HOUSE "The Flower" MAXI
17. GYPSY MEN "Daylife" E LEGAL
18. VINCENT FLOYD "I Dream You" DANCE MANIA
19. EVASION "Slave To The Rave" POWERTRAXX
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3. I'M NOT IN LOVE BASSCUT CHARISMA
4. WE GOTTA DO IT DJ PROFESSOR FEATURING ZAPALLA ATLANTIC
5. FOUNTAIN O' YOUTH CANDYLAND EASTWEST

### 12" SINGLES SALES

1. DOG ME OUT GUY MCA
2. PERPETUAL DAWN THE ORB BIG LIFE
3. FLAVOR OF THE MONTH BLACK SHEEP MERCURY
4. LET'S TALK ABOUT SEX SALT-N-PEPA NEXT PLATEAU
5. ADDICTIVE LOVE BEBE & CECE WINANS CAPITOL

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE	ARTIST
1	1	2	7	<b>★ ★ No. 1 ★ ★</b> THINGS THAT MAKE YOU GO HMMMM... COLUMBIA 38-73687	◆ C&C MUSIC FACTORY
2	2	3	10	NOW THAT WE FOUND LOVE UPTOWN 54088/MCA	◆ HEAVY D. & THE BOYZ
3	4	6	6	THE WHISTLE SONG VIRGIN D-96323	◆ FRANKIE KNUCKLES
4	5	7	7	JUST GET UP AND DANCE EMI V-56225	◆ AFRIKA BAMBAATAA
5	10	21	5	GETT OFF PAISLEY PARK D-19225/WARNER BRDS.	◆ PRINCE & THE N.P.G.
6	15	31	3	MAKIN' HAPPY MERCURY 868 763-1	CRYSTAL WATERS
7	7	13	7	LIES EMI V-56223	◆ EMF
8	13	16	6	GET SERIOUS EPIC 49-73815	◆ CUT 'N' MOVE
9	11	14	7	NOTHING TO LOSE SIRE D-21789/WARNER BRDS.	◆ S-EXPRESS
10	8	9	7	THE CHUBBSTER SELECT 62379/ELEKTRA	◆ CHUBB ROCK
11	3	1	10	SUCH A GOOD FEELING 4TH & B'WAY 162440 538-1/ISLAND	◆ BROTHERS IN RHYTHM
12	18	29	4	DO WHAT YOU WANT CUTTING 0-96320/CHARISMA	◆ 2 IN A ROOM
13	17	20	7	PERPETUAL DAWN BIG LIFE 867 547-1/MERCURY	◆ THE ORB
14	16	19	5	CHORUS SIRE D-40123/REPRISE	◆ ERASURE
15	6	5	9	WHAT WOULD WE DO FFRR 869 465 1/LONDON	DSK
16	20	22	6	BASS POWER ATLANTIC D-85992	RAZE
17	24	36	3	QUAOROPHONIA RCA 62027-1	◆ QUAAOROPHONIA
18	22	34	4	A ROLLERSKATING JAM NAMED SATURDAYS TOMMY BOY 990	◆ DE LA SOUL
19	28	43	3	RIE ON THE RHYTHM ATLANTIC D-85976	LITTLE LOUIE AND MARC ANTHONY
20	12	4	10	THIS BEAT IS HOT EPIC 49-73842	◆ B.G. THE PRINCE OF RAP
21	21	26	5	7 WAYS TO LOVE ARISTA PROMO	COLA BOYS
22	30	37	3	<b>★ ★ ★ POWER PICK ★ ★ ★</b> SAVE ME ELEKTRA D-64854	◆ LISA FISCHER
23	23	24	5	UNITY CARDIAC 3-4013-0	UNITY
24	27	35	4	PANDORA'S BOX VIRGIN D-96338	◆ ORCHESTRAL MANOEUVRES IN THE DARK
25	9	11	8	NO DEEPER MEANING EPIC 49-73881	CULTURE BEAT
26	33	—	2	GONNA CATCH YOU SBK V-19743	◆ LONNIE GORDON
27	19	8	9	KISS THEM FOR ME GEFEN 21653	◆ SIOUXSIE AND THE BANSHEES
28	31	32	6	POP GOES THE WEASEL DEF JAM 38-73728/COLUMBIA	◆ 3RD BASS
29	35	39	3	QANCE NOW RCA 62024-1	MOSAIC 3
30	32	38	4	DREAM ABOUT YOU SMASH 867 279-1/PLG	◆ D'BORA
31	44	—	2	GOOD VIBRATIONS INTERSCOPE D-98764/EASTWEST	◆ MARKY MARK & THE FUNKY BUNCH
32	25	15	12	HUMAN NATURE RCA 2855-1-RD	◆ GARY CLAIR
33	45	—	2	LET THERE BE LOVE RCA 62035-1	◆ ARTHUR BAKER & THE BACKBEAT DISCIPLES
34	41	—	2	KEEP WARM NEXT PLATEAU 50168	JINNY
35	26	17	10	REO HILLS ROAD ATLANTIC D-11670	CANDY FLIP
36	<b>NEW</b>	1	1	<b>★ ★ ★ HOT SHOT DEBUT ★ ★ ★</b> LOST IN MUSIC 4TH & B'WAY PROMO/ISLAND	STEREO MC'S
37	46	—	2	REAL, REAL, REAL SBK V-19742	◆ JESUS JONES
38	29	18	10	DIN DAA DAA '91 CARDIAC 3-4016-0	GEORGE KRANZ FEATURING OOUZ LAZY
39	38	41	5	FRIENDS FOREVER I.R.S. V-13838	CANDI AND THE BACKBEAT
40	36	25	9	WALKING DOWN MAOISON CHARISMA D-61660	◆ KIRSTY MACCOLL
41	14	10	14	DEEP IN MY HEART ATLANTIC D-85999	CLUBHOUSE
42	40	23	9	FREE LOVE MORGAN CREEK 26001-1	◆ VOICE FARM
43	37	28	7	POSITIVITY FOKUS PRDMD	CHOSEN FEW
44	<b>NEW</b>	1	1	SAFE FROM HARM VIRGIN 96322	◆ MASSIVE ATTACK
45	39	33	10	OOPS TOMMY BOY 986	808 STATE
46	<b>NEW</b>	1	1	ALL ABOUT YOU MDTOWN 4766	◆ PRETTY IN PINK
47	<b>NEW</b>	1	1	RUSH COLUMBIA 38-73844	◆ BIG AUDIO DYNAMITE II
48	43	40	7	EVERYDAY PEOPLE ARISTA AD-2240	◆ ARETHA FRANKLIN
49	<b>NEW</b>	1	1	THINKING OF YOU SPEED PRDMD	SEVEN RED SEVEN
50	42	42	4	ROBOTRONIK ELEKTRA D-66526	KRAFTWERK

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE	ARTIST
1	1	2	10	<b>★ ★ No. 1 ★ ★</b> THIS BEAT IS HOT EPIC 49-73842	◆ B.G. THE PRINCE OF RAP
2	3	3	9	THINGS THAT MAKE YOU GO HMMMM... COLUMBIA 38-73688	◆ C&C MUSIC FACTORY
3	2	1	10	NOW THAT WE FOUND LOVE UPTOWN 54088/MCA	◆ HEAVY D. & THE BOYZ
4	4	4	14	GOT A LOVE FOR YOU BIG BEAT BB-0031	◆ JOMANOA
5	10	16	3	MAKIN' HAPPY MERCURY 868 763-1	CRYSTAL WATERS
6	7	10	6	THE WHISTLE SONG VIRGIN D-96323	◆ FRANKIE KNUCKLES
7	5	5	12	3 A.M. ETERNAL ARISTA AD-2231	◆ THE KLF
8	6	8	7	CHORUS SIRE D-40123/REPRISE	◆ ERASURE
9	9	11	7	DEEP IN MY HEART ATLANTIC D-85999	CLUBHOUSE
10	14	21	4	GOOD VIBRATIONS INTERSCOPE D-98764/EASTWEST	◆ MARKY MARK & THE FUNKY BUNCH
11	15	23	5	O.P.P. TOMMY BOY 988	◆ NAUGHTY BY NATURE
12	11	12	13	LET THE BEAT HIT 'EM COLUMBIA 44 73834	◆ LISA LISA & CULT JAM
13	21	32	3	RUNNING BACK TO YOU WING 867 519-1/MERCURY	◆ VANESSA WILLIAMS
14	8	6	12	SUMMERTIME JIVE 1465-1-JD/RCA	◆ D.J. JAZZY JEFF & THE FRESH PRINCE
15	15	18	5	GET SERIOUS EPIC 49-73815	◆ CUT 'N' MOVE
16	17	14	6	SUCH A GOOD FEELING 4TH & B'WAY 162440 538-1/ISLAND	◆ BROTHERS IN RHYTHM
17	18	17	8	CRAZY SIRE D-19228/WARNER BRDS.	◆ SEAL
18	24	31	3	A ROLLERSKATING JAM NAMED SATURDAY TOMMY BOY 990	◆ DE LA SOUL
19	<b>NEW</b>	1	1	<b>★ ★ ★ HOT SHOT DEBUT ★ ★ ★</b> GETT OFF PAISLEY PARK D-19225/WARNER BRDS.	◆ PRINCE & THE N.P.G.
20	22	25	6	WINGS OF LOVE/DON'T WANT TO LOSE YOUR LOVE UPSTAIRS UR-0101	DAIZE
21	26	34	3	<b>★ ★ ★ POWER PICK ★ ★ ★</b> JUST GET UP AND DANCE EMI V-56225	◆ AFRIKA BAMBAATAA
22	13	7	17	TEMPTATION CUTTING CR-248	◆ CORINA
23	20	22	8	MALFUNCTION RCA 2006-1	◆ N-JOI
24	19	13	7	NO DEEPER MEANING EPIC 49-73881	CULTURE BEAT
25	12	9	11	THE CHUBBSTER SELECT 62379/ELEKTRA	◆ CHUBB ROCK
26	31	42	3	PANDORA'S BOX VIRGIN D-96338	◆ ORCHESTRAL MANOEUVRES IN THE DARK
27	30	36	3	BASS POWER ATLANTIC D-85992	RAZE
28	29	33	4	WHAT WOULD WE DO FFRR 869 465-1/LONDON	OSK
29	23	19	15	MOTOWNPHILLY MOTOWN 2090	◆ BOYZ II MEN
30	41	—	2	UNITY CARDIAC 3-4013-0	UNITY
31	34	43	3	I ADORE MI AMOR GIANT D-19204/REPRISE	◆ COLOR ME BADO
32	25	26	8	MY FALLEN ANGEL CUTTING D-91595/CHARISMA	◆ GORD
33	<b>NEW</b>	1	1	ROMANTIC WARNER BRDS. D-40069	◆ KARYN WHITE
34	50	—	2	KEEP WARM NEXT PLATEAU 50168	JINNY
35	44	—	2	TURN IT UP BUST IT V-15727/CAPITOL	◆ OAKTOWN'S 3.5.7
36	39	46	4	WALKING DOWN MADISON CHARISMA D-61660	◆ KIRSTY MACCOLL
37	45	—	2	FREE LOVE MORGAN CREEK 26001-1	◆ VOICE FARM
38	46	50	4	TONITE PROFILE 5338	◆ OJ QUIK
39	28	28	6	MEN MCA 54130	◆ GLADYS KNIGHT
40	<b>NEW</b>	1	1	SAVE ME ELEKTRA D-64854	◆ LISA FISCHER
41	32	20	12	POP GOES THE WEASEL DEF JAM 44-73702/COLUMBIA	◆ 3RD BASS
42	37	40	5	6 MINUTES OF PLEASURE DEF JAM 44-73821/COLUMBIA	◆ L.L. COOL J
43	47	—	2	DREAM ABOUT YOU SMASH 867 279-1/PLG	◆ D'BORA
44	35	24	10	KISS THEM FOR ME GEFEN 21653	◆ SIOUXSIE AND THE BANSHEES
45	<b>NEW</b>	1	1	RIE ON THE RHYTHM ATLANTIC D-85976	LITTLE LOUIE AND MARC ANTHONY
46	33	27	11	OPTIMISTIC PERSPECTIVE 0001/ARM	◆ SOUNDS OF BLACKNESS
47	<b>NEW</b>	1	1	THAT'S THE WAY LOVE GOES CAPITOL V-15750	◆ YOUNG M.C.
48	<b>NEW</b>	1	1	LONG HOT SUMMER NIGHT MCA 54103	◆ J.T. TAYLOR
49	<b>NEW</b>	1	1	GONNA CATCH YOU SBK V-19743	◆ LONNIE GORDON
50	36	30	9	ONE STEP AHEAD ATLANTIC D-86025	DEBBIE GIBSON

Titles with the greatest sales or club play increase this week. ◆ Videoclip availability. Records listed under Club Play are 12-inch unless indicated otherwise. © 1991, Billboard/BPI Communications, Inc.

**Gloria Estefan**  
"Live For Loving You"  
49 73971

If You Live To Dance...  
Gloria Estefan puts the crowd in motion like never before on her new 12", "Live For Loving You." Featuring mass-movement mixes by Tommy Musto and Emilio Estefan Jr., and the bonus track "MSM Megamix," Miami Sound Machine's groove-powered medley of their greatest dance hits. From the platinum-plus album, "Into The Light."

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# Talent

## After 5 Years, Adams Wakes Up Fans 'Neighbours' Album Moving Into Spotlight

BY JEFF CLARK-MEADS

LONDON—The fact that Bryan Adams' single "(Everything I Do) I Do It For You" has topped the Hot 100 for seven consecutive weeks and been a hit in 12 countries has hidden advantages for the artist.

"It lets people know I haven't died," he figures.

Five years without an album has put Adams outside the pop spotlight's brightest beam, but a hit single from the hit film "Robin Hood: Prince Of Thieves" now has him back in the full glare of public attention.

The test of whether he can sustain that interest and enthusiasm for his work will come with the re-

lease of Adams' new album, "Waking Up The Neighbours," due from A&M Records Sept. 24. It is possible, though, that the forthcoming tracks will have something for most people: the album has blues hues over a metallic scaffolding and, as shown by the single, a strong acoustic flavor.

"On all my records, I enjoy doing a cross-section of hard and soft material," says Adams. "It makes for a more listenable record."

"There are 15 tracks on it because of the enormous prices people are paying for CDs. You've got to give them value. I don't believe in the adage that an album has to be 10 songs."

"Neighbours" had 12 songs even before Adams was approached about the single project. "Do It For You," based on a melody contained in the soundtrack to "Robin Hood: Prince Of Thieves," made 13, with two more tunes thrown in for good measure.

However, Adams has hardly had to crank out the songs at pace; he began writing material for "Neighbours" in 1989. The delay in that material finally seeing the light of day is due to a switch in production direction halfway through the project and the legendary meticulousness of the man who finally took the controls, producer Mutt Lange.

Adams, who was in London to record guitar parts, describes Lange as a "controlled, thorough craftsman" and says those characteristics are a perfect counterpoint to his more instinctive, laissez-faire attitude.

Indeed, Adams says instinct plays a large part in his music. He works on the philosophy that if it feels right, it is right, but, as a backup mechanism, he uses his live shows as a measuring stick for new ideas. "There are songs from the album that we played this summer—a long while before release—and they got a great re-

sponse even before people knew them.

"I try to write songs and create records that show my personality, but, moreover, I try to write songs that are going to work well when we get on tour. Everything is determined by the live show because that's the only real vehicle you have for measuring their success."

Adams loves the feeling of creating music and eschews deep analysis of what he does. "I just enjoy the process of writing songs. The rest of the rigamarole that goes along with it is something I have never taken to."

"Writing songs is easy. Writing good ones is really hard."



**Beach News.** On tour to promote their new EMI album, "Hard At Play," Huey Lewis & the News were hard at play at the oceanfront Jones Beach Theatre amphitheater in a performance promoted by Ron Dalsener Presents. Gathered backstage, from left, are manager Bob Brown, guitarist and saxophonist Johnny Colla, EMI Records CEO Sal Licata, lead guitarist Chris Hayes, Lewis, drummer Bill Gibson, and bassist Mario Cippolina.

## Adams' Single Is Multimedia Success Story

NEW YORK—"It's the ultimate win all around," says Morgan Creek Records' David Kershenbaum of the multilabel, multimedia phenomenon linking "Robin Hood: Prince Of Thieves," produced by sister company Morgan Creek Films; the movie's hit soundtrack album on Morgan Creek Records; and Bryan Adams' power ballad from the film, "(Everything I Do) I Do It For You," released as a single by A&M and due on Adams' upcoming A&M album, "Waking Up The Neighbours." (See story, above).

Conceived late in the production of the film, and based on the instrumental movie score by Michael Kamen, Adams' ballad is not only emerging as one of the best-selling singles in pop his-

(Continued on page 31)

## Looking Twice At Alcohol Sponsorship; Tin Machine Cranks Up; Blues News

**SHOULD POP MUSIC ARTISTS** align themselves with an industry perceived by most Americans as "uncaring, not responsible... not a trustworthy source of information, and not honest and ethical"? (No, it's not the record industry we're talking about.)

The alcohol industry is viewed in that light by nearly two-thirds of American adults, according to a recent survey. The report is all the more convincing because it was compiled for the alcohol industry itself. Not yet announced publicly, results of the study were reported Aug. 21 in *The Wall Street Journal*. Excerpts were obtained by Billboard. The report was done by the Wirthlin Group, a research organization, for the alcohol industry to help it assess negative public perception of its business caused by alcohol misuse, and to examine how self-regulation might forestall tougher government action to deal with the issue.

The study does not specifically address the relationship between alcohol marketing and pop music. But beer, wine, and liquor manufacturers remain a dominant force in this business through sponsorships of concert tours and venues, as a glance at any amphitheater schedule this past summer will confirm.

Those artists who cut deals with the breweries or bottlers would no doubt emphasize, as this report states, that most Americans view moderate consumption of alcohol as "an acceptable part of adult life" and more than 60% see drinking as a personal "legal right that no one can take away from me."

And that's fine. Banning alcohol is not the issue. The marketing and advertising strategies of the alcohol business are—strategies that often are linked to musicians of all levels and in every genre through tie-ins in print ads, on radio and TV spots, at concert venues, and more.

Artists with alcohol sponsorships may argue such pop-oriented ads are not aimed at underage fans. But those tie-ins certainly help explain why nearly three-fourths of adults polled in this survey believe "alcohol advertising is a major contributor to underage drinking," while nearly 70% say one way to reduce alcohol misuse would be to stop marketing it at live events.

In the sponsorship business, any company would likely reject a deal with a performer whose poor public reputation might damage its own. It may be time for artists and managers to look across the table at alcohol sponsors—past all the money piled there—and do the same.

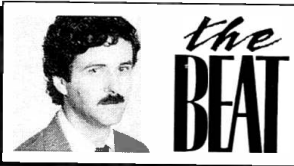
**VICTORY DECLARED:** Against the apt backdrop of an industrial L.A. neighborhood, with jets landing on an adjacent runway, David Bowie led **Tin Machine**, the quartet he introduced in 1989, through a six-song set at a private outdoor party and concert taped for "ABC's In Concert '91." Beat contributor **Steve Appleford** reports: Bowie, guitarist **Reeves Gabrels**, drummer/vocalist **Hunt Sales**, and bassist **Tony Sales** played both hard-edged and polished rock tracks from the upcoming "Tin Machine II" album, due Tuesday (3) from Victory Music.

Confirming his commitment to Tin Machine, Bowie said at a press conference afterward that his solo career remains on hold as he focuses on this band. "I have no intentions of signing with anybody," Bowie said. Among the guests at the party, which was also designed to launch Victory Music, were label president **Phil Carson**, "In Concert" executive producer/director **Marty Callner**, **Terence Trent**

**D'Arby**, **Sean Lennon**, **Little Richard**, **Sean and Michael Penn**, **Harry Dean Stanton**, and **Kathy Valentine** of the **Go-Go's**.

**BLUES COAST TO COAST:** The 19th annual San Francisco Blues Festival is set for Sept. 14-15 at the Great Meadow at Fort Mason. Headliners include **Etta James**, **B.B. King**, **Clarence "Gatemouth" Brown**, **Queen Ida & Her Zydeco Band**, **the Dirty Dozen Brass Band**, **Otis Clay & Chicago Fire**, **John Hammond**, and **Rory Block**. The fest is sponsored by Seagram's Gin... Following weeklong blues festivals this past spring in Los Angeles, Dallas, Atlanta, and Houston, two more Benson & Hedges Blues fests have been scheduled for this fall—a fourth New York event Oct. 11-20 and a second Chicago B&H fest Oct. 18-26. Beat contributor **Jim Bessman** reports: Participants will include **B.B. King**, **John Lee Hooker**, **Buddy Guy**, **Etta James**, **John Mayall**, **Al Green**, **Johnnie Taylor**, **the Staple Sisters**, **Bobby "Blue" Bland**, **Junior Wells**, **Maceo Parker**, **Roomful Of Blues**, **John Campbell**, **the Holmes Brothers**, and **Lonnie Pitchford**. Plans for the New York fest were announced at a New York press conference attended by Hooker (whose Point Blank/Charisma album "Mr. Lucky" bows Tuesday [3]) and featured performances by King, Guy, Campbell, **Little Jimmy King**, **Valerie Wellington**, and **Michael Hill's Bluesland**... **Buddy Guy**, meanwhile, plays at the Roxy in L.A.

(Continued on page 30)



by Thom Duffy



**Ave Maria.** Megaforce/Atlantic Records have signed Maria Exkommunikata, named "best unsigned band of 1990" by Long Island, N.Y., modern rock station WDRE. The band's debut, produced by Albert Bouchard, is set for early-1992 release. Pictured, from left, are band members **Leslie Ward**, **Elizabeth Morgan**, **Christina Kanders**, and **Janine Nebel**; Megaforce Records chairman **Jon Zazula** and president **Marsha Zazula**; band member **Sine Hjort**; Megaforce publicity/A&R director **Maria Ferrero**; and manager **Romolo Del Deo**. (Photo: Michael Mazur)

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# TALENT

## THE BEAT

(Continued from page 28)

Wednesday (4), showcasing his new Silvertone/BMG album, "Damn Right I've Got The Blues," featuring guest spots by Eric Clapton, Mark Knopfler, and Jeff Beck.

**ON THE BEAT:** A benefit for a local neighborhood watch group Aug. 25 at the King King in Los Angeles turned into a special, unannounced reunion of Dave Alvin with his old

band mates, the Blasters, associate editor Chris Morris reports. Joining current Blasters axeman Greg "Smokey" Hormel, Alvin (who has a new solo album, "Blue Blvd.," out on Hightone Records) cut a scorching figure behind his brother, Phil, on a host of band favorites and growled his own "Romeo's Escape" . . . PolyGram Records alternative music promo exec Steve Leeds is

once more offering his insider's look at the music biz with a class this fall at the New School For Social Research in New York. Call the New School for registration info . . . Ann and Nancy Wilson of Heart teamed up with songwriting collaborator Sue Ennis and musician Frank Cox in an acoustic foursome billed as the Lovemongers. Meanwhile, "Rock The House," a live Heart album re-

corded in one night last November at the Worcester (Mass.) Centrum, arrives in late September from Capitol.

**DATEBOOK:** Queensryche, Jane's Addiction, Megadeth, Slayer, and AC/DC lead the pack of nominees for the first Concrete Foundations Awards, to be bestowed during the Foundations Forum, Oct. 3-5 at the Los Angeles Airport Marriott . . . The sixth annual Dimensions of Dallas seminar and talent showcase will be staged Thursday-Saturday (5-7) at the Hyatt Regency Hotel in Dallas.

**ALBUMS DUE:** "Suddenly we feel a new conviction, a sense of rebirth," says Rush lyricist and drummer Neil Peart of the Canadian trio's forthcoming album, "Roll The Bones," its second for Atlantic Records. Once again co-written by Peart, lead singer Geddy Lee, and guitarist Alex Lifeson and produced by Rupert Hine, "Roll The Bones" will be supported by an extensive tour . . . The upcoming album "Catfish Rising" from Jethro Tull arrives from Chrysalis Records next month, the 20th anniversary of the release of the classic Tull disc "Aqualung." Front man (and salm-on farmer) Ian Anderson has been leading Tull on the road lately through such locales as Czechoslovakia, Greece, Turkey, and Estonia . . . The Bluesiana Triangle lineup of the late Art Blakey, Dr. John, and David "Fathead" Newman spawned a Grammy-nominated album for Windham Hill Jazz in 1990. With the death of Blakey last October, the Bluesiana project became one that linked musical generations, with Living Colour drummer Will Calhoun and young jazz trombonist Ray Anderson recruited to join Dr. John and David Newman for the newly released "Bluesiana II," produced by Joe Ferry and recorded in just two days at Acme Studio in Mamaroneck, N.Y. Also playing in the ensemble were bassists Essiet Okon Essiet and Jay Leonhart and percussionist Joe Bonadio . . . Donald Fagen's "Rock & Soul Revue," a two-night event at New York's Beacon Theater this spring, featuring Phoebe Snow, Michael McDonald, Boz Scaggs, Eddie and David Brigatti, and Charles Brown, was recorded for a Giant Records release this fall . . . Acoustic guitar wonder Leo Kottke turns in a full set of original vocal tunes on "Great Big Boy," his upcoming fifth release for Private Music, produced by Steve Berlin of Los Lobos . . . Art Garfunkel and Marvin Hamlisch are recording the theme song for the new CBS sitcom "Brooklyn Bridge" . . . Former E Street Band members Danny Federici and Garry Tallent and singer Billy Chinnock are recording a Warner Bros. album as the Downtown Tangiers Band, with Stewart Harris co-producing . . . The Sleepers from Minneapolis/St. Paul staged a "Sleepwalker Tour," a 15-hour marathon of 100 Minneapolis venues in a fund-raising stunt for the Muscular Dystrophy Assn.

**ON THE ROAD:** Motorhead front  
 (Continued on page 32)

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# Columbia Casts Hopes On Carradine Broadway Single

FROM STAGE TO STUDIO TO Hit? Hit singles of songs culled from original cast performances are the decided exception rather than the rule. Some that come to mind are Ethel Merman's "They Say It's Wonderful" ("Annie Get Your Gun") in 1946, Enzo Pinza's "Some Enchanted Evening" ("South Pacific") in 1949, and a cast group performance of "Day By Day" ("Godspell") in 1972.

In addition, there have been several performers who've had singles success with noncast studio readings of show songs they introduced, including Mary Martin, "My Heart Belongs To Daddy" in

1939; Walter Huston with "September Song" in the same year; and Merman, who had successes in cast and noncast categories. In an era that is even tougher for the genre, Columbia Records is giving it a try, with a measure of today's realities being taken into account. The label, about to release the original Broadway cast album of the current smash "The Will Rogers Follies," is readying a promo CD of two songs from the show as performed by Keith Carradine, who plays the role of the legendary comedian/actor Will Rogers in the show. The two tracks are "Never Met A Man I Didn't Like," named after one of Rogers' best-remembered comments, and "Look Around," with an environmental theme in keeping with the homespun, lasso-holding cowboy look and manner associated with Rogers.

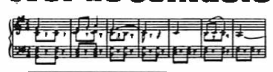
Plans call for the promo CD to be serviced to AC and MOR radio, reports Mason Munoz, Columbia's director of marketing. He says that a commercial single, in cassette form, will be determined not only by radio's reception to the promo CD, but even more importantly by what is expected to be flurry of appearances by the personable Carradine on various morning news and talk TV shows. "We're counting on Carradine's warm and charming personality as a guest performer to help us as much as the promo CD," says Munoz. Carradine's relaxed persona is further enhanced by his ability to accompany himself on guitar. Carradine is no stranger to the charts, having had a top 20 single, "I'm Easy," in 1976. He authored the song, an Oscar winner that he sang as one of the stars of the Robert Altman film "Nashville." The cast album of "Will Rogers" is due in early September.

Meanwhile, Warner/Chappell Music, which is publishing the

score in association with Notable Music, "Rogers" composer Cy Coleman's company, which also represents the publishing interests of his collaborators, lyricists Betty Comden & Adolph Green, is preparing a folio of 10 songs from the show. The publisher is also readying single sheets on the two singles sides, says its chief in the East, Frank Military, who is an old hand at dealing with show music. An upcoming album of show tunes by Barry Manilow also includes a

rendition of "Never Met A Man I Didn't Like."

## Words & Music



by Irv Lichtman

DEALS: Warner/Chappell Music has made

a co-publishing deal with Impact Records act Sturken & Rogers, who perform under the name of Rhythm Syndicate. The group is coming off a top 10 hit with "P.A.S.S.I.O.N."... All Nations Music/Music Of The World has signed a co-publishing deal with Preston Glass, who wrote and produced "Who's Zoomin' Who" by Aretha Franklin, "Miss You Like Crazy" by Natalie Cole, and "Love Is A Contact Sport" by Whitney Houston.

MEDIUM WELL: Writer Ben Weisman is no stranger to having his songs appear in movies and TV. After all, Elvis Presley sang 57 of his collaborations in his various feature films. And he participated in pop history, too, with a song, "Let Me Go Lover," which emerged as the first hit to be generated by its exposure on a TV show. That was back in 1955 in a "Studio One" presentation featuring the late Joan Weber, whose recording of the song on Columbia Records held the No. 1 spot for four weeks that year. Weisman informs Words & Music that he is writing a song for Dolly Parton to perform in an upcoming movie. He also had a number in the well-received recent TV miniseries "Separate But Equal." Others who have recorded his songs include Bobby Vee, who hit the top 10 in 1962 with Weisman's "The Night Has A Thousand Eyes," the Beatles, Barbra Streisand, and Bruce Springsteen, among others.

PRINT ON PRINT: The following are the best-selling folios from CPP/Belwin:

1. Extreme II Pornograffiti
2. Garth Brooks, No Fences
3. Indigo Girls, Nomads Indians Saints
4. Chet Atkins & Mark Knopfler, Neck And Neck
5. Wizard Of Oz Movie Selections

## ARTIST DEVELOPMENT

### MONTE'S ANTE

Marisa Monte, whose U.S. debut, "Mais," was launched in June by World Pacific, is the latest Brazilian vocalist to storm the "world music" market. And Matt Pierson, who directs the World Pacific imprint for Blue Note Records, feels

that Monte has the possibility to cross over to a much wider acceptance. "Mais" has already been picked up by many AC and jazz stations, he reports.

"The entire record is in Portuguese, but there's an accessibility factor. She has a beautiful voice and way of phrasing, and is gorgeous-looking and a magnetic live performer," says Pierson.

Monte's eponymous first album

in Brazil, released in 1989 when she was 21, startled critics there and quickly became a best seller. On it, she offers an astonishing smorgasbord of sounds that range from hard rock to Brazilian standards to Carmen Miranda, George Gershwin, and Kurt Weill.

On "Mais," her second album there and her first here, Monte again demonstrates versatility but within the framework of a more coherent overall sound. Her lovely voice ranges from full and passionate to soft and slinky, and is set off perfectly by Arto Lindsay's spare production. Guesting on the album are talents such as Ryuichi Sakamoto, John Zorn, Nana Vasconcelos, and singer Ed Motta, a Brazilian funk prodigy.

Monte is also a talented songwriter, and on "Mais" she has penned five tunes, often in collaboration with members of the acclaimed Brazilian rock band Titãs, such as Arnaldo Antunes and Nando Reis. Many of the songs have a contemporary folk-rock flavor; there is also the "heavy samba" of "Volte Para O Seu Lar," the lilting choro "Rosa," and the reggae-accented update of the venerable samba "Ensaboa." The exquisite "Eu Nao Sou Da Sua Rua," which matches Monte's voice solely with acoustic guitar and percussion, should also translate well.

Monte has a video for "Beija Eu" and will tour the U.S. in November. THOM DUFFY

### ADAMS' SINGLE IS MULTIMEDIA SUCCESS STORY

(Continued from page 28)

tory—with sales already topping 2.8 million, according to A&M Records—but also is driving awareness of the film weeks after its release, says Kershbaum.

"There's no question that with the number of plays the single is getting on MTV and people hearing it on the radio, it's going to give a longer run to the life of the movie," he says.

As a subsidiary of Morgan Creek Productions, under chairman/CEO James G. Robinson, the Morgan Creek Music Group was launched in September 1990, specifically with such multimedia projects in mind, says Kershbaum, who, along with partner Jim Mazza, is co-president of the music group.

"Initially we thought the movie music [for "Robin Hood"] would only be a score," he says. "Jim Robinson's feeling was, 'Let's maximize the unity of the project.' We spoke to Michael Kamen about a ballad for an artist to record."

Kershbaum approached Adams, whom the producer and label executive first worked with in the early '80s. Originally, Adams was expected only to write lyrics for the song for another artist to record, says Kershbaum. "He had already finished his album. He wasn't even thinking in terms of doing it himself." But as Adams worked on the idea with producer Mutt Lange, who shares songwriting credit, the deci-

sion was made for Adams to cut the track, include it in the movie, on the soundtrack album, as well as on Adams' own new album "Waking Up The Neighbours."

"Lyrically, the song is very potent," says Kershbaum, who points out how Adams integrated lines of dialog from the film into the song, while the videoclip of the hit promotes both Adams and the movie, as with previous film-oriented hits such as Jon Bon Jovi's "Blaze Of Glory" from the movie "Young Guns II," another Morgan Creek Productions project.

A&M had some concern about releasing the track first on the "Robin Hood" soundtrack. "But as it turned out, everybody feels really good about it," says Kershbaum, predicting that Adams stands a good chance of an Academy Award nomination for his hit. CHRIS MCGOWAN

## "A Landmark Musical Event"

"This album is Tritt's ticket to megastardom. He achieves here a perfect synthesis of country, rock, and bluegrass -- and he does it with lyrics (most of which he wrote) that are both fresh and enlightening. Add to this the fact that he has the best vocal phrasing since Vern Gosdin, and it totals up to a landmark musical event."

Edward Morris  
Billboard



South Rises Again. At the Beacon Theatre in New York, singer Johnny Van Zant leads the reunited Lynyrd Skynyrd 1991 through a set of vintage Southern rockers and songs from the band's new, self-titled Atlantic Records album. As the song "Keeping The Faith" rises in the top 10 on the Album Rock Tracks chart, Lynyrd Skynyrd 1991 completed a summer tour Aug. 31 at the Shoreline Amphitheater in Mountain View, Calif. A fall tour is due to open Sept. 27 in Louisville, Ky. (Photo: Chuck Pulin)

## TRAVIS TRITT

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



## ARTISTS IN CONCERT

### THE MONSTERS OF ROCK FESTIVAL Donington Park, England

THE ANNUAL Monsters of Rock festival is a day when heavy metal is truly out standing in its own field. Under clear blue skies, the 11th running of what is often regarded as the world's premier hard-rock event this year also acted as the coming-of-age of the whole denim-and-leather genre.

It is 21 years since Black Sabbath hit the first genuinely heavy, authentically metallic power chords in nearby Birmingham. At Donington, some of the world's prime exponents of the metallic arts scooped up that legacy and flung it across the countryside through a 500,000-watt PA system.

In a show that could, on occasion, be heard six miles away, the capacity 72,000 crowd played its part in the celebration. As always, they were astonishingly well-behaved—there were only two arrests—and they in large part embodied the values metal holds most dear: loyalty to their heroes, commitment to simple pleasure.

They gave an enthusiastic if unexceptional welcome to opening act the Black Crowes, who, despite the unique challenge of being first on stage, looked confident and relaxed through a smooth, 45-minute set.

They were then loudly and thoroughly impressed by a sophisticated Queensryche, leaning heavily on the "Empire" album. Motley Crue dazzled them with sheer pace—and a muscularly cute version of "Anarchy In The U.K."—while members of Metallica strode the stage like colossi on the strength of their new Elektra album and firmly established old favorites.

Headliner AC/DC was the icing on the birthday cake. Its shows never fall below a certain level of excitement and expertise and, despite

touring the U.K. in the spring, the band was neither jaded nor uninterested. The reception for opening song "Thunderstruck" was more than most bands hear in a lifetime... and the intensity rose from there. Had Donington Park possessed a roof, either "Whole Lotta Rosie" or "Let There Be Rock" would have done it more damage than Hurricane Bob.

JEFF CLARK-MEADS

### GARTH BROOKS Great Woods, Mansfield, Mass.

RADIO PROGRAMMERS WHO insist that a country station could never succeed in the Boston market should have seen the wild reception Garth Brooks received Aug. 8 when he appeared in Massachusetts for the first time since his career exploded in 1989.

About 5,000 country-starved fans (many in striped shirts and hats) seemed to know every word of every song and—according to one security guard—were louder than the throng at Lollapalooza.

And those who know the Capitol artist only from his soft-country hits were thrilled to learn that live Brooks is a romping, stomping—and somewhat goofy—showman.

The fun-packed, 100-minute concert borrowed liberally from Jerry Lee Lewis, Chuck Berry, Willie Nelson, and Julio Iglesias. Brooks swung from a rope ladder singing Billy Joel's "You May Be Right," rambled through the crowd shaking hands and kissing cheeks, and crooned Dave Loggins' "Please Come To Boston."

Between the schmaltz and the shenanigans, Brooks poured his soul into "The Dance" and "Unanswered Prayers." There was the Texas swing of "Two Of A Kind Working On A Full House," a jazzy "Mr. Blue," the rock-the-rafters "Friends In Low Places," and a stinging "The Thunder Rolls."

Brooks also introduced three hard-hitting songs from his new al-

bum, "Ropin' The Wind," including the rollicking new single, "Rodeo."

GREG REIBMAN

### MICHAEL BOLTON OLETA ADAMS James L. Knight Center Miami

MICHAEL BOLTON KICKED off his first tour as a headliner with a shaky, but generally entertaining, concert that certainly enhanced his growing reputation as a top singing idol.

Performing amid a seemingly incessant torrent of lusty howls and shrieks from the predominantly female crowd, a nervous-looking Bolton gingerly maneuvered through his collection of sing-along smashes culled mostly from his last two Columbia albums, "Soul Survivor" and this year's "Time, Love And Tenderness."

Disappointingly, the flame-throwing crooner, who drew a near sell-out crowd to this 5,000-seat venue, played it conservative during his July 23 show here, the first of a two-day stint. Virtually every song he performed was a well-known radio hit, rendered too faithfully to his recordings.

On occasion when a tune was not familiar, Bolton would awkwardly attach a story that always seemed to include an obligatory, self-reassuring reference to a superstar such as Bob Dylan ("Steel Bars") or Barbra Streisand ("We're Not Making Love.")

Bolton is not one for vocal nuance or subtlety. The gifted singer/songwriter often scorched his romantic ballads with enough heat to melt a polar icecap. Happily, most of Bolton's likable tunes were sufficiently sturdy to withstand his raging rasp, particularly "Soul Provider" and "Time, Love And Tenderness."

By contrast, Fontana Records' engaging songstress Oleta Adams graced her embraceable love paeans with just the right emotional touch as she skipped through a sparkling

45-minute opening set highlighted by a tumultuous reading of her recent No. 1 hit, "Get Here."

JOHN LANNERT

### JUAN GABRIEL Sam Houston Coliseum, Houston

JUAN GABRIEL'S concert at the Sam Houston Coliseum July 26 was an awesome display of the Latin artist's singing versatility and stage showmanship.

For almost three hours, Gabriel, performing in a center-stage setup, kept the near-capacity house of fans on the edge of their seats as he poured through medley after medley of his best songs. Apparently, in his 20-year career, Gabriel has scored so many hits, he simply can't sing them all in their entirety on stage. It would certainly take more than three hours if he did.

But from the adrenaline-pumping opening medley, which included "No Tengo Dinero (I Have No Money)," Gabriel danced and pranced through his material, charming the audience with his dramatic interpretations of his familiar tales of love lost, redemption, solitude, and reflection.

All his hits were there, including "Costumbres (Customs)," "Quedate (Stay)," "No Vale La Pena (It's Not

Worth It)," "Amor Eterno (Eternal Love)," and "Querida (My Love)." Without Gabriel's full orchestra and choir (he performed with his six-piece band and three backup singers), the concert paled beside his brilliant live album, "En El Palacio De Bellas Artes (At The Palace Of Fine Arts)." However, Gabriel more than compensated with his emotionally charged, romantic tales, and he could do no wrong here.

He reserved his energy for the best stuff: the 20-minute musical journey of "Hasta Que Te Conoci (Until I Met You)," majestically sweeping his hand toward the crowd, intense and focused, singing in a confessional tone of dancing on the edge of emotional insanity.

The touching "Amor Eterno (Eternal Love)" was another highlight. Against a background of chugging guitar riffs, cascading violins, and melancholy flutes, Gabriel flooded this bittersweet interpretation of lost love with gripping emotion. It was a spine-tingling moment.

Afterward, he said simply, "Gracias, por cantar mis canciones (Thank you for singing my songs)." The house thanked him, too, with several rousing standing ovations.

RAMIRO BURR

## THE BEAT

(Continued from page 30)

man Lemmy says the band was forced to drop off the "Operation Rock'n'Roll" tour after he broke two ribs... Brilliant booking: Supporting their new Capitol Records disc "Brotherhood," the Doobie Brothers played the 51st annual Sturgis Bike Rally Aug. 8 in Sturgis, S.D., for a crowd of 200,000... Deacon Blue launches a national promotional tour Tuesday (3) in L.A. as "Your Swaying Arms," the first single from the Scottish band's new album, "Fellow Hoodlums," goes to radio... Bradford Marsalis performs in what's billed as a "sax showdown" with Steve Coleman and Five Elements in a multight stand at the Joyce Theater in New York, opening Sept. 11 and produced by Madison Square Garden Enterprises... George Harrison opens his first concert tour since 1974 in Yokohama, Japan, Dec. 1 with a band led by longtime colleague Eric Clapton. No dates beyond Japan are planned at present... Golden Music artist and children's music performer David Jack is encouraging his young fans to bring

new or used books to shows on his current tour, which are then distributed to needy kids through local literacy agencies—and matched with a new Little Golden Book by parent-company Western Publishing. Jack's latest release is "Snuggle Up Cozy."

**TOUR OPENINGS:** Transvision Vamp, with a new MCA album, "Little Magnets Vs. The Bubble Of Bubble," the Paradise, Boston, Thursday (5)... Skinyard, supporting its Cruz Records disc, "1000 Smiling Knuckles," the OK Hotel, Seattle, Friday (6)... Chapterhouse, behind its current RCA album, "Whirlpool," the I-Beam, San Francisco, Friday (6)... Luther Vandross and Sounds Of Blackness, Hampton, Va., Sept. 11... Barry Manilow, San Diego, Sept. 12. His tour includes a three-night stand opening the new Paramount Theater at Madison Square Garden in New York... David Cassidy, with opening comedy act Danny Bonadue (seriously!), Hersheypark, Hershey, Pa., Sept. 14.

**SIGNINGS:** Former A&M act Giant to Epic Records... Simply Red to EastWest Records, from Elektra, with an album due in the fall... Circus Of Power to Columbia... Yngwie Malmsteen to Elektra... The San Francisco quartet Sister Double Happiness to Reprise, after indie releases on SST and Sub Pop... Pianist Kenny Kirkland to GRP Records with an album and tour due in the fall... The self-described "fantasy robot/rap/dance group Yo! Bots to RCA... New Zealand's Verlaines to Slash Records... Miami vocalist Claire Purcell to PolyGram by Harold Shedd... Sub Pop's Nirvana to DGC... XYZ to Capitol... L.A. hard-rockers L7 to Slash... White Zombie to Geffen... Webb Wilder to Strike Force Artist Management... The Famous Artist Agency with Shabba Ranks, Another Bad Creation, Boyz II Men, Rhythm Syndicate, Icy Blu, Jomanda, Lisette Melendez, Pretty In Pink, Dream Warriors, Daddy Freddy, Loudness, and Rhino Bucket.

## AMUSEMENT BUSINESS® BOXSCORE TOP 10 CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
LOLLAPALOOZA: JAMES ADDICION SKOXSIE & THE BANISHEES LIVING COLOUR ICE T NINE INCH NAILS THE BITTWHOLE SURFERS, HENRY ROLLINS BAND	Lake Fairfax Park Fairfax, Va.	Aug. 16	\$636,610 \$29.50	21,580 sellout	I.M.P.
LOLLAPALOOZA: JAMES ADDICION SKOXSIE & THE BANISHEES LIVING COLOUR ICE T NINE INCH NAILS THE BITTWHOLE SURFERS, HENRY ROLLINS BAND	Central Florida Fairgrounds Orlando, Fla.	Aug. 20	\$613,874 \$25/\$22	27,665 sellout	Cellar Door Prods.
PAUL SIMON	Garden State Arts Center Holmdel, N.J.	Aug. 19-20	\$452,459 \$30/\$17.50	21,604 sellout	in-house
STING SPECIAL BEAT	Red Rocks Amphitheatre Denver	Aug. 17-18	\$407,886 \$25.85/\$24.75	16,460 18,000	Fey Concert Co.
THE NEVILLE BROTHERS JOE COCKER JACK BRUCE & GINGER BAKER	Park Hayarkon Tel Aviv, Israel	Aug. 8	\$405,000 (945,675 Israeli shekels) \$15	27,000 sellout	Bill Graham Presents
VAN HALEN ALICE IN CHAINS	Riverport Amphitheatre Maryland Heights, Mo.	Aug. 25	\$392,227 \$23.50/\$18.50	19,763 sellout	Contemporary Prods.
VAN HALEN ALICE IN CHAINS	Coca-Cola Star Lake Amphitheatre Burgertstown, Pa.	Aug. 20	\$357,684 \$22.50/\$18.50/ \$13.50	20,089 sellout	PACE Concerts DiCesare-Engler Prods.
PAUL SIMON	Jones Beach Theatre Wantagh, N.Y.	Aug. 23	\$280,060 \$27.50	10,784 sellout	Ron Delsener Enterprises
THE JUDAS GARTH BROOKS	New York State Fair Grandstand Syracuse, N.Y.	Aug. 22	\$278,118 \$20/\$18	14,642 16,896	in-house
RANDY TRAVIS ALAN JACKSON	Canadian National Exhibition Grandstand Toronto	Aug. 23	\$269,887 (\$368,346 Canadian) \$25.50/\$23.50/ \$19.50	12,810 23,641	Special Moments Concert Prods. International

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# Country

## SRO Fetes Touring Veterans With New Honorary Awards

NASHVILLE—The Country Music Assn. recently announced the nominees for the SRO (Standing Room Only) '91 awards for outstanding professional achievement within the country music touring industry. The awards ceremony, part of the CMA's SRO '91 entertainment expo, is to take place Oct. 5 during a banquet and show at the Stouffer Hotel here. Roger Miller is scheduled to host the show.

Five nominees were selected in each of 10 categories by a panel of CMA members that includes artists, musicians, talent buyers, promoters, personal managers, and agents.

The award for road manager of the year has been renamed the Jim Hammon Award in honor of Reba McEntire's road manager who died in a plane crash earlier this year. The award for talent buyer/promoter of the year is

now the Lon Varnell Award in recognition of his achievements as one of the nation's top promoters for more than 40 years. Varnell died in February at age 77.

The following is a list of final nominees:

New touring artist: Mark Chesnutt, Vince Gill, Alan Jackson, Doug Stone, and Travis Tritt.

Touring artist: Alabama, Garth Brooks, the Highwaymen, the Judds, and George Strait.

Support services company: Bandit Lites, Nashville; Florida Coach, Kissimmee, Fla.; Tom Kat's Catering, Nashville; Show Co., Dallas; Studio Instrument Rentals, New York.

Festival/special event: Big Valley Jamboree, Regina, Saskatchewan; Cheyenne Frontier Days, Cheyenne, Wyo.; Houston Livestock Show & Rodeo, Houston. (Continued on page 35)

## Capitol N'ville Plans LeDoux Redux Re-Issuing 22 American Cowboy Albums

BY EDWARD MORRIS

NASHVILLE—Anticipating a voracious market for the product, Capitol Nashville is re-releasing 22 Chris LeDoux albums, all of which will be out by the end of October. These albums, originally issued on the LeDoux family's American Cowboy label, are in addition to the singer's new Capitol Nashville album, "Western Underground." The re-released albums cover a span of recording activity that reaches back to 1972. Most of the songs on the albums are LeDoux's own compositions.

So far, five reissued titles have gone through the CEMA distribution pipeline. Capitol, which leased the masters from American Cowboy and used the original artwork, is making the albums available in both CD and cassette. Except for the last two titles in the American Cowboy series, the albums were manufactured in cassette and vinyl only. All the reissued product will be at mid-

line prices.

The remarkable LeDoux success Capitol is tapping into is made all the more remarkable by the fact that the former rodeo champion has never had significant exposure at

### LeDoux seldom receives radio play

radio. And things don't seem to be changing. "This Cowboy's Hat," the first single from "Western Underground," climbed only to the No. 63 slot on the Hot Country Singles & Tracks chart and is now on its way back down.

Although LeDoux and his parents had spent years building his name as a singer, he did not become widely known until Garth Brooks sang about listening to "a worn-out tape of Chris LeDoux" in his 1989 hit, "Much Too Young (To Feel This Damn Old)." At about the same time, LeDoux released a companion video to his American Cowboy single, "Riding For A Fall." The video got heavy play on Country Music Television and showcased LeDoux's

chiseled good looks.

These breakthroughs introduced other regions of America to the music that had already become a staple along the rodeo circuit. Working from an office at their home near Nashville, Al and Bonnie LeDoux, the singer's parents, built up a distribution network that included feed, tack, and Western wear stores, as well as regular record outlets. And even without aid from a major label, the LeDoux family managed to get American Cowboy product into the giant Western Merchandiser and Camelot chains.

Al LeDoux estimates that the company had sold more than \$4 million worth of albums by the time his son signed to Capitol Nashville earlier this year. Bonnie LeDoux says the company compiled a mailing list of 14,000 individual record buyers. "We sell all over the world," she adds.

It was word-of-mouth that led to Capitol Nashville's interest in LeDoux. Joe Mansfield, Capitol Nashville's VP of sales and marketing, recalls, "When I was out at the wholesalers meeting in California (Continued on page 35)

## 'Hazard' Actor Wopat Returns To Music Plus: Tritt Gets The Blues; Baez Gets 'Nevilleized'

HOME AGAIN: Tom Wopat's not acting—at least not in the foreseeable future. The amiable and hard-working star of stage and television is making his second run at establishing a career in country music. And this time, he tells "Scene," he's treating music as his only job: "Right now, [my acting] has been put on hold. We had a long and serious conversation with [Sony Music/Nashville president] Roy Wunsch, and he feels if we're going to break my act, this is the time to do it. . . . I agree with him 100%."

Now signed to Sony/Epic and produced by Riek Hall, Wopat earlier recorded for EMI America/Capitol, where he charted eight singles. His most recent stage work was a six-month stint in the Tony Award-winning New York musical, "City Of Angels." He has since moved to Nashville.

"Too Many Honky Tonks (On My Way Home)," Wopat's first Epic single, rose only to No. 46. But he can take some consolation in the fact that Earl Thomas Conley's version of "Shadow Of A Doubt," a song Wopat co-wrote, is at a bulletted No. 9 on the country chart this week. Another of his songs is on the Forester Sisters' current album. He admits it will take time for some people in the industry to rid themselves of the happy-go-lucky Luke Duke image he created in the "Dukes Of Hazzard" TV series. "It's partially been a problem of convincing the industry here that I'm serious about it—that I'm sincere and not going to walk away from it. It's something I really want to do. I think there's a niche for me in the country market." Epic will release his album, "Learning To Love," in late October.

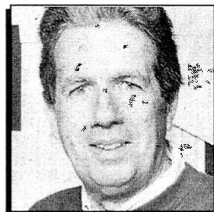
**MAKING THE ROUNDS:** If you think Travis Tritt rocks country music, you should hear him sing the blues. Tritt wailed like a banshee undergoing an audit

at a recent Nashville party to celebrate the platinum and gold certifications of his first two albums. Among those jamming onstage with the guest of honor were producer Paul Worley, Tritt co-writers Jill Colucci and Stewart Harris, Kentucky Headhunter Richard Young, and Wayne "Animal" Turner from Hank Williams Jr.'s band. The Bellairs blues band opened for and backed the singer. Fellow performers Aaron Tippin, Mark Collie, and B.B. Watson cheered from the audience. . . . M. David Bell, president of Mega

Records & Tapes, says he has reactivated the label on which Sammi Smith, Apollo, and Marilyn Sellars had hits during the '70s. Skip Jackson will serve as VP of Nashville operations, while Harvey Cooper and Richard Sherman will act, respectively, as VPs of promotion and sales and marketing. . . . Joan Baez has

been in town cutting tracks for an album for Virgin. She is being produced by Wally Wilson and Kenny Greenberg and is using the Neville Brothers' rhythm section. Wilson says the album probably will not be out until next spring or summer. . . . Nashville-based Trisha Walker International has put together an 11-show, five-country tour for Emmylou Harris for September. . . . Through a joint venture with MCA Music, Little Big Town Music has added songwriters Billy Montana and Catesby Jones to its staff. Also newly on board there: songplugger Stephanie Cox.

**MARK YOUR CALENDAR:** Warner Bros. George Fox, who is also Canada's reigning male vocalist of the year, will host the 1991 Canadian Country Music Awards show, Sept. 15, in Hamilton, Ontario. . . . Cowboy singer and poet Red Steagall will preside over the Cowboy Gathering & Western Swing Festival, Oct. 25-27, at the Stockyards in Fort Worth, Texas.



by Edward Morris

## Krauss, McCoury Cop 8 IBMA Awards Noms Each

NASHVILLE—Alison Krauss and Del McCoury, the association's top female and male vocalist in 1990, are up for eight titles each from the International Bluegrass Music Assn. this year. The second annual IBMA awards show will be held Sept. 26 at the Executive Inn in Owensboro, Ky. It will be radio-broadcast live by satellite to more than 50 markets in North America and will be taped for worldwide radio distribution.

The nominees and their categories are:

Entertainer of the year: Alison Krauss & Union Station; Doyle Lawson; Del McCoury; the Nashville Bluegrass Band; and the Sel-dom Scene.

Vocal group: the Johnson Mountain Boys; Alison Krauss & Union Station; Doyle Lawson & Quicksilver; the Del McCoury Band; the Nashville Bluegrass Band.

Instrumental group: Jim & Jesse & the Virginia Boys; Alison Krauss & Union Station; the Del McCoury Band; the Nashville Bluegrass Band; the Tony Rice Unit.

Male vocalist: Dudley Connell; McCoury; Tim O'Brien; Alan O'Bryant; Peter Rowan.

Female vocalist: Martha Adcock; Alison Krauss; Laurie Lewis; Lynn Morris; Rhonda Vincent.

Recorded event: "Norman Blake & Tony Rice II," Norman Blake and Tony Rice; "Families Of Tradition," the Parmleys and the McCourys; "Music Among Friends," Jim &

Jesse; "The Singer And The Songster," Charlie Waller and Randall Hylton; "Spring Training," John Starling, Carl Jackson, and the Nash Ramblers.

Album: "A Dream Come True," Rhonda Vincent; "Don't Stop The Music," McCoury; "I've Got That Old Feeling," Alison Krauss; "Singing My Troubles Away," Laurie Lewis & Grant Street; "Take It Home," Hot Rize.

Song: "Colleen Malone," Hot Rize; "I Feel The Blues Moving In" and "Trainwreck Of Emotion," McCoury; "I've Got That Old Feeling" and "Steel Rails," Alison Krauss.

Instrumental recording: "Norman Blake & Tony Rice II"; "Simple Pleasures" and "Leaving Cottondale," Alison Brown; "Right Hand Man," Tom Adams; "New Market Gap," Wyatt Rice.

Instrumental performers, Banjo: Tom Adams; Alison Brown; J.D. Crowe; Bill Emerson; Alan O'Bryant. Bass: Tom Gray; Roy Huskey Jr.; Missy Raines; Mark Schatz; Marshall Wilborn. Dobro: Mike Auldridge, Jerry Douglas, Josh Graves, Sally Van Meter; Gene Wooten. Fiddle: Kenny Baker; Glen Duncan; Stuart Duncan; Alison Krauss; Mark O'Connor; Guitar: Norman Blake; David Grier; Tony Rice; Wyatt Rice; Doc Watson. Mandolin: Sam Bush; Doyle Lawson; Ronnie McCoury; Jesse McReynolds; Tim O'Brien.

# Billboard **HOT COUNTRY** SINGLES & TRACKS™

FOR WEEK ENDING SEPT. 7, 1991

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	5	10	12	<b>BRAND NEW MAN</b> S. HENDRICKS, D. COOK (D. COOK, R. DUINN, K. BROOKS)	◆ BROOKS & DUNN (V) ARISTA 2232
2	4	5	12	<b>DOWN TO MY LAST TEARDROP</b> J. CRUTCHFIELD (P. DAVIS)	◆ TANYA TUCKER (V) CAPITOL PRO-7971.1
3	2	3	18	<b>SMALL TOWN SATURDAY NIGHT</b> A. REYNOLDS, J. ROONEY (P. ALGER, H. DEVITO)	◆ HAL KETCHUM (C) (V) CURB 4M-76865
4	10	14	14	<b>DOWN AT THE TWIST AND SHOUT</b> M. C. CARPENTER, J. JENNINGS (M. C. CARPENTER)	◆ MARY-CHAPIN CARPENTER (V) COLUMBIA 38-73638
5	6	11	9	<b>YOUR LOVE IS A MIRACLE</b> M. WRIGHT (B. KENNER, M. WRIGHT)	◆ MARK CHESNUTT (C) (V) MCA 54136
6	9	17	4	<b>RODEO</b> A. REYNOLDS (L. BASTIAN)	GARTH BROOKS (V) RCA 2812-7
7	11	13	9	<b>SINCE I DON'T HAVE YOU</b> R. GALBRAITH, R. LANDIS, R. MILSAP (J. ROCK, J. BEAUMONT, THE SKYLINERS)	◆ RONNIE MILSAP (V) RCA 2848-7
8	1	1	13	<b>YOU KNOW ME BETTER THAN THAT</b> J. BOWEN, G. STRAIT (T. HASELOEN, A. L. GRAHAM)	GEORGE STRAIT (V) MCA 5127
9	8	8	15	<b>SHADOW OF A DOUBT</b> R. LANDIS (R. BYRNE, M. WRIGHT)	◆ EARL THOMAS CONLEY (V) RCA 2826-7
10	12	19	10	<b>LEAP OF FAITH</b> B. BECKETT, T. BROWN (L. CARTWRIGHT)	◆ LIONEL CARTWRIGHT (V) RCA 54078
11	15	20	7	<b>WHERE ARE YOU NOW</b> J. STROUD (C. BLACK, H. NICHOLS)	CLINT BLACK (V) RCA 62016 7
12	18	21	8	<b>I THOUGHT IT WAS YOU</b> D. JOHNSON (T. MENSY, G. HARRISON)	◆ DOUG STONE (V) EPIC 34-73895
13	3	2	16	<b>FALLIN' OUT OF LOVE</b> T. BROWN, R. MCENTIRE (J. IMS)	REBA MCENTIRE (V) MCA 54108
14	7	4	17	<b>SHE'S IN LOVE WITH THE BOY</b> G. FUNDIS (J. IMS)	◆ TRISHA YEARWOOD (V) MCA 54076
15	20	24	8	<b>MIRROR MIRROR</b> M. POWELL, J. DUBOIS (B. DIPIERO, J. JARRARD, M. SANDERS)	◆ DIAMOND RIO (V) ARISTA 2262
16	13	12	18	<b>HOPELESSLY YOURS</b> J. CRUTCHFIELD (C. PUTMAN, K. WHITLEY, D. COOK)	◆ LEE GREENWOOD & SUZY BOGGS (V) CAPITOL PRO-79690
17	22	26	8	<b>THE WALK</b> R. SCRUGGS, M. MILLER (M. MILLER)	◆ SAWYER BROWN (V) CURB/CAPITOL PRO-79750/CAPITOL
18	16	6	14	<b>HERE WE ARE</b> J. LEO, L. M. LEE, ALABAMA (B. N. CHAPMAN, V. GILL)	ALABAMA (V) RCA 2828-7
19	27	30	6	<b>NEW WAY (TO LIGHT UP AN OLD FLAME)</b> B. MONTGOMERY, J. SLATE (L. WILSON, J. DIFFIE)	JOE DIFFIE (V) EPIC 34-73935
20	17	16	12	<b>EVEN NOW</b> R. SHARP, T. DUBOIS (R. SHARP, M. BEESON)	◆ EXILE (V) ARISTA 2228
21	25	27	8	<b>BALL AND CHAIN</b> B. BANNISTER, P. OVERSTREET (P. OVERSTREET, D. SCHLITZ)	PAUL OVERSTREET (V) RCA 62012-7
22	24	25	10	<b>WHOLE LOTTA HOLES</b> A. REYNOLDS (L. VEZNER, G. HENRY)	KATHY MATTEA (V) MERCURY 868 394-7
23	19	9	15	<b>HERE'S A QUARTER (CALL SOMEONE WHO CARES)</b> G. BROWN (T. TRITT)	◆ TRAVIS TRITT (V) WARNER BROS. 4816
24	21	18	14	<b>SILVER AND GOLD</b> S. BUCKINGHAM, G. SMITH (C. PERKINS, S. PERKINS)	◆ DOLLY PARTON (V) COLUMBIA 38-73826
25	14	7	13	<b>LIZA JANE</b> T. BROWN (W. OLL, R. NELSEN)	◆ VINCE GILL (V) MCA 54123
26	23	15	19	<b>SOMEWHERE IN MY BROKEN HEART</b> C. HOWARD, T. SHAPIRO (B. DEAN, R. LEIGH)	◆ BILLY DEAN (C) (C) SBK/CAPITOL 4-94302/CAPITOL
27	33	37	3	<b>KEEP IT BETWEEN THE LINES</b> S. BUCKINGHAM (R. SMITH, K. LOUWIS)	◆ RICKY VAN SHELTON (V) COLUMBIA 38-73956
28	26	22	17	<b>DON'T ROCK THE JUKEBOX</b> S. HENDRICKS, K. STEGALL (A. JACKSON, R. MURRAH, K. STEGALL)	◆ ALAN JACKSON (C) (C) (V) ARISTA 8681
29	31	33	9	<b>AS SIMPLE AS THAT</b> S. BUCKINGHAM (M. REID, A. SHAMBLIN)	MIKE REID (V) COLUMBIA 38-73888
30	29	29	14	<b>ALL I CAN BE (IS A SWEET MEMORY)</b> J. FULLER, J. HOBBS (H. HOWARD)	◆ COLLIN RAYE (V) EPIC 34-73831
31	28	23	17	<b>LORD HAVE MERCY ON A COUNTRY BOY</b> D. WILLIAMS, G. FUNDIS (B. MCDILL)	DON WILLIAMS (V) RCA 2820-7
32	36	38	6	<b>A PICTURE OF ME (WITHOUT YOU)</b> R. LANDIS (N. WILSON, G. RICHEY)	◆ LORRIE MORGAN (V) RCA 62014-7
33	30	28	19	<b>I AM A SIMPLE MAN</b> S. BUCKINGHAM (W. ALDRIDGE)	◆ RICKY VAN SHELTON (V) COLUMBIA 38-73780
34	32	34	11	<b>CALLOUSED HANDS</b> T. BROWN, D. JOHNSON (P. ALGER, G. LEVINE)	MARK COLLIE (V) MCA 54079
35	37	43	5	<b>NOTHING'S CHANGED HERE</b> P. ANDERSON (D. YOAKAM, KOSTAS)	DWIGHT YOAKAM (V) REPRISE 7-19256/WARNER BROS.
36	34	31	19	<b>POINT OF LIGHT</b> K. LEHNING (D. SCHLITZ, T. SCHUYLER)	◆ RANDY TRAVIS (C) (V) WARNER BROS. 19283
37	50	—	2	<b>SOMEDAY</b> S. HENDRICKS, K. STEGALL (A. JACKSON, J. MCBRIDE)	◆ ALAN JACKSON (V) ARISTA 2335
38	44	50	4	<b>PUT YOURSELF IN MY PLACE</b> P. WORLEY, E. SEAY (C. JACKSON, P. TILLIS)	◆ PAM TILLIS (V) ARISTA 8642
39	39	40	5	<b>ONE LOVE</b> H. EPSTEIN (C. CARTER, H. EPSTEIN, P. LAMEK)	CARLENE CARTER (V) REPRISE 7-19255/WARNER BROS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
40	40	45	7	<b>SPEAK OF THE DEVIL</b> J. STROUD, R. ALVES (B. MCCORVEY, R. ALVES, O. MAYO)	PIRATES OF THE MISSISSIPPI (V) CAPITOL 79783
41	35	32	17	<b>THE THUNDER ROLLS</b> A. REYNOLDS (P. ALGER, G. BROOKS)	◆ GARTH BROOKS (V) CAPITOL 44727
42	48	54	4	<b>TEMPTED</b> R. BENNETT, T. BROWN (P. KENNERLEY, M. STUART)	◆ MARTY STUART (V) MCA 54145
43	43	46	5	<b>LIGHT AT THE END OF THE TUNNEL</b> C. BROOKS, S. ROBERTS (R. FAGAN, K. WILLIAMS, M. WILLIAMS)	◆ B.B. WATSON (C) (C) (V) BNA 62039-4
44	38	35	19	<b>THE MOON OVER GEORGIA</b> R. HALL, R. BYRNE (M. NARMORE)	SHENANDOAH (V) COLUMBIA 38-73777
45	41	41	10	<b>IF WE CAN'T DO IT RIGHT</b> R. ROGERS, W. PETERSON (R. ROGERS, M. WRIGHT)	◆ EDDIE LONDON (C) (V) RCA 2821-7
46	49	49	6	<b>SAME OLD STAR</b> T. BROWN, S. FISHELL (T. MCBRIDE, B. CARTER, R. ELLSWORTH, G. NICHOLSON)	◆ MCBRIDE & THE RIDE (V) MCA 54125
47	47	42	20	<b>ONE MORE PAYMENT</b> J. STROUD (C. BLACK, H. NICHOLS, S. RUSSELL)	CLINT BLACK (V) RCA 2819-7
48	46	47	11	<b>TOO MANY HONKY TONKS (ON MY WAY HOME)</b> R. HALL (C. PARTICK, B. SHAW, T. BARNES)	TOM WOPAT (C) (V) EPIC 34-73862
49	54	65	3	<b>WE'RE STRANGERS AGAIN</b> K. LEHNING (M. HAGGARD, L. WILLIAMS)	TAMMY WYNETTE WITH RANDY TRAVIS (C) (V) EPIC 34-73958
50	52	55	7	<b>THE VERY FIRST LASTING LOVE</b> J. STROUD (L. TAYLOR, L. WILSON, P. HOLLOWELL)	◆ SHELBY LYNNE & LES TAYLOR (V) EPIC 34-73904
51	57	66	3	<b>SHE'S GOT A MAN ON HER MIND</b> C. TWITTY, D. HENRY (C. WRIGHT, B. SPENCER)	CONWAY TWITTY (V) MCA 54186
52	NEW	1		<b>BROTHERLY LOVE</b> B. MEVIS, G. FUNDIS (J. STEWART, T. NICHOLS)	◆ KEITH WHITLEY & EARL THOMAS CONLEY (V) RCA 62037-7
53	53	58	4	<b>HANG UP THE PHONE</b> R. LANDIS (E. RABBITT)	EDDIE RABBITT (V) CAPITOL PRO-79808
54	51	53	9	<b>ONE SHOT AT A TIME</b> R. PENNINGTON (C. RYLE)	◆ CLINTON GREGORY (C) (C) (V) STEF ONE 430
55	59	62	3	<b>THE GARDEN</b> B. MONTGOMERY (B. FISCHER, F. WELLER)	◆ VERN GOSDIN (V) COLUMBIA 38-73946
56	61	61	4	<b>LIFE'S TOO LONG (TO LIVE LIKE THIS)</b> R. SKAGGS, M. MCANALLY (D. WILSON, D. COOK, J. JARVIS)	◆ RICKY SKAGGS (V) EPIC 34-73947
57	75	—	2	<b>YOU COULDN'T GET THE PICTURE</b> K. LEHNING (C. CARTER)	◆ GEORGE JONES (V) MCA 54187
58	58	60	8	<b>LILLIE'S WHITE LIES</b> B. MEVIS, N. LARKIN (W. NEWTON, B. R. REYNOLDS)	◆ MARTIN DELRAY (V) ATLANTIC 7-87580
59	62	63	3	<b>SHE MADE A MEMORY OUT OF ME</b> E. GORDY, JR. (A. TIPPIN)	◆ AARON TIPPIN (V) RCA 62015
60	55	48	16	<b>TO BE WITH YOU</b> S. BUCKINGHAM, M. MORGAN (G. PETERS)	LARRY BOONE (C) (V) COLUMBIA 38-73813
61	60	57	18	<b>PICTURE ME</b> R. HAFKINE (B. R. SHAW, M. WILLIAMS)	◆ DAVID DANIEL (C) (V) MERCURY 878 972-4
62	67	—	2	<b>FOR CRYING OUT LOUD</b> R. HAFKINE (J. COMPTON, P. W. WOOD)	◆ DAVID DANIEL (C) (V) MERCURY 868 544-4
63	56	52	18	<b>BLUE MEMORIES</b> T. BROWN (P. KENNERLEY, K. BROOKS)	PATTY LOVELESS (V) MCA 54075
64	69	75	4	<b>ANGELS ARE HARD TO FIND</b> B. BECKETT, H. WILLIAMS, JR., J. E. NORMAN (H. WILLIAMS, JR.)	HANK WILLIAMS, JR. (V) WARNER/CURB 7-19193/WARNER BROS.
65	63	73	3	<b>HARD-HEADED MAN</b> S. BUCKINGHAM, W. WALDMAN (A. LANDIS, D. SCHLITZ)	SWEETHEARTS OF THE RODEO (V) COLUMBIA 38-73907
66	65	68	3	<b>COWBOYS DON'T CRY</b> J. MYBEN, D. MOWREY (J. ALLISON, B. SIMON, D. GILMORE, J. RAYMOND)	DUDE MOWREY (V) CAPITOL PRO-79780
67	64	59	9	<b>YAWBE I MEAN YES</b> H. DUNN, C. WATERS (H. DUNN, C. WATERS, T. SHAPIRO)	◆ HOLLY DUNN (V) WARNER BROS. 7-19266
68	NEW	1		<b>THIS WATER I HURT HER MORE (THAN SHE LOVES ME)</b> N. LARKIN (E. T. CONLEY, M. LARKIN)	◆ NEAL MCCOY (V) ATLANTIC 7-87636
69	68	67	19	<b>IF IT WILL IT WILL</b> B. BECKETT, H. WILLIAMS, JR., J. E. NORMAN (H. WILLIAMS, JR.)	◆ HANK WILLIAMS, JR. (V) WARNER/CURB 19352/WARNER BROS.
70	NEW	1		<b>WHEN YOU WERE MINE</b> R. HALL, R. BYRNE (R. BYRNE, G. NELSON)	SHENANDOAH (V) COLUMBIA 38-73957
71	70	70	5	<b>CHANGE MY MIND</b> R. CHANCEY (A. J. MASTERS, J. BLUME)	◆ THE OAK RIDGE BOYS (V) RCA 62013-7
72	66	56	12	<b>FRIDAY NIGHT'S WOMAN</b> B. MEVIS, D. DILLON (D. DILLON, B. MEVIS, B. CANNON)	DEAN DILLON (V) ATLANTIC 7-49243
73	73	64	10	<b>WORKING FOR THE JAPANESE</b> R. STEVENS (R. DELACY)	RAY STEVENS (V) CURB/CAPITOL PRO-79802/CAPITOL
74	72	71	10	<b>THIS COWBOY'S HAT</b> J. BOWEN, J. CRUTCHFIELD (J. BROOKS)	CHRIS LEDOUX (V) CAPITOL PRO-79792
75	NEW	1		<b>HURT ME BAD (IN A REAL GOOD WAY)</b> E. GORDY, JR., T. BROWN (D. ALLEN, R. VANHOY)	◆ PATTY LOVELESS (V) MCA 54178

Records moving up the chart with airplay gains this week. ◆ Videoclip availability. Catalog number is for cassette single, or vinyl if cassette is unavailable. (C) Cassette single availability. (CD) Compact disk single availability. (M) Cassette maxi-single availability. (T) 12-inch vinyl single availability. (V) 7-inch vinyl single availability. © 1991, Billboard/BPI Communications, Inc.

## HOT COUNTRY RECURRENTS

1	1	1	5	<b>MEET IN THE MIDDLE</b> M. POWELL, T. DUBOIS (C. HARTFORD, J. FOSTER, D. PERIMMER)	◆ DIAMOND RIO (V) ARISTA
2	3	3	6	<b>IN A DIFFERENT LIGHT</b> D. JOHNSON (B. MCDILL, B. JONES, D. LEE)	DOUG STONE (V) EPIC
3	4	2	4	<b>WE BOTH WALK</b> R. LANDIS (T. SHAPIRO, C. WATERS)	◆ LORRIE MORGAN (V) RCA
4	2	4	3	<b>IF THE DEVIL DANCED (IN EMPTY POCKETS)</b> B. MONTGOMERY, J. SLATE (K. SPOONER, K. WILLIAMS)	◆ JOE DIFFIE (V) EPIC
5	9	7	22	<b>WALK ON FAITH</b> S. BUCKINGHAM (M. REID, A. SHAMBLIN)	◆ MIKE REID (V) COLUMBIA
6	8	12	8	<b>DOWN HOME</b> J. LEO, L. M. LEE, ALABAMA (R. BOWLES, J. LEO)	ALABAMA (V) RCA
7	6	5	5	<b>IF I KNOW ME</b> J. BOWEN, G. STRAIT (D. DILLON, P. BELFORD)	◆ GEORGE STRAIT (V) MCA
8	7	6	3	<b>ONE OF THOSE THINGS</b> P. WORLEY, E. SEAY (P. TILLIS, P. OVERSTREET)	PAM TILLIS (V) ARISTA
9	13	16	36	<b>FRIENDS IN LOW PLACES</b> A. REYNOLDS (O. BLACKWELL, B. LEE)	GARTH BROOKS (V) CAPITOL
10	5	8	16	<b>ONLY HERE FOR A LITTLE WHILE</b> C. HOWARD, T. SHAPIRO (W. HOLYFIELD, R. LEIGH)	◆ BILLY DEAN (V) SBK/CAPITOL
11	10	9	10	<b>DRIFT OFF TO OREAM</b> G. BROWN (T. TRITT, HARRIS)	◆ TRAVIS TRITT (V) WARNER BROS.
12	12	11	6	<b>CAN I COUNT ON YOU</b> T. BROWN, S. FISHELL (T. MCBRIDE, B. CARTER, R. ELLSWORTH)	◆ MCBRIDE & THE RIDE (V) MCA
13	22	10	6	<b>HEROES</b> B. BANNISTER, P. OVERSTREET (P. OVERSTREET, C. CLONINGER)	◆ PAUL OVERSTREET (V) RCA

14	15	15	14	<b>I'D LOVE YOU ALL OVER AGAIN</b> K. STEGALL, S. HENDRICKS (A. JACKSON)	ALAN JACKSON (V) ARISTA
15	—	—	1	<b>SHE'S A NATURAL</b> S. HENDRICKS (R. CROSBY, R. BOWLES)	◆ ROB CROSBY (V) ARISTA
16	14	19	11	<b>TWO OF A KIND, WORKIN' ON A FULL HOUSE</b> A. REYNOLDS (B. BOYD, W. HAYNES, D. ROBBINS)	GARTH BROOKS (V) CAPITOL
17	—	21	21	<b>DADDY'S COME AROUND</b> B. BANNISTER (P. OVERSTREET, D. SCHLITZ)	PAUL OVERSTREET (V) RCA
18	17	18	7	<b>ARE YOU LOVIN' ME LIKE I'M LOVIN' YOU</b> R. MILSAP, R. GALBRAITH (L. CUNNINGHAM, S. STONE)	RONNIE MILSAP (V) RCA
19	16	23	52	<b>FOREVER AND EVER, AMEN</b> K. LEHNING (P. OVERSTREET, D. SCHLITZ)	◆ RANDY TRAVIS (V) WARNER BROS.
20	—	—	1	<b>TILL I FOUND YOU</b> R. BENNETT, T. BROWN (P. KENNERLEY, H. DEVITO)	MARTY STUART (V) MCA
21	11	13	8	<b>YOU'RE THE ONE</b> P. ANDERSON (D. YOAKAM)	◆ DWIGHT YOAKAM (V) REPRISE
22	25	17	22	<b>BROTHER JUKEBOX</b> K. WRIGHT (C. RAFT)	◆ MARK CHESNUTT (V) MCA
23	20	22	4	<b>BLAME IT ON TEXAS</b> M. WRIGHT (R. ROGERS, M. WRIGHT)	MARK CHESNUTT (V) MCA
24	19	—	11	<b>LOVING BLIND</b> J. STROUD (C. BLACK)	◆ CLINT BLACK (V) RCA
25	23	25	16	<b>I COULDN'T SEE YOU LEAVIN'</b> J. BOWEN, C. TWITTY, D. HENRY (R. SCAIFE, R. M. BOURKE)	CONWAY TWITTY (V) MCA

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

## SRO FETES TOURING VETS WITH HONORARY AWARDS

(Continued from page 33)

ton; Jamboree In The Hills, Wheeling, W.Va.; Volunteer Jam, Nashville.

Club/theater: Cowboys, Dallas; Crazy Horse Steak House, Santa Ana, Calif.; Grizzly Rose, Denver; Harrah's, Reno, Nev.; Toolies Country, Phoenix.

Venue: Busch Gardens, Williamsburg, Va.; DuQuoin State Fair, DuQuoin, Ill.; Grand Ole Opry, Nashville; Starwood Amphitheatre, Nashville; Westbury Music Fair, Westbury, New York.

Jim Hammon Award: Bo Bres (Lyle Lovett), Rick Crabtree (Ricky

Van Shelton), David Hill (Sawyer Brown), Jim Hammon (Reba McEntire), Al Schlitz (K.T. Oslin).

Artist manager: Tony Conway, Buddy Lee Attractions; Joe Harris, Buddy Lee Attractions; Sol Saffian, William Morris Agency; Rick Shipp, Triad Artists Inc.; Dan Wojcik, Entertainment Artists.

Lon Varnell Award: Don Gattis, Houston Livestock Show & Rodeo; Joe Gehl, The Gehl Group; Jim McCormick, Music Fair Productions; George Moffett, Variety Attractions; Steve Moore, Starwood Amphitheatre.

## CAPITOL PLANS LeDOUX REDUX WITH 22 ALBUMS

(Continued from page 33)

last fall, Steve Marmaduke [of Western Merchandisers] grabbed me and said, 'Joe, there's an artist who's selling a ton [of records]. You guys need to sign him.' I called [label president Jimmy] Bowen. We looked into it. We had a meeting. We signed him."

LeDoux was one of the "New Faces" introduced at the Country Radio Seminar in March.

"He [recently] opened for Garth Brooks in Dallas at the 'CEMA Road Show.'" Mansfield continues, "and he had people standing on the table tops—and these were not just the Texas and Atlanta guys."

Jerry Crutchfield, who co-produced "Western Underground" with Bowen, echoes Mansfield's assessment: "The enthusiasm at CEMA over this acquisition was just incredible."

Initially, Capitol Nashville intended to release LeDoux's albums over a period of several months. But Mansfield says reaction from the record chains has been so strong that the label decided to get the titles out as quickly as possible.

LeDoux's next Capitol single and video will be "Working Man's Dollar."

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

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

- 30 ALL I CAN BE (IS A SWEET MEMORY) (Sony Tree, BMI) HL
- 64 ANGELS ARE HARD TO FIND (Bocephus, BMI) CPP
- 29 AS SIMPLE AS THAT (Almo, ASCAP/Bro Blues, ASCAP/Hayes Street, ASCAP) CPP
- 21 BALL AND CHAIN (Scarlet Moon, BMI/Don Schlitz, ASCAP/Almo, ASCAP) CLM/CPP
- 63 BLUE MEMORIES (Irving, BMI/Littlemarch, BMI) CPP
- 1 BRAND NEW MAN (Sony Tree, BMI/Sony Cross Keys, ASCAP) HL
- 52 BROTHERLY LOVE (Peer-Talbot, BMI/Milsp, BMI/Careers-BMG, BMI)
- 34 CALLOUSED HANDS (Bait And Beer, ASCAP/Forerunner, ASCAP/Colgems-EMI, ASCAP) CLM/WBM
- 71 CHANGE MY MIND (Bull's Creek, BMI/Zomba, ASCAP)
- 66 COWBOYS DON'T CRY (Jim's Allisons, BMI/Tapadero, BMI/Merit, ASCAP)
- 28 DONT ROCK THE JUKEBOX (Mattie Ruth, ASCAP/Seventh Son, ASCAP/Tom Collins, BMI/Murrah, BMI) CPP/WBM
- 4 DOWN AT THE TWIST AND SHOUT (EMI April, ASCAP/Getalearjob, ASCAP)
- 2 DOWN TO MY LAST TEARDROP (Paul & Jonathan, BMI) WBM
- 20 EVEN NOW (With Any Luck, BMI/Sleepy Time, ASCAP)
- 13 FOR CRYING OUT LOUD (Ivan James, ASCAP)
- 72 FRIDAY NIGHT'S WOMAN (Jesse Ja, BMI/Music Corp. Of America, BMI/MCA, ASCAP/Haven Harbor, ASCAP/Bobby Cannon, ASCAP/Pr), ASCAP) HL
- 55 THE GARDEN (Bobby Fischer, ASCAP/Hookem, ASCAP/Young World, BMI/Hookit, BMI)
- 53 HANG UP THE PHONE (Eddie Rabbit, BMI)
- 65 HARD-HEADED MAN (Warner-Tamerlane, BMI/Shiny Penny, BMI/Don Schlitz, ASCAP/Almo, ASCAP)
- 23 HERE'S A QUARTER (CALL SOMEONE WHO CARES) (Sony Tree, BMI/Post Oak, BMI) HL
- 18 HERE WE ARE (Warner Chappell, ASCAP/Wacy Place, ASCAP/Benefit, BMI) WBM
- 16 HOPELESSLY YOURS (Sony Tree, BMI/Sony Cross Keys, ASCAP) HL
- 75 HURT ME BAD (IN A REAL GOOD WAY) (I AM A SIMPLE MAN (Rick Hall, ASCAP)
- 69 IF IT WILL IT WILL (Bocephus, BMI) CPP
- 45 IF WE CAN'T DO IT RIGHT (Maypop, BMI/Blackwood, BMI/Wrightchild, BMI) WBM
- 12 I THOUGHT IT WAS YOU (Sony Cross Keys, ASCAP/Miss Dot, ASCAP/Warner-Tamerlane, BMI/Patrick Joseph, BMI) HL/WBM
- 27 KEEP IT BETWEEN THE LINES (MCA, ASCAP/Tillis, BMI) HL
- 10 LEAP OF FAITH (Warner-Tamerlane, BMI/Long Run, BMI) WBM
- 56 LIFE'S TOO LONG (TO LIVE LIKE THIS) (Sony Cross Keys, ASCAP/Inspector Barlow, ASCAP/Bug, ASCAP/Sony Tree, BMI) HL
- 43 LIGHT AT THE END OF THE TUNNEL (Of Music, ASCAP/Sony Cross Keys, ASCAP) HL
- 58 LILLIES WHITE LIES (Mighty Nice, BMI/Add-in, BMI/Sir Claxton, BMI)
- 25 LIZA JANE (Benefit, BMI/Englishowne, BMI) WBM
- 31 LORD HAVE MERCY ON A COUNTRY BOY (Polygram, ASCAP/Ranger, BMI, ASCAP) HL
- 67 MAYBE I MEAN YES (Careers-BMG, BMI/South Heart, BMI/Edge O' Woods, ASCAP/Kinetic Diamond, ASCAP/Moline Valley, ASCAP) CPP/HL
- 15 MIRROR MIRROR (Little Big Town, BMI/American Made, BMI/Alabama Band, ASCAP/MCA, ASCAP) HL/WBM
- 44 THE MOON OVER GEORGIA (Fame, BMI)
- 19 NEW WAY (TD LIGHT UP AN OLD FLAME) (Zomba, ASCAP/Forest Hills, BMI) CPP
- 35 NOTHING'S CHANGED HERE (Coal Dust West, BMI/Songs Of Polygram, BMI) HL
- 39 ONE LOVE (Carltonoy 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
- 54 ONE SHOT AT A TIME (Tillis, ASCAP)
- 61 PICTURE ME (Nickel Nugget, BMI) WBM
- ASCAP/Bamatuck, ASCAP) WBM
- 32 A PICTURE OF ME (WITHOUT YOU) (Al Gallico, BMI/Algee, BMI) CPP
- 36 POINT OF LIGHT (Don Schlitz, ASCAP/EMI Blackwood, BMI/Bethlehem, BMI/Almo, ASCAP) CPP/WBM
- 38 PUT YOURSELF IN MY PLACE (Polygram, ASCAP/Amanda-Lin, ASCAP/Sony Tree, BMI) HL
- 6 RODEO (Rio Bravo, BMI)
- 46 SAME OLD STAR (Violet Crown, BMI/Blame, BMI/Sony Cross Keys, ASCAP/EMI, ASCAP) HL/CPP
- 5 SHADOW OF A DOUBT (Fame, BMI/Bohworld, BMI/Rick Hall, ASCAP)
- 59 SHE MADE A MEMORY OUT OF ME (Acufi-Rose, BMI)
- 51 SHE'S GOT A MAN ON HER MIND (David 'N' Will, ASCAP/WB, ASCAP/Two Sons, ASCAP)
- 14 SHE'S IN LOVE WITH THE BOY (Warner-Elektra-Asylum, BMI/Rites Of Passage, BMI) CLM/WBM
- 24 SILVER AND GOLD (Brick Hit, BMI) CPP
- 7 SINCE I DON'T HAVE YOU (Bonnyview, ASCAP/Southern, ASCAP) CPP
- 3 SMALL TOWN SATURDAY NIGHT (Bait And Beer, ASCAP/Forerunner, ASCAP/Little Nemo, BMI) WBM, ASCAP) CLM
- 37 SOMEDAY (Mattie Ruth, ASCAP/Seventh Son, ASCAP/EMI April, ASCAP)
- 26 SOMEWHERE IN MY BROKEN HEART (EMI Blackwood, BMI/EMI April, ASCAP/Lion Heated,

## COUNTRY CORNER



by Lynn Shults

**NO. 1 BELONGS TO BROOKS & DUNN:** After several years of frustration as solo artists, it took just 12 weeks for this dynamic duo's initial release, "Brand New Man," to find its way to the top of the chart. **Kix Brooks and Ronnie Dunn** are the fourth debut act to reach No. 1 in 1991 on a first release. The single track has overpowered all competition in the past four weeks by soaring from No. 16 to No. 10 to No. 5 to No. 1. The album, also called "Brand New Man," debuted on last week's Top Country Albums chart and this week moves from No. 40 to No. 32. The sound of Brooks & Dunn is a mixture of Brooks' Louisiana Cajun-boogie influence and Dunn's mastery of the Oklahoma dancehall sound. Their live performance is a high-energy combination of Brooks' and Dunn's colorful cultural roots.

**INSIDE THE TOP 10:** Tanya Tucker's "Down To My Last Teardrop" eases from No. 4 to No. 2. Whether Tucker can dislodge Brooks & Dunn from the top slot remains to be seen. However, strong challenges are being readied by Mary-Chapin Carpenter's "Down At The Twist And Shout," which leaps from No. 10 to No. 4; Ronnie Milsap's "Since I Don't Have You" (11-7); and Garth Brooks' "Rodeo," which moves from No. 9 to No. 6 in its fourth week on the chart. A "backward bullet" occurs this week as Earl Thomas Conley's "Shadow Of A Doubt" (8-9) gains sufficient ground to merit a bullet but is overtaken by more active tracks.

**WHAT'S HOT:** Alan Jackson's "Someday" explodes from No. 50 to No. 37; Ricky Van Shelton's "Keep It Between The Lines" nudges forward from No. 33 to No. 27; "I Thought It Was You" by Doug Stone leaps from No. 18 to No. 12; Mark Chesnut's "Your Love Is A Miracle" moves from No. 6 to No. 5; and Clint Black's "Where Are You Now" jumps from No. 15 to No. 11.

**FROM THE ALBUMS CHART:** Doug Stone's "I Thought It Was You" is the week's most active album, jetting from No. 23 to No. 15; Travis Tritt's "It's All About To Change" climbs from No. 3 to No. 2, pushing Trisha Yearwood from No. 2 to No. 3; Kathy Mattea's "A Collection Of Hits" surges from No. 45 to No. 31; Tanya Tucker continues on a roll as "What Do I Do With Me" pushes from No. 10 to No. 9; and Mary-Chapin Carpenter's "Shooting Straight In The Dark" dances from No. 34 to No. 23.

**NEW STATIONS ADDED:** Eight stations have been added to the BDS monitoring system, bringing the total number of stations being monitored to 110. Those stations added to the panel are WKCC Saginaw, Mich.; WKMF Flint, Mich.; WVLC Lexington, Ky.; KRMD Shreveport, La.; WYYD Roanoke, Va.; WKKO Toledo, Ohio; WPOR Portland, Maine, and WJLW Green Bay, Wis.

**COMMENTS:** Unusual occurrences are evident with each week's chart as both BDS and SoundScan continue to expand. The most noticeable oddity this week has to do with albums charting that have had only limited radio airplay. The market penetration of TNN and CMT is a force greater than one might think. TNN now reaches more than 50 million viewers, while CMT's rapidly expanding audience is projected to be 20 million by the end of 1991. The television audience, once deemed passive, is now proving to be active. The latest example of viewer response is Marty Brown's album "High And Dry," which debuts on the Top Country Albums chart at No. 73. Brown has yet to have a "career record," but he has approached the marketplace aggressively via CMT and appearances on TNN's "Video Morning," "Video PM," "Nashville Now," and "Crook & Chase." Brown received a bonus when CBS-TV chose him for a new-artist segment on the prime-time "48 Hours" series. Stories such as this all point to a new era of career development. Times are a changin'.

## "Easily One Of The Best Feeling Country Albums"

"If you liked Tritt's 'Country Club' release late last year, you'll love this. It's easily one of the best feeling country albums in a long time. By the time Tritt gets done with this 10-song set, you can almost see the Nashville skyline. He goes from honky tonk to broken heart, from ballad to beer-hall bustin' as well as anyone. Tritt proves he can brawl with the best of them. But the real highlight of the album is the closer, 'Homesick'. It shows that Tritt can rock with the best of them and it could be an avenue to wider appeal."

Bob Protzman  
Peninsula Times Tribune

## TRAVIS TRITT

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



# TOP COUNTRY ALBUMS™

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION	
				★★ No. 1 ★★			
1	1	1	50	GARTH BROOKS ▲ * CAPITOL 93866* (9.98)	NO FENCES	1	
				39 weeks at No. 1			
2	3	3	13	TRAVIS TRITT ● WARNER BROS. 4-26589* (9.98)	IT'S ALL ABOUT TO CHANGE	2	
3	2	2	8	TRISHA YEARWOOD MCA 10297* (9.98)	TRISHA YEARWOOD	2	
4	4	5	14	RICKY VAN SHELTON ● COLUMBIA 46855*/SONY (9.98 EQ)	BACKROADS	3	
5	5	6	15	ALAN JACKSON ● ARISTA 8681* (9.98)	DON'T ROCK THE JUKEBOX	2	
6	6	4	121	GARTH BROOKS ▲ * CAPITOL 90897* (9.98)	GARTH BROOKS	2	
7	7	8	42	CLINT BLACK ▲ RCA 52372 (9.98)	PUT YOURSELF IN MY SHOES	1	
8	8	7	50	REBA MCENTIRE ▲ MCA 10016 (9.98)	RUMOR HAS IT	2	
9	10	10	8	TANYA TUCKER CAPITOL 95562* (9.98)	WHAT DO I DO WITH ME	9	
10	9	9	23	DOLLY PARTON ● COLUMBIA 46882*/SONY (9.98)	EAGLE WHEN SHE FLIES	1	
11	11	11	22	GEORGE STRAIT ● MCA 10204* (9.98)	CHILL OF AN EARLY FALL	4	
12	12	12	19	LORRIE MORGAN RCA 30210-4* (9.98)	SOMETHING IN RED	12	
13	13	13	13	DIAMOND RIO ARISTA 8673* (9.98)	DIAMOND RIO	13	
14	15	16	121	CLINT BLACK ▲ * RCA 9668 (9.98)	KILLIN' TIME	1	
15	23	—	2	DOUG STONE EPIC 47357*/SONY (9.98)	I THOUGHT IT WAS YOU	15	
16	16	17	76	TRAVIS TRITT ● WARNER BROS. 26094* (9.98)	COUNTRY CLUB	3	
17	14	14	77	ALAN JACKSON ▲ ARISTA 8623 (8.98)	HERE IN THE REAL WORLD	4	
18	24	26	159	THE JUDDS ▲ RCA/CURB 8318 (RCA (9.98))	GREATEST HITS	1	
19	18	21	24	VINCE GILL ● MCA 10140* (9.98)	POCKET FULL OF GOLD	5	
20	17	18	20	THE KENTUCKY HEADHUNTERS ● MERCURY 848 054* (9.98)	ELECTRIC BARNYARD	3	
21	22	20	49	THE JUDDS ● CURB/RCA 52070*/RCA (9.98)	LOVE CAN BUILD A BRIDGE	5	
22	19	19	65	ALABAMA ● RCA 52108* (9.98)	PASS IT ON DOWN	3	
23	34	37	45	MARY-CHAPIN CARPENTER COLUMBIA 46077*/SONY (8.98 EQ)	SHOOTING STRAIGHT IN THE DARK	22	
24	27	25	95	THE KENTUCKY HEADHUNTERS ▲ MERCURY 838 744 (8.98 EQ)	PICKIN' ON NASHVILLE	2	
25	25	22	18	HANK WILLIAMS, JR. WARNER/CURB 26536*/WARNER BROS. (9.98)	PURE HANK	8	
26	26	23	30	AARON TIPPIN RCA 2374* (9.98)	YOU'VE GOT TO STAND FOR SOMETHING	23	
27	20	24	56	PIRATES OF THE MISSISSIPPI CAPITOL 94389* (9.98)	PIRATES OF THE MISSISSIPPI	12	
28	21	15	21	BILLY DEAN SBK 94302*/CAPITOL (9.98)	YOUNG MAN	12	
29	28	27	46	MARK CHESNUTT MCA 10032* (9.98)	TOO COOL AT HOME	12	
30	31	30	22	KATHY MATTEA MERCURY 846 975* (9.98)	TIME PASSES BY	9	
31	45	44	52	KATHY MATTEA ● MERCURY 842 330* (8.98 EQ)	A COLLECTION OF HITS	8	
32	40	—	2	BROOKS & DUNN ARISTA 18658* (9.98)	BRAND NEW MAN	32	
33	32	32	87	VINCE GILL ● MCA 42321 (8.98)	WHEN I CALL YOUR NAME	2	
34	33	35	29	SAWYER BROWN CURB/CAPITOL 94260*/CAPITOL (9.98)	BUICK	26	
35	29	29	54	KEITH WHITLEY ● RCA 52277* (9.98)	GREATEST HITS	5	
36	30	28	73	DOUG STONE EPIC 45303*/SONY (8.98 EQ)	DOUG STONE	12	
37	35	31	42	DWIGHT YOAKAM REPRIS 26344*/WARNER BROS. (9.98)	IF THERE WAS A WAY	7	
38	37	33	17	MCBRIDE & THE RIDE MCA 42343* (9.98)	BURNIN' UP THE ROAD	27	
39	38	34	5	HOLLY DUNN WARNER BROS. 4-26630* (9.98)	MILESTONES, GREATEST HITS	25	

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
40	36	39	4	CHRIS LEDOUX CAPITOL 96499* (9.98)	WESTERN UNDERGROUND	36
41	39	40	16	LEE GREENWOOD CAPITOL 95541* (9.98)	A PERFECT 10	38
42	41	38	65	SHENANDOAH COLUMBIA 45490*/SONY (8.98 EQ)	EXTRA MILE	11
43	42	42	41	K.T. OSLIN ● RCA 52365* (9.98)	LOVE IN A SMALLTOWN	5
44	43	41	84	RICKY VAN SHELTON ▲ COLUMBIA 45250*/SONY (8.98 EQ)	RVS III	1
45	52	52	10	VERN GOSDIN COLUMBIA 47051*/SONY (9.98)	OUT OF MY HEART	45
46	48	—	2	LIONEL CARTWRIGHT MCA 10307* (9.98)	CHASIN' THE SUN	46
47	49	45	49	RANDY TRAVIS ▲ WARNER BROS. 26310* (9.98)	HEROES AND FRIENDS	1
48	44	43	84	DAN SEALS CAPITOL 48308 (4.98)	THE BEST	7
49	46	36	8	WAYLON & WILLIE EPIC 47462*/SONY (9.98)	CLEAN SHIRT	28
50	47	46	23	RONNIE MILSAP RCA 2375* (9.98)	BACK TO THE GRINOSTONE	24
51	51	47	30	PAUL OVERSTREET RCA 2459* (9.98)	HEROES	17
52	58	—	2	HAL KETCHUM CURB 77450* (9.98)	PAST THE POINT OF RESCUE	52
53	50	48	116	LORRIE MORGAN ● RCA 9594 (9.98)	LEAVE THE LIGHT ON	6
54	57	51	100	REBA MCENTIRE ● MCA 8034* (8.98)	REBA LIVE	2
55	60	50	5	THE NITTY GRITTY DIRT BAND CAPITOL 93128* (12.98)	LIVE TWO FIVE	50
56	54	54	99	RANDY TRAVIS ▲ WARNER BROS. 25988 (9.98)	NO HOLDIN' BACK	1
57	61	60	8	MARTIN DELRAY ATLANTIC 82176* (9.98)	GET RHYTHM	57
58	53	61	10	HIGHWAY 101 WARNER BROS. 4-26588* (9.98)	BING BANG BOOM	36
59	56	49	45	HANK WILLIAMS, JR. WARNER/CURB 26453*/WARNER BROS. (9.98)	AMERICA (THE WAY I SEE IT)	11
60	55	53	6	EARL THOMAS CONLEY RCA 3116* (9.98)	YOURS TRULY	53
61	62	58	17	CHARLIE DANIELS EPIC 46835*/SONY (9.98)	RENEGADE	25
62	69	72	126	K.T. OSLIN ▲ RCA 8369 (9.98)	THIS WOMAN	2
63	59	55	66	GEORGE STRAIT ▲ MCA 6415 (9.98)	LIVIN' IT UP	1
64	63	59	30	MARTY STUART MCA 10106* (9.98)	TEMPTED	20
65	71	66	46	JOE DIFFIE EPIC 46047*/SONY (8.98 EQ)	A THOUSAND WINDING ROADS	23
66	66	57	55	TEXAS TORNADOS REPRIS 26251*/WARNER BROS. (9.98)	TEXAS TORNADOS	25
67	64	62	4	RAY STEVENS CURB/CAPITOL 95914*/CAPITOL (9.98)	#1 WITH A BULLET	60
68	68	56	54	TANYA TUCKER CAPITOL 91821* (9.98)	TENNESSEE WOMAN	18
69	67	69	4	EXILE ARISTA 9675* (9.98)	JUSTICE	66
70	65	64	29	PAM TILLIS ARISTA 8642* (8.98)	PUT YOURSELF IN MY PLACE	34
71	70	67	49	SAWYER BROWN CURB/CAPITOL 94259*/CAPITOL (9.98)	GREATEST HITS	26
72	RE-ENTRY	97		KATHY MATTEA ● MERCURY 836 950* (8.98 EQ)	WILLOW IN THE WIND	6
73	NEW ▶	1		MARTY BROWN MCA 10330* (9.98)	HIGH AND DRY	73
74	73	73	4	DAVIS DANIEL MERCURY 848 291* (9.98)	FIGHTING FIRE WITH FIRE	71
75	75	71	74	RESTLESS HEART ● RCA 9961 (9.98)	FAST MOVIN' TRAIN	6

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

## Billboard® Top Country Catalog Albums™

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

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	WKS. ON CHART
1	1	PATSY CLINE ▲ * MCA 12 (8.98)	GREATEST HITS	16
		16 weeks at No. 1		
2	3	ANNE MURRAY ▲ * CAPITOL 46058* (7.98)	GREATEST HITS	16
3	2	THE CHARLIE DANIELS BAND ▲ EPIC 38795*/SONY (6.98 EQ)	A DECADE OF HITS	16
4	4	RANDY TRAVIS ▲ * WARNER BROS. 25568 (8.98)	ALWAYS & FOREVER	16
5	5	GEORGE STRAIT ▲ MCA 42035* (8.98)	GREATEST HITS, VOL. 2	16
6	6	GEORGE STRAIT ▲ MCA 5567 (8.98)	GEORGE STRAIT'S GREATEST HITS	16
7	7	THE JUDDS RCA 2278-4* (3.98)	COLLECTOR'S SERIES	15
8	8	KENNY ROGERS ▲ LIBERTY 5112/CAPITOL (9.98)	TWENTY GREATEST HITS	16
9	9	ALABAMA ▲ * RCA AHL1-4939 (8.98)	ROLL ON	16
10	10	VINCE GILL RCA 9814-4R* (4.98)	BEST OF VINCE GILL	16
11	12	THE JUDDS ▲ RCA/CURB 5916-1/RCA (8.98)	HEARTLAND	16
12	15	GEORGE STRAIT ▲ MCA 42114 (8.98)	IF YOU AIN'T LOVIN' YOU AIN'T LIVIN'	16
13	11	ALABAMA ▲ * RCA 7170 (8.98)	GREATEST HITS	16

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	WKS. ON CHART
14	13	DOLLY PARTON ▲ RCA 4422 (6.98)	GREATEST HITS	14
15	14	HANK WILLIAMS, JR. ▲ * WARNER/CURB 60193/WARNER BROS. (9.98)	GREATEST HITS	13
16	20	REBA MCENTIRE ● MCA 6294 (9.98)	SWEET SIXTEEN	14
17	18	ALABAMA ▲ * RCA AHL1-4229 (8.98)	MOUNTAIN MUSIC	14
18	16	REBA MCENTIRE ▲ MCA 2789 (8.98)	GREATEST HITS	16
19	22	RONNIE MILSAP ▲ * RCA AAL1-3772 (8.98)	GREATEST HITS	6
20	21	GEORGE STRAIT ▲ MCA 5913 (8.98)	OCEAN FRONT PROPERTY	15
21	23	WAYLON JENNINGS ▲ * RCA AHL1-3378 (8.98)	GREATEST HITS	13
22	—	THE JUDDS ▲ RCA/CURB AHL1-5319/RCA (8.98)	WHY NOT ME	14
23	17	GEORGE JONES EPIC 40776*/SONY (9.98)	SUPER HITS	6
24	24	RONNIE MILSAP ▲ RCA AHL1-5425 (8.98)	GREATEST HITS VOL. 2	3
25	—	K.T. OSLIN ▲ RCA 5924 (8.98)	80'S LADIES	1

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



**A Visit From Robbie.** EMI recording artist Robbie Nevil, center, chats with CD One-Stop president Alan Meltzer, left, and VP Ron Nicks during a recent visit in support of his third album, "Day 1," and lead single, "Just Like You."

## Abbey Road Maps City 1-Stop Plans Aims To Boost Urban/Latin Biz Via Buy

■ BY EARL PAIGE

LOS ANGELES—While some suggest that Abbey Road Distribution's acquisition of City 1-Stop will catapult the Santa Ana, Calif.-based sub-wholesaler into the ranks of the national one-stops like Bassin Distributors, CD One-Stop, or Universal One Stop, the company's president, Bruce Ogilvie, is making no such boasts.

The immediate goal, Ogilvie says, is to integrate the main company with what will be a new branch not far from City 1-Stop's historical site

on Alameda, south of downtown Los Angeles. The new shop was set to open Sept. 3 as Abbey Road L.A.

If Ogilvie can retain all of City 1-Stop's business, the combined operation will generate annual revenues of more than \$60 million, Ogilvie said at the time of the acquisition.

With that move, Abbey Road Distribution hopes to better serve the burgeoning urban and Latin account base both locally and on a much broader scale.

Observers are saying that a stronger, urban-linked Abbey Road will

heighten one-stop competition in Southern California. At present, there are three other large players in that market: Pacific Coast One-Stop in Chatsworth; Norwalk Records in Anaheim; and Valley Record Distributors in Woodland, near Sacramento.

Moreover, Justin Record Distributors, an Atlanta firm that lost out in its bid to buy City 1-Stop, is still intent on opening some type of operation here.

Ogilvie says Abbey Road will capitalize on City 1-Stop's black and Latin business by pursuing accounts that specialize in those product lines.

As part of the strategy to expand in those areas, Ogilvie has retained Sam Ginsburg—who received many accolades during Show Industries' annual convention (Billboard, Aug. 24)—as GM of Abbey Road L.A. Also, Abbey Road will continue to hold City 1-Stop's Black Music Day, built by Ginsburg into something resembling a national event.

City 1-Stop seemed stronger than it really was in urban music, says one label representative, because of Ginsburg's energy and promotion savvy. But since both arms of Show Industries were stocked from the same inventory, the one-stop operation often took a back seat to the Music Plus chain, sources say.

For instance, Show Industries' inventory was weighted toward the chain, observers say. "Music Plus doesn't have that many stores in urban or Latin neighborhoods for City 1-Stop to have sufficient breadth or even depth of inventory in that product line," Ogilvie says. Conversely, pop was over-represented in Show Industries' inventory, he adds.

As a result of the inventory imbalance, "City 1-Stop was restricted, which allowed other one-stops to gain a foothold," says a label sales representative.

On the other hand, Abbey Road "is in the one-stop business, and only that business, so we will stock what is needed no matter what it is," Ogilvie says.

## BARD Stages Comeback With New U.K. Chart Role

■ BY JEFF CLARK-MEADS

LONDON—Last year, BARD, the British Assn. of Record Dealers, was forced to address the original bard's most famous question: To be, or not to be.

Though the organization—the U.K.'s only effective trade body for music retailers—is now enjoying a new lease of life, 20 months ago its very existence was in question.

After initial enthusiasm surrounding its founding in the summer of 1988, BARD later discovered that a lack of direction and its inability to attract large numbers of independent dealers were forces capable of tearing it apart.

By the end of 1989, the national retail chains holding it together were considering going their separate ways. Indeed, Our Price, the U.K.'s biggest music retail chain with about 300 stores, actually left the organization only to rejoin six months later after a wholesale change in the company's management.

### CHART SPONSORSHIP

That situation, though, is a far cry from the focused and energized BARD operation today. The reason for the turnaround is the restructuring of the U.K.'s record charts, a ven-

ture in which the retailers now have a say for the first time. Three representatives from BARD now sit on the chart supervisory committee and, along with three record company managing directors, oversee the production of the official industry charts. Further, because of BARD's agreement with the company that commissions and markets the data, Chart Information Network, the retailers will benefit from any income from chart sponsorship.

Such a bonus was far from the minds of BARD's founders three years ago. Steve Smith, then director of European operations for Tower and the body's founding chairman, describes the initial moves and motivations.

"When Tower opened in the U.K. in '86, [Tower owner] Russ Solomon was president of [the National Assn. of Recording Merchandisers] and he was surprised that there wasn't a similar organization in the U.K."

"Frank Hennessey, then chairman of NARM, and Russ came over to talk in a series of exploratory meetings at Tower, where we had Andy Gray from Andy's Records, David Clipsham from Our Price, Mike Sommers from Woolworth's, Johnny Fewings from Virgin, Ray Laren from Lightning, and Stuart McAllister

from HMV. Afterward, some people were still not convinced as to what this body could achieve."

Notwithstanding those reservations, the structure of the organization was put together in two or three months, Smith says, and by the time of its official launch all the U.K.'s big multiples were on board.

### CREATING 'A BETTER INDUSTRY'

Smith continues, "Our aims when we set out were to try to create a better industry. Whenever there was an official function, the retailers were being represented by the manufacturers through the British Phonographic Industry; we needed our own representation. We also needed to get the point of view of the retailers across to the manufacturers."

The BPI publicly welcomed BARD's observations and recommendations but listened with varying degrees of receptiveness to the organization's suggestions about packaging, the introduction of cassette singles, and opportunities for generic marketing. However, the two bodies were and are united in wanting to increase the music market.

### LACK OF INDIE SUPPORT

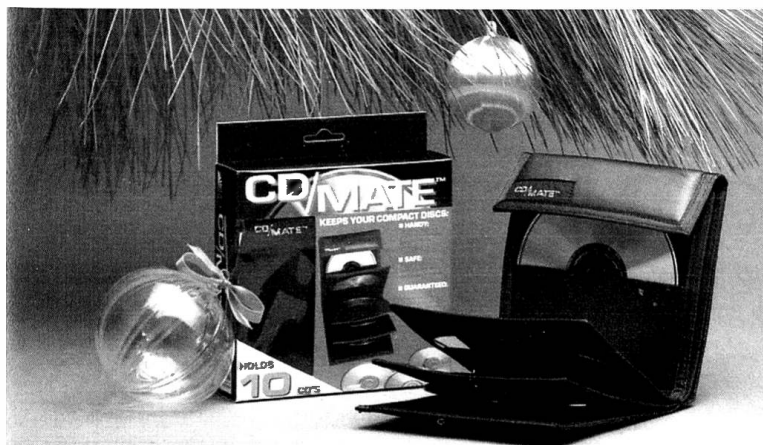
That early unanimity of purpose with the BPI left BARD with an op-

portunity to ponder a pressing internal difficulty: how to attract more independent dealers. Many mom-and-pop stores saw BARD as a club for the big boys and felt it had nothing to offer them. Their perceptions were changed somewhat, though, when Gray, the U.K.'s biggest indie, was elected to succeed Smith as chairman. They knew that the 14-store Andy's Records had been built by Gray and his brother, Billy, from a market stall and they empathized with his family-management ethic.

Personal empathy was not, however, powerful enough to overcome the independents' suspicions and the fact that they simply did not have the time to become involved in relatively generic lobbying. Gray says, "What a one-off retailer wants most is free goods from reps and larger discounts, which is something BARD just can't negotiate for them. But, if BARD can take a stand on issues that affect everybody—big or small—then there are benefits in that for the one-off. But I appreciate these things don't happen overnight and, in the meantime, the independents still have a living to earn."

### THE TURNING POINT

Gray's most significant achieve-  
(Continued on page 46)



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# Top Adult Alternative™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
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## NEW AGE ALBUMS™

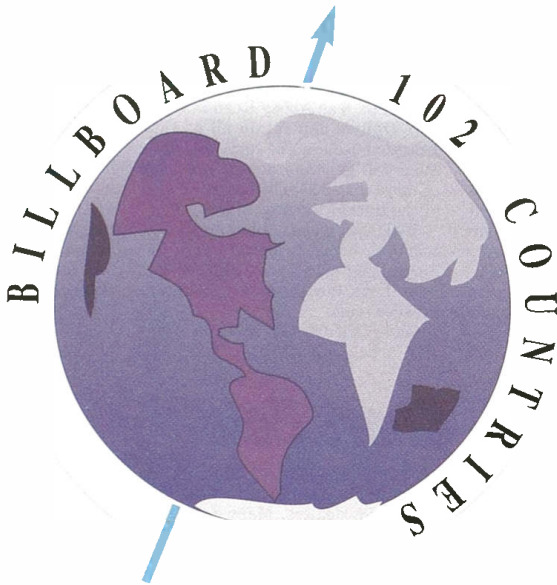
★★ NO. 1 ★★				
1	1	9	<b>BORRASCA</b> HIGHER OCTAVE HOMC 7036* 3 weeks at No. 1	OTTMAR LIEBERT
2	2	17	<b>IN THE WAKE OF THE WIND</b> NARADA ND-64003*	DAVID ARKENSTONE
3	3	65	<b>REFLECTIONS OF PASSION</b> ● PRIVATE MUSIC 2067-2-P*	YANNI
4	5	15	<b>BLUES FROM THE RAIN FOREST</b> SUMERTONE S2CD-01*	MERL SAUNDERS
5	4	13	<b>THE CITY</b> ATLANTIC 82248*	VANGELIS
6	7	29	<b>STRATA</b> HEARTS OF SPACE HS11019-2*	ROBERT RICH & STEVE ROACH
7	12	7	<b>CALIFORNIA GROOVES</b> INNOVATIVE COMMUNICATIONS IC 710 130*	DANCING FANTASY
8	6	71	<b>NDUVEAU FLAMENCO</b> HIGHER OCTAVE HOM 7026*	OTTMAR LIEBERT
9	13	5	<b>LOST FRONTIER</b> NARADA ND-62012*	PETER BUFFETT
10	8	11	<b>CLOSE YOUR EYES AND SEE</b> MUSIC WEST Mw-251*	OYSTEIN SEVAG
11	9	19	<b>NARADA COLLECTION THREE</b> NARADA ND-63906*	VARIOUS ARTISTS
12	20	3	<b>LIVE IN AMERICA</b> Geffen 24323*	KITARO
13	10	17	<b>DESERT MOON SONG</b> SOUNDINGS OF THE PLANET SP-7144*	DEAN EVENSON
14	11	45	<b>SKYLINE FIRE DANCE</b> NARADA ND-64001*	DAVID LANZ
15	14	21	<b>SIGN OF THE SNOW CRANE</b> SONIC ATMOSPHERES CD 80033*	KAZU MATSUI
16	18	4	<b>POLAR SHIFT</b> PRIVATE MUSIC 2083*	VARIOUS ARTISTS
17	22	5	<b>GUITAR SAMPLER VOLUME II</b> WINDHAM HILL WD 1106*	VARIOUS ARTISTS
18	15	18	<b>PLEIADIAN OANSES</b> ASTROMUSIC 3*	GERALD JAY MARKOE
19	<b>NEW ▶</b>		<b>WATER COLORS</b> MIRAMAR MPD 4001*	PETE BARDENS
20	17	41	<b>FRESH AIRE 7</b> AMERICAN GRAMAPHONE AGCD 777*	MANNHEIM STEAMROLLER
21	21	5	<b>BEL ASSIS</b> RELATIVITY 1041*	MO FOSTER
22	16	13	<b>MOUNTAIN LIGHT</b> SERENITY SD-018*/GREAT NORTHERN ARTS	ROB WHITESIDES-WOO
23	24	5	<b>DIVINE BLUSH</b> THRIVAL PRODUCTIONS 037*	MARNIE JONES
24	23	31	<b>DISTANT FIELDS</b> GOLDEN GATE CD71502*	GARY LAMB
25	<b>NEW ▶</b>		<b>CANYON DREAMS</b> MIRAMAR MPD 2801*	TANGERINE DREAM

## WORLD MUSIC ALBUMS™

★★ NO. 1 ★★				
1	4	3	<b>AMEN</b> MANGO 539 910/ISLAND 1 week at No. 1	SALIF KEITA
2	2	7	<b>ESTE MUNDO</b> ELEKTRA 61179*	GIPSY KINGS
3	6	5	<b>MAIS</b> WORLD PACIFIC 96104*/BLUE NOTE	MARISA MONTE
4	1	13	<b>IRON STORM</b> MESA R2 79035*	BLACK UHURU
5	7	5	<b>CAJUN CONJA</b> RHINO R2 70525*	BEAUSOLEIL
6	5	9	<b>JAHMEKYA</b> VIRGIN 91626*	ZIGGY MARLEY & THE MELODY MAKERS
7	3	17	<b>VODOU ADJAE</b> MANGO 539 899-2/ISLAND	BOUKMAN EKSPERYANS
8	<b>NEW ▶</b>		<b>JAH KINGDOM</b> MANGO 539 915/ISLAND	BURNING SPEAR
9	11	3	<b>AXE</b> WORLD PACIFIC 95057*/BLUE NOTE	AFRO BRAZIL
10	8	7	<b>VICTIMS</b> MCA 10172*	STEEL PULSE
11	10	13	<b>WE MUST CARRY ON</b> SHANACHIE 43082*	RITA MARLEY
12	13	5	<b>EYES ON TOMORROW</b> POLYDOR 849-313-2*	MIRIAM MAKEBA
13	<b>NEW ▶</b>		<b>ZING ZONG</b> HANNIBAL HNCD 1366*/RYKO	KANDA BONGO MAN
14	12	8	<b>BAAYO</b> MANGO 539 907-2*/ISLAND	BAABA MAAL
15	<b>RE-ENTRY</b>		<b>CUBA CLASSICS 2: DANCING WITH THE ENEMY</b> LUAKA BOP/SIRE 26580-2*/WARNER BROS.	VARIOUS ARTISTS

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

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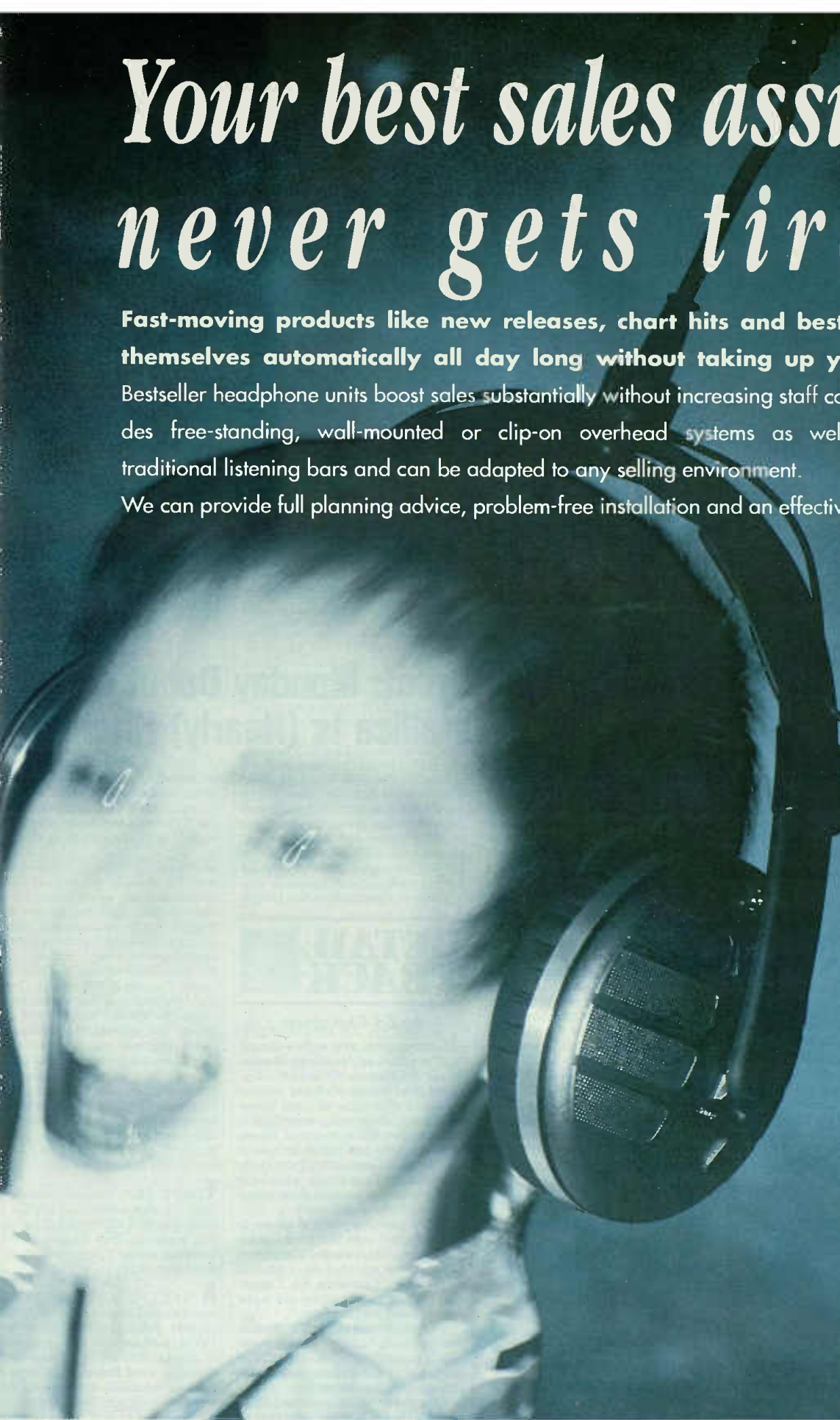
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# RETAIL

## ALBUM RELEASES

The following configuration abbreviations are used: CD—compact disc; CA—cassette; LP—vinyl album; EP—extended play. List price noted when available. Multiple records and/or tapes in a set appear within parentheses following the catalog number.

### POP/ROCK

**BRYAN ADAMS**  
Waking Up The Neighbours  
CD A&M 75021-5372-2  
CA 75021-5372-4

**ANTHRAX**  
Attack Of The Killer B's  
(Clean Version)  
CD Island 314510318-2  
CA 314510318-4

**JORDAN CHASSAN**  
CD Polydor 314511199-2  
CA 314511199-4

**ROBERT HUNTER**  
A Box Of Rain  
CD Rykodisc RCD 10214  
CA RACS 10214

**ALISON MOYET**  
Hoodoo  
CD Columbia 47841  
CA 47841

**RUSH**  
Roll The Bones  
CD Atlantic 82293-2  
CA 82293-4

**DAVE SHARP**  
Hard Travellin'  
CD IRS X13090  
CA X13090

**SOUNDGARDEN**  
Badmotorfinger  
CD A&M 75021-5372-2  
CA 75021-5372-4

### DONNA SUMMER

Mistaken Identity  
CD Atlantic 82285-2  
CA 82285-4

**TIN MACHINE**  
Tin Machine II  
CD Polydor 311511216-2  
CA 311511216-4

### R&B/RAP

**THE DON**  
Wake Up The Party  
CD RAL/Columbia 47128  
CA 47128

**DEE HARVEY**  
Just As I Am  
CD Motown 6330  
CA 6330

**MELINDA**  
One Love For Another  
CA Astro/Genesis 112

**CECE ROGERS**  
Never Give Up  
CD Atlantic 82286-2  
CA 82286-4

**SPIN DOCTORS**  
Pocket Full Of Kryptonite  
CD Epic Associated ZK-47857  
CA ZT-47857

### COUNTRY

**EDDIE LONDON**

**Do It Right**  
CD RCA 31117-2-R  
CA 31117-4-R

**PATTY LOVELESS**  
Up Against My Heart  
CD MCA 10336  
CA 10336

**VARIOUS ARTISTS**  
The Best Of Branson  
CD Curb 77509  
CA 77509

### JAZZ/NEW AGE

**RAY BARRETTO**  
Handprints  
CD Concord CCD-4473  
CA CJP-4473-C

**CORINA BARTRA**  
Travel Log  
CD Blue Spiral BSC 81962  
CA BSC 81962

**DOC LEW CHILDRÉ**  
Heart Zones  
CD Laurie PPCD 3170  
CA PP 3170

**CHUCK LOEB**  
Balance  
CD DMP 484/\$13.98

**MANHATTAN TRANSFER**  
The Offbeat Of Avenues  
CD Columbia 47079  
CA 47079

**HENDRIK MEURKENS**  
Sambahia  
CD Concord Picante CCD 4474  
CA CJP-474-C

**SONNY SHARROCK**  
Ask The Ages  
CD Avion 848957  
CA 848957

**RICHARD SMITH**  
Bella Firenze

CD Bluemoon 79340  
CA 79340

**MIKE STERN**  
Odds Or Evens  
CD Atlantic Jazz 82297-2  
CA 82297-4

### SOUNDTRACKS

**HOT SHOTS!**  
Original Soundtrack  
CD Varese Sarabande VSD-5299  
CA VSC-5299

**TERMINATOR 2**  
Original Motion Picture  
Soundtrack  
CD Varese Sarabande VSD-5335  
CA VSC-5335

### REGGAE

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## Word On The Street: Monday Debut Of Young M.C., Metallica Is (Nearly) Hitchless

**STREET-DATE SAGA** Continues: For the most part, retailers abided by the Monday street dates for new albums by Metallica (Elektra) and Young M.C. (Capitol), according to label and distribution officials. On the other side, retailers say that WEA and CEMA did a good job of getting the Metallica and Young M.C. albums, respectively, out to stores by the previous Friday, to allow for the early street date.

Kenny Hamlin, Elektra's senior VP of sales and distribution, says there were isolated incidents of retailers jumping the gun and putting the album on sale prior to the Aug. 12 release date. But 99% of the violations were made by independent retailers, he adds.

At CEMA, VP of sales Joe McFadden says, "There were spots around the country that were selling Young M.C. and Metallica early. In the case of Young M.C., it wasn't a really big problem."

SoundScan data backs up WEA and Elektra's claim that Metallica-related violations were scarce. SoundScan estimates that in the days prior to the album's official release, accounts sold 1,500 units, or 0.25% of the 600,000 copies moved in the following week.

While all chains adhered to the off-



by Ed Christman

cial release date, two webs—Amarillo, Texas-based Hastings Books, Music & Video and Owensboro, Ky.-based WaxWorks—suffered isolated incidents with some of their stores selling the album early, according to sources. But WEA president Henry Droz says he has not heard about any violations emanating from those two chains. Executives with both chains also say none of their stores put the album on sale early.

"It's always our policy to adhere to street dates," says WaxWorks president Terry Woodward. "If someone violated the street date, I am not aware of it. If someone did, I would make a call to that store and make sure it didn't happen again."

Hastings executive VP Walter McNeer says, "To my knowledge, we didn't jump street date. If that had happened, I would have heard of it through the distributor."

Like many other retailers (Billboard, July 13), McNeer adds that he would prefer that labels stick to the standard Tuesday street date. CEMA president Russ Bach agrees. He says

he hopes to persuade the National Assn. of Recording Merchandisers to make this a topic of discussion at the Retailers Conference, which will be held later this month in Virginia.

**DOUBLE TROUBLE?** Vicki Greenleaf, VP of public relations at LIVE Entertainment, recently boarded an early-morning flight feeling less than chipper. But she was shocked into total consciousness by the welcome-board speech, which concluded with the announcement that the pilot was named Captain Jeff Mayfield. Greenleaf says that upon hearing the pilot's name she cried, "Let me off this plane!" But realizing that Billboard's Geoff Mayfield couldn't possibly be the pilot, she stayed on the plane, which safely delivered her to her destination. For his part, Billboard's Mayfield snorts that the pilot probably spells the name Geoff incorrectly. He also asserts that he is the real Geoff Mayfield. At press time, Retail Track was unable to verify his claim.

**TIDBIT:** I.R.S. national director of sales Derek Graham has left the label to join RCA as Northeast regional rep, replacing Bob Anderson, who becomes senior director of product development.

**A RECENT ARTICLE** in Billboard's retail section incorrectly stated that Music Plus president and CEO Lou Fogelman went on a cruise to Alaska paid for by Ticketmaster president Fred Rosen. Both were on personal vacations at the same time and Fogelman paid his own way.

Assistance in preparing this article was provided by Geoff Mayfield.

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## RETAIL

### Community 3, Erio Distribute The Wealth In Int'l Coup

**PUBLICITY COUP:** While the eyes of the world turned toward the Soviet Union in August, the folks at Brooklyn, N.Y.-based Community 3 Records were almost afraid to look.

The alternative independent, home to such acts as Poopshovel, had signed a letter of intent and cooperation with Moscow-based indie label Erio Records, whereby Community 3 would distribute Erio's independent Soviet product outside that country, beginning in September. The U.S. label had generated a press release touting the revolutionary deal just days before the short-lived Soviet coup erupted.

### GRASS ROUTE



by Deborah Russell

"There were some dark hours there for awhile," says label owner Albert Garzon, "but the coup turned out to be the best publicity stunt we could have dreamed of."

Garzon reports that by mid-September, Community 3 will be distributing seven of Erio's underground folk and avant-garde vinyl recordings internationally. In turn, by mid-October, Erio will begin distribution and promotion of the complete Community 3 catalog, as well as its distributed labels, in the Soviet Union.

And if all goes according to plan, Garzon says, Community 3 will begin domestic licensing and pressing of some Erio titles under the imprint "Erio America." While in the Soviet Union, Erio will begin licensing and pressing some of the Community 3 catalog exclusively under the name "Community 3 Russia."

**PRIORITY'S IN ORDER:** L.A.-based Priority Records, home to such rappers as Ice Cube, N.W.A, and WC & the Maad Circle, among others, reports sales in excess of 150,000 units on its "Straight From The Hood" compilation, featuring such acts as Ice Cube, N.W.A, Eazy-E, and the Geto Boys. The label was getting so many calls for the Qwest/Warner Bros. soundtrack to the film "Boyz n The Hood," starring Priority's Ice Cube, that it only seemed logical to produce an album that would meet consumers' needs, says publicist Lillian Matlic.

**PURE GOLD:** Burbank, Calif.-based Walt Disney Records and the Pediatric AIDS Foundation hosted a celebration recently to mark the Recording Industry Assn. of America gold certification of the charity album "For Our Children" . . . And DJ Magic Mike and the team at Cheetah Records of Orlando, Fla., just picked up

their first gold record for "Bass Is The Name Of The Game." DJ Magic Mike, who doubles as Cheetah recording artist and label executive VP, is gearing up for the September release of his new album, "Ain't No Doubt About It," featuring first single "Dynamic Duo."

**ROCK ON:** The Black Rock Coalition and Salem, Mass.-based Rykodisc join forces this month with the release of "The History Of Our Future," a compilation featuring such acts as Blakasaurus Mex, Michael Hill's Bluesland, PBR Streetgang, JJ Jumpers, and Royal Pain, among others.

**FREE PEE-WEE:** It's protest time as New York's New Century Records brings the single "Let Our Pee Wee Go" to the masses. Singer/songwriter Craig Silver, who performs locally as the Singing Space Cowboy, has been heard performing the acoustic tune—in the best Phil Ochs tradition—at various pro-Pee-wee rallies. The track recounts the troubles of Pee-wee's creator, actor Paul Reubens, who was arrested last month for exposing himself in an adult movie theater in Florida.



### Platinum Sellers, Anyone?

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Mario Tarradell  
Miami Herald

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The overall branch-of-the-year award was presented to the Southwest branch, shown here. Helping to celebrate, in the back row, are Sony Music president Tommy Mottola, far left, and Sony Music Distribution president Paul Smith, second from left. Directly below them is Sony Music Distribution VP of sales Craig Applequist, while in the front row on the far right is the company's senior VP of sales and distribution Danny Yarbrough. In the center, branch sales manager Fred Croshal raises branch manager Jack Chase's hand in victory.



The Southwest branch won the award for Sony Music/Nashville branch of the year. Shown, from left, are Sony Music/Nashville VP of sales Mike Kraski; Sony Music/Nashville VP of marketing Mike Martinovich; Southwest branch sales manager Fred Croshal; Southwest branch manager Jack Chase; Sony Music/Nashville president Roy Wunsch; and Sony Music Distribution senior VP of sales and distribution Danny Yarbrough.



The staff of the Los Angeles branch is pleased to receive the award for Sony Classical branch of the year. Shown, from left, are Colin Willis, sales manager, L.A. branch; Jim Gavigan, VP of U.S. sales, Sony Classical; Harold Fein, VP/GM, Sony Classical; and Jim Chiado, branch manager, Los Angeles branch.

## Branch Awards Bestowed At Sony Confab

ATLANTIC CITY, N.J.—Sony Music Distribution executives from around the country joined with the staffs of Columbia, Epic, and Associated Labels recently for a four-day confab. Highlights included managers' meetings; new product presentations; awards for the top sales reps, account service reps, and branches of the year; and performances by Toad The Wet Sprocket, Kenny Loggins, Bruce Cockburn, Joe Diffie, Henry Lee Summers, Tony Terry, and others.



Executives of the Southwest branch are congratulated after being named Columbia Records branch of the year. Shown, from left, are Rich Kudolla, VP of sales, Columbia Records; Fred Croshal, sales manager, Southwest branch; Jack Chase, branch manager, Southwest; Don Jenner, president, Columbia Records; and Danny Yarbrough, senior VP of sales and distribution, Sony Music Distribution.



The Los Angeles branch is named Epic Records branch of the year. Shown, from left, are Epic VP of sales Pete Anderson; Sony Music Distribution VP of sales Craig Applequist; Epic senior VP of promotion Polly Anthony; L.A. branch sales manager Colin Willis; L.A. branch manager Jim Chiado; Epic president Dave Glew; and Epic senior VP of black music Hank Caldwell.



The award for Sony Music Video branch of the year goes to the Northwest branch. Shown, from left, are Al Reuben, senior VP of sales and marketing, Sony Music Video; Jon Birge, new music/video marketing, Sony Music Distribution; Jerry Pitti, branch manager, Northwest branch; and Laurel Polson, sales manager, Northwest branch.

# Billboard® Home Video

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## Playboy To Get More Exposure Via Uni Pact Gives Vid Line Combo-Store Strength

■ BY JIM McCULLAUGH

LOS ANGELES—Playboy Home Video, one of the home video industry's best-selling nontheatrical lines, has a new distribution partner.

Effective Nov. 7, Uni Distribution Corp., part of the MCA Entertainment Group, will distribute Playboy Video product in the U.S. and Canada.

Uni already distributes MCA/Universal Home Video product, as well as Rhino Home Video and Rabbit Ears video product. It also handles physical fulfillment for LIVE Home Video, although LIVE retains its own sales force.

John Burns, executive VP of Uni Distribution Corp., acknowledges that the company is "actively pursuing a larger distribution share of the home video marketplace."

The line, which has sold about 10 million cassettes to date, had been distributed by HBO Video—now part of the Time Warner group of home video companies—since 1988. The line claims to be the third-largest-selling brand of non-theatrical home video product in the U.S. and Canada.

Currently, there are six Playboy Video titles on Billboard's Top Video Sales chart.

The first titles covered by the deal are "Playmate Video Calendar 1992," "Playboy's Playmates: The Early Years," and "The Sensual Pleasures Of Oriental Massage." The pact will cover about 10 new titles per year, as well as back

catalog.

"It's a deal that enables us to continue the evolution that we've begun and will afford us an even higher degree of control over our own selling and marketing ef-

*'Combo music/video stores have become a big chunk of our business'*

forts," says Jeff Jenest, Playboy senior VP/GM.

"And we'll certainly play a more aggressive role with the Uni sales force in maximizing sales in existing and prospective accounts. It's an evolutionary move, not revolutionary."

Jenest says one prime reason why Playboy was interested in Uni was the distribution entity's strength at the combo record/tape/video store level, accounts that are generating banner sales for the line.

"As our business has evolved," says Jenest, "combo music/video stores have become a big chunk of our business and offer us the greatest potential for growing our business, I think, both in terms of sales per outlet and new outlets carrying the line. Uni has strength from both an audio and video standpoint."

Jenest adds that music/video combo stores are "really our mass-

merchants. We have reasonably limited access to the broad spectrum of video retailers as a whole. Supermarkets, for example, won't carry us and traditional mass-merchants don't carry us. And video stores, in general, carry us for rental but not for sell-through.

"Combo music/video stores are in the merchandising business," he adds. "They know how to bring titles in, display and merchandise them. And they are not afraid of association with the Playboy brand. In fact, to the contrary, they welcome it. They have much bigger fish to fry controversially

(Continued on page 47)

## Media Home Entertainment Moves Off The Sales Block

LOS ANGELES—Independent software supplier Media Home Entertainment is no longer for sale, according to Media president Glenn Greene.

Media's parent, Heron International, had been discussing a Media sale with possible suitors since March. Recently, Racine, Wis.-based Western Publishing Co. acquired Media's Hi-Tops children's video label (Billboard, Aug. 3).

Last year, Media, wanting to focus more on the production side of the business, entered into a distribution agreement with FoxVideo,

which began in January.

The reason for the change in Heron's position, according to Greene, has been a more profitable first six months of 1991 than anticipated.

Says Greene: "Heron has re-evaluated its investments in North America. Since March, Heron has been so encouraged by the first-half results and by the business plan for the next 12 months that Gerald Ronson, Heron's founder and chairman, is prepared to continue trading in what he sees as an

(Continued on page 47)

## Corman Expands Horizons To Include Vid

■ BY JIM McCULLAUGH

LOS ANGELES—Legendary producer/director Roger Corman is launching his own home video company—New Horizons Home Video—which will be a wholly owned subsidiary of his Concorde-New Horizons Corp.

Concorde has had output relationships with a variety of labels over the years, including MGM/UA Home Video, RCA/Columbia Pictures Home Video, HBO Video, and Media Home Entertainment.

Two of those relationships are still in existence, according to Concorde, as the company still owes titles to RCA/Columbia and HBO Video. Concorde recently terminated its deal with MGM/UA Home Video.

According to Corman, who has been involved as a director and producer of more than 250 films, New Horizons Home Video intends to be a "full-service video supplier," both producing and acquiring titles.

Says Corman: "We see an opening in the market and we intend to fill it. We are the only fully integrated independent studio in Hollywood. We produce films at our studio in Venice, Calif. We distribute films worldwide through our own releasing company. We syndicate films nationally on television. We release films theatrically in the U.S. It's now time to complete the circle and distribute films to home video."

The company also plans to offer financing and aggressively seek co-production agreements worldwide.

Heading up the new venture is Mary Lou Lanau, who will be president. She has been a senior VP and general sales manager of Concorde-New Horizon Corp.'s theatrical distribution division. Jonathan Fernandez

will be marketing VP.

Other appointments include David Rand, formerly with Baker & Taylor, who will be director of sales, while Bill Bromiley will oversee sales in the West and Jeff Ruff will oversee sales in the Midwest. More sales staff will be added later.

The first New Horizons video re-

leases, scheduled for Nov. 19 street date, are "Futurekick" and "Slumber Party Massacre III." Both will carry retail lists of \$79.95. Prebook is Nov. 7.

According to Fernandez, the company will look to a release cycle of "about two [titles] per month."

(Continued on page 45)



**Good Sports.** Paul Culberg, center, executive VP/chief operating officer at Columbia/TriStar Pictures Home Video, joins Warren Miller Entertainment principals Peter Speck, left, and Kurt Miller, right, at the signing of a worldwide distribution agreement between the companies covering Warren Miller's Sports Video Library. The deal, which is effective immediately, includes 27 new releases, averaging six titles per year. Warren Miller is best known for his instructional and sports enthusiast titles, such as "The Truth About Skiing" and "Extreme Skiing." It also produces titles on skydiving, windsurfing, autoracing, sailing, surfing, and other sports.

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## LumiVision Sets Sights On Larger Share Of Laser Biz

BY CHRIS MCGOWAN

LOS ANGELES—Denver-based LumiVision Corp. is a small laserdisc label that has managed to flourish in a format dominated by corporate giants.

In the realm of VHS, independent suppliers, at least in the past, have been able to prosper. But the

*'We also sell direct to some large chains and smaller retail outlets'*

laser business has been run almost entirely—up until now, at least—by a few large concerns.

Such companies as Pioneer LDCA, Image Entertainment, MCA Home Video, Warner Home Video, MGM/UA Home Video, PolyGram Video, and Republic Pictures Home Video have until recently accounted for the lion's share of laser sales.

Small and medium-size video labels such as VIEW Video, Kultur Video, Connoisseur Video, Pacific Arts Video, J2 Communications, and Mystic Fire Video have tended to license their titles to Pioneer or Image for release on disc.

Outside of the majors, Voyager Co. and LumiVision are the two

most significant labels launching laser fare, and both center their business around discs. (Voyager also sells CD-ROM and floppy-disc-based software; LumiVision is laserdisc-dedicated.)

While LumiVision is the smallest of the above labels, with only five full-time employees, it already has more than 50 titles in its catalog and a solid reputation for diverse programming and high quality on the technical side.

LumiVision has also become a major licensee, distributing titles from Reader's Digest Video, International Video Network, IMAX, Miramar Films, the Smithsonian Institute, and Sire Records.

Its eclectic mix includes foreign films ("Little Vera"), music videos ("Lifestyles Of The Ramones"), new age "video albums" ("Illuminations"), animation collections ("Spike & Mike's Festival Of Animation"), and an IMAX documentary on the space shuttle ("The Dream Is Alive"). Prices are low, generally from \$24.95 to \$34.95 per title.

Founded in 1988 by president Jamie White and one other investor, LumiVision made its debut with the CAV laserdisc title "Flight Of The Dream Team," which set skydiving acrobatics to an original score by composer R.J. Miller.

(Continued on page 48)

# 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
1	1	39	THE TERMINATOR	Hemdale Film Corp. Hemdale Home Video 7000	A. Schwarzenegger	1984	R	14.95
2	4	3	TEENAGE MUTANT NINJA TURTLES II: THE SECRET OF THE OOZE	New Line Home Video RCA/Columbia Home Video 75183	Paige Turco Julia Roberts	1991	PG	22.95
3	2	20	ROBIN HOOD	Walt Disney Home Video 228	Animated	1973	G	24.99
4	3	17	THE JUNGLE BOOK	Walt Disney Home Video 0602	Animated	1967	G	24.99
5	5	5	THE BRAVE LITTLE TOASTER	Walt Disney Home Video 1117	Animated	1988	NR	19.99
6	7	45	PRETTY WOMAN	Touchstone Pictures Touchstone Home Video 1027	Richard Gere Julia Roberts	1990	R	19.99
7	6	47	THREE TENORS IN CONCERT ▲	London 071-223-3	Carreras - Domingo - Pavarotti	1990	NR	24.95
8	8	67	THE LITTLE MERMAID	Walt Disney Home Video	Animated	1989	G	26.99
9	9	8	THE NAKED GUN	Paramount Pictures Paramount Home Video 32100	Leslie Nielsen	1988	PG-13	14.95
10	11	20	STAR TREK V: THE FINAL FRONTIER	Paramount Pictures Paramount Home Video 32044	William Shatner Leonard Nimoy	1989	PG	14.95
11	10	47	RICHARD SIMMONS: SWEATIN' TO THE OLDIES ◇	Warner Home Video 616	Richard Simmons	1990	NR	19.98
12	18	3	GARTH BROOKS	Capitol Video 40023	Garth Brooks	1991	NR	14.95
13	14	4	THE CURE: PICTURE SHOW	Elektra Entertainment 3-40124	The Cure	1991	NR	19.98
14	12	49	PETER PAN	Walt Disney Home Video 960	Animated	1953	G	24.99
15	13	8	IT'S A MAD, MAD, MAD, MAD WORLD	MGM/UA Home Video 302193	Milton Berle Sid Caesar	1963	G	29.98
16	19	13	EXTREME: PHOTOGRAFFITI	PolyGram Music Video 75026 17140-3	Extreme	1991	NR	14.95
17	16	23	DUCKTALES THE MOVIE	Walt Disney Home Video 1082	Animated	1990	G	22.99
18	27	259	THE SOUND OF MUSIC ◆	FoxVideo 1051	Julie Andrews Christopher Plummer	1965	G	24.98
19	15	15	THE MIND'S EYE	Miramar MPV6001	James Reynolds	1991	NR	19.95
20	31	17	PLAYBOY SEXY LINGERIE III	Playboy Home Video HBO Video 0602	Various Artists	1991	NR	19.99
21	40	3	T.M.N.T.: TURTLES AT THE EARTH'S CORE	Family Home Entertainment 48851	Animated	1990	NR	15.95
22	30	7	THE ADVENTURES OF ROBIN HOOD	MGM/UA Home Video 101377	Errol Flynn Olivia de Havilland	1938	NR	19.95
23	17	11	THE PRINCE AND THE PAUPER	Walt Disney Home Video 1185	Animated	1991	G	12.99
24	20	174	TOP GUN	Paramount Pictures Paramount Home Video 1629	Tom Cruise Kelly McGillis	1986	PG	14.95
25	26	31	DUMBO ◆	Walt Disney Home Video 24	Animated	1947	G	24.99
26	37	25	PLAYBOY WET AND WILD II ◆	Playboy Home Video HBO Video 390	Various Artists	1990	NR	19.99
27	29	17	PLAYBOY'S 1991 PLAYMATE OF THE YEAR	Playboy Home Video HBO Video 0601	Lisa Matthews	1991	NR	19.99
28	21	2	LONESOME DOVE	RHI Entertainment Inc. Cabin Fever Entertainment 8378	Robert Duvall Tommy Lee Jones	1989	NR	99.95
29	39	19	STEEL MAGNOLIAS	Tri-Star Pictures RCA/Columbia Home Video 70243	Sally Field Shirley MacLaine	1989	PG	19.95
30	NEW ▶		LEARNING TO FLY: THE WORLD CHAMPION CHICAGO BULLS	FoxVideo (CBS/Fox) 3272	Various Artists	1991	NR	19.98
31	NEW ▶		HOME ALONE	FoxVideo 1866	Macaulay Culkin Joe Pesci	1990	PG	24.98
32	34	45	FIELD OF DREAMS	Universal City Studios MCA/Universal Home Video 80884	Kevin Costner Amy Madigan	1989	PG	19.95
33	NEW ▶		MADONNA: THE REAL STORY	GoodTimes Home Video	Madonna	1991	NR	12.95
34	33	41	TEENAGE MUTANT NINJA TURTLES: THE MOVIE	New Line Cinema Family Home Entertainment 27345	Judith Hoag Elias Koteas	1990	PG	14.95
35	RE-ENTRY		CALLANETICS ◇	Callan Productions Corp. MCA/Universal Home Video 80429	Callan Pinckney	1986	NR	24.95
36	22	23	PLAYBOY FANTASIES II	Playboy Home Video HBO Video 457	Various Artists	1990	NR	19.99
37	25	42	PLAYBOY 1991 VIDEO PLAYMATE CALENDAR ◆	Playboy Home Video HBO Video 90520	Various Artists	1990	NR	19.99
38	NEW ▶		PLAYBOY: WET & WILD III	Playboy Home Video HBO Video 90625	Various Artists	1991	NR	19.98
39	28	8	GLORY	Tri-Star Pictures RCA/Columbia Home Video 70283-5	Matthew Broderick Denzel Washington	1989	R	19.95
40	32	2	ICE-T: O.G. ORIGINAL GANGSTER VIDEO	Warner Reprise Video 3-38249	Ice-T	1991	NR	16.98

◆ RIAA gold cert. for sales of 25,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 50,000 units or \$2 million in sales at suggested retail. ◇ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ○ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1991, Billboard/BPI Communications, Inc.

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# HOME VIDEO

## ROGER CORMAN EXPANDS HIS HORIZONS TO INCLUDE NEW HOME VIDEO COMPANY

(Continued from page 43)

Fernandez points out the one "exciting dimension" of the company is that home video rights to many of Corman's films, such as "Death Race 2000," will eventually revert back to the company for home video distribution.

Fernandez adds that Concorde films have always fared well in the rental market. As an example, he

cites "Slumber Party Massacre II" as selling 75,000 units.

"We're looking for numbers somewhere in that ballpark," he says. "There are certain parts of the country where A-minus films and thriller/horror films do exceptionally well. People tend to look at the entertainment business as L.A. and New York. Perhaps the video business is soft in

some of the bigger markets. But in other parts of the country, video is renting like gangbusters. Markets like Detroit, Atlanta, Nashville, and Dallas have always been strong for us and we will put a focus on markets like that."

Adds Corman: "There has always been a market for top-quality pictures that are entertaining and fun to watch. I have a tried-and-true formula for successful films... some action, some humor, and a little sex appeal, all tied together with a social statement. This is the method that New Horizons Home Video will continue to use because these are films that rent year-in and year-out."

To aid titles on the marketing side, says Fernandez, the company is developing standees and will use full-size theatrical posters.

"The new company will finally give us a chance to focus on our own titles," he says. "We were frequently the caboose but now our titles will be the engine. And we will have our own sales force concentrating on our own titles."

## VIDEO REVIEW

"The Best Of Ernie Kovacs," Vols. 1-5, White Star Video/Kultur Video, 60 minutes per tape, \$19.95 each. Almost 30 years after his death, Ernie Kovacs remains an off-center comedic maverick, pushing the limits of the absurd to lengths rarely attained on television. Unfortunately, until the release of this collector's set, Kovacs' work was largely unknown to today's generation of viewers. Kultur has sifted through 600 hours of archival footage to assemble the five tapes

that show off Kovacs' talent to its fullest, from his surreal representation of the 1812 Overture to his Dutch Masters commercials. Anyone who remembers the TV episodes will treasure the opportunity to re-view them; others who may not be as familiar with Kovacs but can appreciate hip, cutting-edge humor will discover the genius of a man who paved the way for the next generation of anarchic TV comedians.

PAUL VERNA

Billboard.

FOR WEEK ENDING SEPTEMBER 7, 1991

## Top Special Interest Video Sales™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Program Supplier, Catalog Number	Suggested List Price
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### RECREATIONAL SPORTS™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Program Supplier, Catalog Number	Suggested List Price
★★ NO. 1 ★★				
1	14	3	LEARNING TO FLY: THE WORLD CHAMPION CHICAGO BULLS FoxVideo (CBS/Fox) 3272	19.98
2	1	27	MICHAEL JORDAN'S PLAYGROUND FoxVideo (CBS/Fox) 2858	19.98
3	11	230	BOB MANN'S COMPLETE AUTOMATIC GOLF METHOD VidAmerica VA 39	19.98
4	16	85	CHAMPIONS FOREVER J2 Communications J2-0047	19.95
5	9	11	JACK NICKLAUS' THE FULL SWING Worldvision Home Video 2020	19.95
6	15	28	HOCKEY-HERE'S HOWE: DEFENSE Kartes Video Communications	14.95
7	8	23	LEE TREVINO'S PRICELESS GOLF TIPS: VOL. 2 Paramount Home Video 12624	19.95
8	RE-ENTRY		GOLF YOUR WAY Sports Marketing Group	23.99
9	6	83	BASEBALL FUNNIES Simitar Ent. Inc.	14.95
10	3	107	MICHAEL JORDAN: COME FLY WITH ME FoxVideo (CBS/Fox) 2173	19.98
11	18	20	HOCKEY-HERE'S HOWE: FORWARDS Kartes Video Communications	14.95
12	2	18	NOT-SO-GREAT MOMENTS IN SPORTS: TAKE 3 HBO Video 0346	14.99
13	13	14	SPORTS BLOOPER AWARDS ESPN Home Video 850314	9.95
14	17	23	HOCKEY-HERE'S HOWE: GOAL TENDING Kartes Video Communications	14.95
15	10	30	FEEL YOUR WAY TO BETTER GOLF Simitar Ent. Inc.	14.95
16	7	42	BASEBALL CARD COLLECTING JCI Video 8212	9.95
17	4	66	ALL NEW DAZZLING DUNKS & BASKETBALL BLOOPERS FoxVideo (CBS/Fox) 2423	14.98
18	12	34	NBA SUPERSTARS FoxVideo (CBS/Fox) 2288	14.98
19	19	12	NBA SHOWMEN: THE SPECTACULAR GUARDS FoxVideo (CBS/Fox) 2383	14.98
20	RE-ENTRY		COACHING HOCKEY Kartes Video Communications	14.95

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Program Supplier, Catalog Number	Suggested List Price
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### HEALTH AND FITNESS™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Program Supplier, Catalog Number	Suggested List Price
★★ NO. 1 ★★				
1	1	53	RICHARD SIMMONS: SWEATIN' TO THE OLDIES Warner Home Video 616	19.98
2	3	243	CALLANETICS MCA/Universal Home Video 80429	24.95
3	4	243	KATHY SMITH'S BODY BASICS JCI Video 8111	14.95
4	5	135	JANE FONDA'S COMPLETE WORKOUT Warner Home Video 650	29.98
5	2	45	JANE FONDA'S LEAN ROUTINE Warner Home Video 654	29.98
6	10	97	BEGINNING CALLANETICS MCA/Universal Home Video 80892	24.95
7	7	33	KATHY SMITH'S WEIGHT-LOSS WORKOUT FoxVideo (Media) M0323732	19.98
8	9	82	KATHY SMITH'S ULTIMATE STOMACH & THIGHS WORKOUT FoxVideo (Media)	19.98
9	14	243	KATHY SMITH'S ULTIMATE VIDEO WORKOUT JCI Video 8100	14.95
10	8	31	GILAD'S THE NEW BEST OF BODIES IN MOTION JCI Video 8128	14.95
11	6	147	KATHY SMITH'S FAT-BURNING WORKOUT FoxVideo (Media) FH1059	19.98
12	RE-ENTRY		DENISE AUSTIN'S SUPER STOMACHS Parade Video 27	19.95
13	12	22	BUNS OF STEEL WITH GREG SMITHEY The Maier Group	14.95
14	18	63	JANE FONDA'S LIGHT AEROBIC WORKOUT Warner Home Video 652	29.98
15	11	65	DENISE AUSTIN'S THE HIPS, THIGHS & BUTTOCKS WORKOUT Parade Video 31	19.95
16	17	121	ANGELA LANSBURY: POSITIVE MOVES Wood Knapp Video WK1016	29.95
17	15	110	KATHY SMITH'S TONEUP JCI Video 8112	14.95
18	13	5	NAUTILUS PLUS AEROBICS: BODY SHAPING Simitar Ent. Inc. 2032	9.95
19	19	213	JANE FONDA'S NEW WORKOUT Warner Home Video 069	29.98
20	16	26	KATHY SMITH'S WINNING WORKOUT FoxVideo (Media) FH1012	19.98

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**Haas Gonna Drive Me Home?** Al Haas of Mo' Video in Pasadena, Texas, is the proud winner of a 1965 Mustang convertible given away by Paramount Home Video at the recent Video Software Dealers Assn. convention. Haas correctly guessed the number of videocassette copies of "The Perfect Weapon" that were packed into the car. Shown standing, from left, are Paramount Home Video president Bob Klingensmith, senior VP of advertising and promotion Hollace Brown, and executive VP Eric Doctorow.

## MGM/UA Launching Christmas Gift Sets

BY CHRIS MCGOWAN

LOS ANGELES—Hoping to attract more consumers to video stores, MGM/UA Home Video is launching an ambitious sell-through campaign this fall with its "More Stars Than There Are In The Heavens" Christmas gift sets.

Priced at \$49.98, each of the 10 boxed sets contains three movies featuring a particular Hollywood star and a biographical booklet. The street date is Sept. 25.

"On the sell-through side, we need to energize the business with extraordinary or different marketing ideas. We wanted to make the perfect Christmas gift, something that retailers who normally wouldn't carry sell-through couldn't resist," says George Feltenstein, VP of sales and marketing for MGM/UA. In addition, retailers who order at least one apiece of the boxed sets will receive free MGM T-shirts.

The campaign takes its name

from MGM's motto in the old days, when it had a plethora of famous stars under contract. While MGM/UA has packaged sets before that tied together movies of such actors as John Wayne and Elvis Presley, it has never launched

*"We need to energize the business with extraordinary marketing ideas"*

10 such sets at one time.

The first five sets are "Elizabeth Taylor: Cat On A Hot Tin Roof, Butterfield 8, National Velvet"; "Humphrey Bogart: The Maltese Falcon, The Big Sleep, Treasure Of The Sierra Madre"; "Fred Astaire: The Bandwagon, The Barkleys Of Broadway, Silk Stockings"; "Greta Garbo: Camille, Ninotchka, Grand Hotel";

and "Bette Davis: Now, Voyager; Dark Victory; Jezebel."

The other five sets are "Gene Kelly: Singin' In The Rain, An American In Paris, On The Town"; "Clint Eastwood: Fistful Of Dollars, For A Few Dollars More, Hang 'Em High"; "Judy Garland: Meet Me In St. Louis, Easter Parade, Harvey Girls"; "John Wayne: Red River, Horse Soldiers, They Were Expendable"; and "Elvis Presley: Elvis—That's The Way It Is, Elvis On Tour, Jailhouse Rock."

Although a consumer buying one of the above sets is paying only \$16.66 per title, Feltenstein says he "doesn't want this construed as a lowering of pricing; \$19.98 to me is an incredible bargain for the classics we offer [when bought separately]."

He adds that the \$49.98 price for each set is designed to provide a value-added bargain to entice the consumer to buy the boxed set it-

(Continued on page 49)

## BARD STAGES COMEBACK

(Continued from page 37)

ment during his chairmanship was to sign the deal with CIN that gives BARD a say in the running of the chart. "I have to say that without this deal, I don't think BARD would exist now," he says.

Current chairman Brian McLaughlin, who is also managing director of HMV here, agrees that the chart deal was the turning point in the organization's fortunes. "Prior to last summer, when the deal was negotiated, BARD was still very new, and I'm not quite sure it had enough issues in which we could unite the retail trade. Retailers now have a major say in the running of the U.K. chart and that issue provides the spark that BARD needed to get everybody to unite."

The organization still faces the challenge of attracting more independents, though; McLaughlin says there are currently 250 indie mem-

bers from a total of about 2,000 shops. However, he says they will find the organization better-equipped to serve their needs now that it employs its first full-time employee, secretary general Bob Lewis.

Lewis, formerly sales director with reissues label Old Gold, "will give the independents an opportunity to air their views and have those views represented at the highest possible level," says McLaughlin. He notes BARD has always offered that facility but because everybody now involved works on a voluntary basis, the organization's directors have not always had the time to listen to individual issues.

He also points to various BARD initiatives that Lewis will oversee, including seminars on security and staff training, and guidance on employment law.

## Regional Chapters Swing Into Action

L.A. Goes To Movies; Mich., Minn. Go On Offensive

**REGIONALS REV UP:** The Video Software Dealers Assn.'s regional chapters are cranking up after the summer pause. Many of them are trying entirely new ideas, like the Los Angeles Chapter, which has been rotating its meetings around different venues and will hold its first meeting on a movie lot Sept. 25 at Walt Disney Studios. The Disney setting will provide an obvious incentive—a screening of "Fantasia" . . . Also breaking new ground is the Chicago Chapter, which is holding its first downstate gathering Sept. 12 at Jimmer's Hotel Chateau in Bloomington, Ill. Among speakers will be Freddie Dove, head of the neighboring Indiana Chapter, who will

erty tax." The Wisconsin Chapter meeting Sept. 10 in Brookfield will hear about the issue from lobbyist **Stephanie Case**, according to **Bucky Kohnke**, chapter president. Another chapter concerned about personal property taxes is the **Rocky Mountain** group. President **John Heim**, who operated the **Video City** chain, writes in the chapter newsletter that Colorado stores may have dodged the bullet. HB 91-1191 in that state exempts from personal property tax property rented for "30 days or less," i.e., movies and video games. "But the bad news," says Heim, "is that the bill also allows for the county commissioners to levy a gross-receipts tax on this same rental inventory." The gross-receipts tax was a concession to gain the personal-property-tax exemption, he says, and hopefully few counties will go after it.



by Earl Paige

The New York/New Jersey Chapter is also boasting a first. New VSDA executive **VP Don Rosenberg** initiated his chapter tour with the group, according to president **Rich Thorward**. "He came to our board meeting. We approached him at the convention in Las Vegas," says Thorward. Rosenberg has vowed to visit chapters all over the country.

**UP ON THE HILL:** The Michigan Chapter is continuing to battle "several bills that will broaden and expand the definition of obscenity," says **Jeff Pedersen**, president and head of Flint chain **Michigan Video**. "The majority of our members do carry adult so we're becoming wary of this whole issue of censorship," he says. Pedersen says three stores charged with local-obscenity-law violations are now in court on the west side of the state "and the Oakland County District Attorney's office has sent a warning letter to dealers that local obscenity laws will be enforced."

Meanwhile, the **Minnesota Chapter** is gearing up for action in that state following a State Supreme Court decision that an old statute was unconstitutional, says **Ted Engen**, president of **Video Buyers Group** and a leader in the anti-censorship battle in Minnesota. "We know the special-interest groups are going to go after a new law. The original sponsors of a bill last year were mainly concerned with adult bookstores. This will undoubtedly be broadened to include video stores."

**PERSONAL PROPERTY:** The new buzz term around the VSDA chapter circuit is "personal prop-

**GOURMET GOODIES:** **Linda Plaks** has turned a gourmet-candy section into a profit center at her single-store **Moorpark Video** in suburban Los Angeles. "You can't just buy a lot of attractive or different things and put them out on the counter and expect them to sell by themselves," she says. "We do a lot of special merchandising, a plastic Santa full of candy, or candy in a champagne bottle. We do a lot of tie-ins with movies. One very good item is our fudge in a package that resembles a movie reel." She says she also cross-promotes between her gift and candy sections, does special birthday packages, and holiday tie-ins.

Plaks finds a lot of items at gift shows. Two national distributors, one in Kansas City and another in Ohio, "are very important to us in alerting us to new trends and new items," she says. She adds that the candy section and the gift department are likely keys to Moorpark Video's eight years of success: "We had eight stores for the basic 28,000 population out here. We just lost three between March and April of this year."

Besides operating Moorpark with her husband, **Harvey**, Plaks is president of the L.A. VSDA chapter.

**PIRACY ACTION:** For the latest reporting period, the **Motion Picture Assn. of America** lists 37 raids and seizures involving alleged piracy. In California: **ROA Video**, Los Angeles; **Avila Video**, two stores, (Continued on page 48)

THE <i>Hollywood</i> REPORTER TOP 10					
WEEKLY MOVIE GROSSES					
THIS WEEK	PICTURE (STUDIO)	WEEKEND GROSS (\$)	NO. OF SCRNS PER SCRNS AVG (\$)	WKS IN REL	TOTAL GROSS TO DATE (\$)
1	Hot Shots! (20th Century Fox)	4,676,467	1,998 2,341	3	47,870,190
2	Doc Hollywood (Warner Bros.)	4,224,933	1,694 2,494	3	33,155,568
3	Terminator 2: Judgment Day (Tri-Star)	4,089,720	2,076 1,970	7	175,583,219
4	The Doctor (Buena Vista)	3,664,883	888 4,127	4	19,421,673
5	Dead Again (Paramount)	3,479,395	450 7,732	—	3,479,395
6	Double Impact (Columbia)	2,700,332	1,716 1,573	2	20,143,060
7	Harley Davidson (MGM-Pathe)	2,200,549	1,196 1,940	—	2,200,549
8	Robin Hood (Warner Bros.)	2,066,080	1,365 1,514	10	146,255,133
9	Pure Luck (Universal)	2,008,530	1,557 1,290	2	14,661,750
10	Defenseless (Seven Arts)	1,590,439	666 2,388	—	1,590,439

# 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	4	SLEEPING WITH THE ENEMY	FoxVideo 1871	Julia Roberts Patrick Bergin	1991	R
2	8	3	AWAKENINGS	RCA/Columbia Pictures Home Video 50563-5	Robert De Niro Robin Williams	1990	PG-13
3	9	3	NEW JACK CITY	Warner Bros. Inc. Warner Home Video 12073	Wesley Snipes Ice-T	1991	R
4	2	6	MISERY	New Line Home Video RCA/Columbia Pictures Home Video	Kathy Bates James Caan	1990	R
5	3	10	GOODFELLAS	Warner Bros. Inc. Warner Home Video 12039	Robert De Niro Joe Pesci	1990	R
6	5	5	L.A. STORY	Live Home Video 68964	Steve Martin Victoria Tennant	1991	PG-13
7	4	8	EDWARD SCISSORHANDS	FoxVideo 1867	Johnny Depp Winona Ryder	1990	PG-13
8	14	2	KING RALPH	Universal City Studios MCA/Universal Home Video 81054	John Goodman Peter O'Toole	1991	PG
9	6	11	KINDERGARTEN COP	Universal City Studios MCA/Universal Home Video 81051	A. Schwarzenegger	1990	PG-13
10	10	5	HAMLET	Warner Bros. Inc. Warner Home Video 12200	Mel Gibson Glenn Close	1990	PG
11	7	5	THE RUSSIA HOUSE	MGM/UA Home Video 902301	Sean Connery Michelle Pfeiffer	1990	R
12	12	4	LIONHEART	Universal City Studios MCA/Universal Home Video 81066	Jean-Claude Van Damme	1990	R
13	18	3	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
14	11	9	REVERSAL OF FORTUNE	Warner Bros. Inc. Warner Home Video 11934	Jeremy Irons Glenn Close	1990	R
15	13	5	FLIGHT OF THE INTRUDER	Paramount Pictures Paramount Home Video 32109	Danny Glover Willem DaFoe	1991	PG-13
16	23	6	NOT WITHOUT MY DAUGHTER	MGM/UA Home Video 902290	Sally Field Alfred Molina	1990	PG-13
17	16	11	THE GRIFTERS	Miramax Films HBO Video 90526	John Cusack Anjelica Huston	1990	R
18	17	7	LOOK WHO'S TALKING TOO	Tri-Star Pictures RCA/Columbia Home Video 70553-5	John Travolta Kirstie Alley	1990	PG-13
19	NEW ►		HE SAID, SHE SAID	Paramount Pictures Paramount Home Video 32343	Kevin Bacon Elizabeth Perkins	1991	PG-13
20	19	6	ONCE AROUND	Universal City Studios MCA/Universal Home Video 81041	Richard Dreyfuss Holly Hunter	1990	R
21	15	10	GREEN CARD	Touchstone Pictures Touchstone Home Video 1141	Gerard Depardieu Andie MacDowell	1991	PG-13
22	NEW ►		SCENES FROM A MALL	Touchstone Pictures Touchstone Home Video 1163	Bette Midler Woody Allen	1991	R
23	24	4	ALICE	Orion Pictures Orion Home Video 8773	Mia Farrow William Hurt	1990	PG
24	25	45	THE TERMINATOR	Hemdale Film Corp. Hemdale Home Video 7000	A. Schwarzenegger	1984	R
25	20	11	POSTCARDS FROM THE EDGE	RCA/Columbia Pictures Home Video 50553-5	Meryl Streep Shirley MacLaine	1990	R
26	22	13	JACOB'S LADDER	Live Home Video 68949	Tim Robbins Elizabeth Pena	1990	R
27	21	13	MERMAIDS	Orion Pictures Orion Home Video 8770	Cher Bob Hoskins	1990	PG-13
28	26	13	THE ROOKIE	Warner Bros. Inc. Warner Home Video 12061	Clint Eastwood Charlie Sheen	1991	R
29	30	5	RUN	Hollywood Pictures Hollywood Home Video 1058	Patrick Dempsey Kelly Preston	1991	R
30	29	14	PREDATOR 2	FoxVideo 1853	Danny Glover Gary Busey	1990	R
31	28	9	METROPOLITAN	New Line Cinema RCA/Columbia Home Video 75153	Carolyn Farina Edward Clements	1990	PG-13
32	36	2	LONESOME DOVE	RHI Entertainment Inc. Cabin Fever Entertainment 8378	Robert Duvall Tommy Lee Jones	1989	NR
33	27	7	MR. & MRS. BRIDGE	HBO Video 90533	Paul Newman Joanne Woodward	1990	PG-13
34	34	8	THE LONG WALK HOME	Live Home Video 68913	Whoopi Goldberg Sissy Spacek	1991	PG
35	NEW ►		IF LOOKS COULD KILL	Warner Bros. Inc. Warner Home Video 12071	Richard Grieco	1991	PG-13
36	38	15	QUIGLEY DOWN UNDER	MGM/UA Home Video M902173	Tom Selleck Laura San Giacomo	1990	PG-13
37	33	4	DON'T TELL HER IT'S ME	HBO Video 90218	Steve Guttenberg Shelly Long	1990	PG-13
38	NEW ►		ROSENCRANTZ & GUILDENSTERN ARE DEAD	Buena Vista Home Video 1118	Richard Dreyfuss Gary Oldman	1991	PG
39	31	15	THREE MEN AND A LITTLE LADY	Touchstone Pictures Touchstone Home Video 1139	Tom Selleck Steve Guttenberg	1990	PG
40	NEW ►		QUEEN'S LOGIC	Live Home Video 68923	Ken Olin Chloe Webb	1991	R

♦ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◊ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1991, Billboard/BPI Communications, Inc.

## VIDEO PEOPLE

Len Levy, an 11-year video veteran, departs Fries Home Video, Los Angeles, as executive VP and chief operating officer. Levy had also held posts at IVE (now LIVE Home Video) and Wherehouse Entertainment. He is forming a video marketing and consulting service.

John Hunter, formerly senior VP of operations for Wood Knapp Video, Los Angeles, is promoted to senior VP and chief operating officer, as part of a company restructuring. At the same time, Mark Lambert, previously president of Positive Communications, joins the company to oversee the production unit, Wood Knapp Productions. Carol Greenberg, VP of public relations and product development, and Jamie Buckstaff, VP of marketing, have departed the company.



GORDON



SVENSON

At Sony Music Video, Steven R. Gordon is appointed director of business affairs and administration. He was formerly an associate with the music industry law firm of Mayer Katz Baker & Leibowitz, P.C.

Special Interest Video promotes Andrew E. Svenson III to VP of marketing development. He was director of marketing.

Catherine Allin-Cruce is named director of production and acquisitions, special interest, a new post, for LIVE Home Video, Los Angeles. She had been VP of product development at the Phoenix-based Achievement Video Network.

Rose M. Sadowski is named director of domestic video finance at FoxVideo. She comes from MGM-Pathé Communications Co., where she was director of production accounting.

Harold D. Parker Jr. joins Pacific Arts Corp. as regional sales manager for the company's newly created South Central Region. He was previously a branch manager/account executive for Lieberman Enterprises.

## MEDIA HOME ENTERTAINMENT MOVES OFF THE BLOCK

(Continued from page 43)

increasingly profitable market." Media titles that have performed well this year, according to Greene, include "Delta Force II," "I Come In Peace," "Wild At Heart," "My Heroes Have Always Been Cowboys," "Paris Trout," and "Closetland." Upcoming Media titles include "Ambition," "Scanners II: The New Order," "Black Rainbow," "The Pope Must Die," and "Prospero's Books." As the shift to FoxVideo distribution has taken place, Media has trimmed staff, says Greene. FoxVideo, meanwhile, has relocated from

New York to the West Coast. "We maintained a certain staff strength to see us through the first nine-month transition period with FoxVideo," says Greene. "During that period, they have relocated to Los Angeles. At this point, our relationship has been solidified, and the ease of doing business has increased since they are now across town and not across the country. As a result, Media will continue to scale down over the fourth quarter according to its original plan, which reflected FoxVideo's scheduled relocation."

## PLAYBOY HOME VIDEO

(Continued from page 43)

than Playboy. Certainly the retail executives who run the combo chains have stood up for free speech and expression. "They also know how to keep stock rolling. We have titles that sell day-in and date-out. And many of the combo chains have already made a major commitment now to display activity. "All of those things combined put music/video combo chains on the cutting edge of retailing. Obviously, the more display you get in a store, the more goods you sell." Jenest adds that Playboy will continue to co-produce with The

Sharper Image the "For Couples Only" video series, a series that gets an advance release window through the Sharper Image catalog and stores before traditional retail outlets.

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# HOME VIDEO

## STORE MONITOR

(Continued from page 46)

Los Angeles; Cortez Video, stores in Paramount, Pomona, and La Puente; Mex Video, two stores, Los Angeles; M&M Video Center, Los Angeles; Cunado's Video, Anaheim; and Dreamer's Video, South Gate. In Chicago: Tiptop Video, Six Corners Audio & Video Center, Batman Video, two stores; and in suburban Mt. Prospect, Video Cinema. In Miami: Piwi Video, Video Dreams, Black Video, Lory Video Club; and in suburban Hialeah: Late Night Video, and in Tarpon Springs, Video Lambda. In Houston: Royal Video, Video Home, Celebration Video, Top Video, and Grandview Video. In other areas: J.R. Video, Fall River, Mass.; Video Unlimit-

ed, Beaverton, Ore.; Carousel Movie & Video, Ballston Spa, N.Y.; Howell Flea Market, Howell, N.J.; and Blair's Gifts & Video, Milner, Ga. Residences were also raided in Las Vegas and Bronx, N.Y.

**GAMES GAME:** Movie Monitor, the industry tipsheet adjunct to Home Video Plus, the New Jersey chain headed by Rich Thorward, will soon boast a "Game Guide" supplement, supplied by videogames experts Chip and Johnathon Carter. "We really feel buyers need help on ordering games, not just Nintendo," says Thorward.

## LUMIVISION

(Continued from page 44)

"At the time there were just two of us" working at the company, recalls White. "The only problem with being small was that a few years ago we had to explain [to producers] what laserdiscs were and that we were the right company to put out their product. But now they come to us."

In 1989 LumiVision bowed some 15 additional titles, and added about 30 more in 1990. By the end of this year, White expects to have 70 discs in his catalog. Pressing is done by Pioneer, and distribution handled by Pioneer, Image, U.S. Laser, Starship, CAV, Ingram, and other channels. "We also sell direct to some large chains and smaller retail outlets," notes White, who says the company has been turning a profit for a while.

LumiVision currently has 18 feature films in its lineup, almost all of them award-winning titles. Besides those movies mentioned above, the label also carries Lewis Milestone's 1946 war epic "A Walk In The Sun," Peter Brooks' "Marat Sade," the 1967 Swedish classic "Elvira Madigan," and the 1988 Japanese hit "A Taxing Woman," winner of numerous prizes in that country.

LumiVision has also worked closely with the International Museum of Photography at George Eastman House to release carefully restored laser editions of such silent classics as "The Phantom Of The Opera," "The Birth Of A Nation," and "The Lost World." Those titles carry higher tags than the label's other discs, and are priced between \$39.95 to \$49.95.

"The Lost World" (\$44.95), which bows Sept. 1, is a 1925 landmark adventure film that incorporates animation effects by Willis O'Brien, who later worked on "King Kong." Included on the disc's CAV side two are rare production stills, an essay by film historian Scott MacQueen, and four early short films by O'Brien.

While the firm is still building its terrestrial market, LumiVision has a solid handle on outer-space programming. "The Dream Is Alive" is one of its two top-selling titles, and it also carries "The Voyager Odyssey" (which interweaves NASA footage, supercomputer animation, and digital effects) and "Destination: Universe" (a music-video chronicle of America's space efforts).

In early 1992, LumiVision will release "Hail Columbia!" (\$34.95), which follows the first space shuttle flight, and "Blue Planet" (\$34.95), an IMAX film that examines the Earth's weather, geography, and environmental turmoil.

White is confident about LumiVision's future. "In five years, I think we'll have established ourselves [solidly]. The companies that will have problems are those that have released titles from major studios that will then want to release them themselves. Most of the people we're getting our titles from will not be releasing their own laserdiscs."

## NEWSLINE

### Hemdale Kicks In Secondary Select Label With 'Twisted,' 'Wicked'

Hemdale Home Video—riding the enormous success of the reissued, low-priced "The Terminator"—has formed a secondary label called Select Home Video. The new entity, according to Hemdale Home Video president Eric Parkinson, will handle limited theatrical, specialized, and non-theatrical releases. The first two titles, scheduled for an Oct. 16 street date, are "Twisted" and "The Wicked," both at \$79.95 suggested list. The game plan is to release about 18 titles yearly with about eight of those titles to receive a regional theatrical platform from Hemdale Releasing. Meanwhile, Hemdale Home Video is mounting an aggressive, multimillion-dollar ad, sales, and marketing campaign to support its first three rental titles—"Vincent & Theo," "Impromptu," and "Belly Of An Architect." Cumulative goal on the three titles, due out in October and November, says Parkinson, is 200,000 units.

### ITA To Hold Special-Interest Vid Fair

The International Tape Assn. plans to hold its fourth annual super seminar on special-interest video Oct. 1-2 at the Loews Santa Monica Beach Hotel in Los Angeles. This year's theme is "Home Video Needs Special Interest Programming," with such program topics as "Changing Consumer Lifestyles Will Bring New Special Interest Video Opportunities," "An Analysis Of The Key Factors For Success In Special Interest Video," "Why Special Interest Videos Are Important To The Video Retailer," "Special Interest Video Is Important To The Majors, Too," "Getting Into The Home To Sell Home Video," and others. Among guest speakers are Thomas F. Mandel, director, Leading Edge, Values and Lifestyles Program, SRI International; Dick Kelly, president, Cambridge Associates; J. Ronald Castell, senior VP, programming and communications, Blockbuster Entertainment; Al Rubin, senior VP, Sony Music Video; and Suzie Peterson, VP, production & development, MCA Home Entertainment.

### Laser Disc Assn. Sets Up Tech Info Board

The Laser Disc Assn. has formed a technical advisory committee charged with establishing a technology information exchange among all laserdisc hardware and software manufacturers in the U.S. Another goal is to provide an updated version of the Laser Disc Software Production Guide, a condensed procedure directory for laserdisc reproduction and packaging. Geoffrey Tully, senior VP of Multimedia Systems Division of Pioneer Communications, has been named chairman of the 13-member committee. Also serving are Marc Finer, president, Communication Research, Inc.; Mike Fitzgerald, VP technical operations, MCA Home Entertainment Group; Mark Halperin, manager/director, production, Image Entertainment; Ross Hering, director of new business development, THX Lucasfilm Ltd.; Chris Leister, GM, Pioneer Video Manufacturing; Ken Masaki, VP, technical coordination, Pioneer Electronics (USA); Michael Mitchell, process engineering manager, Digital Audio Disc Corp.; Ned Price, assistant director, video operations, Warner Bros. Inc.; Fred Takashi, product manager, Panasonic; Eric Tjissen, product manager, Philips Consumer Electronics; Joe Vayda, VP, research and development, WEA Manufacturing; and Richard Wilkinson, president, Optical Disc Corp.

### New Line's 'Turtles II' Returns In 8mm

New Line Home Video's "Teenage Mutant Ninja Turtles II: The Secret Of The Ooze" has been made available on the 8mm format. Released day and date with the VHS version [July 31], it's at select retail outlets and in Sony's Cinema 8 mail-order catalog. Suggested list is \$29.95.

### MPI Slates 'Hollywood Chronicles' Volume

MPI Home Video plans to release "Hollywood Chronicles," an ambitious, 13-volume set covering the history of the motion picture business. Narrated by legendary actor Jackie Cooper, the multi-volume set includes film clips, interviews, and off-beat glimpses of the movie-making capital. Each episode is retail listed at \$19.98 and features two episodes per tape. Street date is Oct. 23.

### Hanna-Barbera Gains 'Addams' Rights

In a timely acquisition, Hanna-Barbera Home Video has picked up worldwide rights to 16 original animated "The Addams Family" episodes from the The Lady Barbara Colyton and Barbare Artists Company. At the same time, Hanna-Barbera Productions Inc., is planning to produce 13 new half-hour animated episodes for ABC-TV, which are set to premiere in September 1992. Hanna-Barbera will have subsequent video rights to those episodes. The first Addams Family product from Hanna-Barbera, two cassettes priced at \$9.95 each, will be available Oct. 23, while two 90-minute rental cassettes will be available Nov. 13 for \$29.95 each. Interest in the Addams Family is expected to be rekindled with the release of the live action Paramount film this fall, which features Anjelica Houston and Raul Julia.

Billboard® FOR WEEK ENDING SEPTEMBER 7, 1991

## Top Kid Video™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.				
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Copyright Owner, Manufacturer, Catalog Number	Suggested List Price
★ ★ NO. 1 ★ ★				
1	1	158	<b>ROBIN HOOD</b> ♦ Walt Disney Home Video 228	1973 29.95
2	2	17	<b>THE JUNGLE BOOK</b> Walt Disney Home Video 1122	1967 24.99
3	3	5	<b>THE BRAVE LITTLE TOASTER</b> Walt Disney Home Video 1117	1988 19.99
4	4	67	<b>THE LITTLE MERMAID</b> Walt Disney Home Video 913	1989 26.99
5	8	49	<b>PETER PAN</b> Walt Disney Home Video 960	1953 24.99
6	10	99	<b>BAMBI</b> Walt Disney Home Video 942	1942 26.99
7	7	310	<b>DUMBO</b> ♦ Walt Disney Home Video 24	1941 24.99
8	9	23	<b>DUCKTALES THE MOVIE</b> Walt Disney Home Video 1082	1990 22.99
9	5	11	<b>THE PRINCE AND THE PAUPER</b> Walt Disney Home Video 1185	1991 12.99
10	12	154	<b>CHARLOTTE'S WEB</b> Hanna-Barbera Prod., Inc./Paramount Home Video 8099	1973 14.95
11	6	112	<b>PETE'S DRAGON</b> ♦ Walt Disney Home Video 10	1977 24.99
12	11	255	<b>ALICE IN WONDERLAND</b> ♦ Walt Disney Home Video 36	1951 24.99
13	14	51	<b>ALL DOGS GO TO HEAVEN</b> ♦ MGM/UA Home Video M301868	1989 24.98
14	16	91	<b>THE LAND BEFORE TIME</b> Amblin Entertainment/MCA/Universal Home Video 80864	1988 24.95
15	RE-ENTRY		<b>AN AMERICAN TAIL</b> ♦ Amblin Entertainment/MCA/Universal Home Video 80536	1986 29.95
16	13	27	<b>ROCKY &amp; BULLWINKLE: VOL. I</b> Buena Vista Home Video 1019	1991 12.99
17	17	163	<b>THE SWORD IN THE STONE</b> ♦ Walt Disney Home Video 229	1963 24.99
18	23	3	<b>TEEN MUTANT NINJA TURTLES: TURTLES AT...</b> Family Home Entertainment	1990 15.95
19	19	11	<b>WINNIE THE POOH: THERE'S NO CAMP LIKE HOME</b> Walt Disney Home Video 1182	1991 12.99
20	15	151	<b>CINDERELLA</b> Walt Disney Home Video 410	1950 26.99
21	20	27	<b>ROCKY &amp; BULLWINKLE: VOL. II</b> Buena Vista Home Video 1020	1991 12.99
22	18	27	<b>ROCKY &amp; BULLWINKLE: VOL. III</b> Buena Vista Home Video 1021	1991 12.99
23	25	30	<b>TEEN MUTANT NINJA TURTLES: ATTACK...</b> Family Home Entertainment 27344	1989 14.95
24	24	11	<b>PETER AND THE WOLF</b> Walt Disney Home Video 1184	1991 12.99
25	21	27	<b>ROCKY &amp; BULLWINKLE: VOL. IV</b> Buena Vista Home Video 1022	1991 12.99

♦ 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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## Video Vet Outlines Financing Strategy

BY CHRIS MCGOWAN

LOS ANGELES—Michael Wiese, a veteran of the video wars and author of four volumes on film and video production, has devoted his latest book strictly to the challenges of raising funds to make movies, documentaries, and other such projects.

### BOOK REVIEW

His self-published "Film & Video Financing" is a \$22.95, over-size paperback that devotes more than 300 pages to what Wiese calls "a palette of financing options, suggestions, and ideas."

Wiese was VP of original programming for Vestron Video, and was later hired by his old label to

produce and direct the best-selling original video "Shirley MacLaine's Inner Workout." Currently, he runs his own Studio City, Calif.-based production company and is helping to develop a new label, Apollo Home Video.

The book's first seven chapters focus on film financing, production and distribution. Chapter eight is a financing case study of the successful independent film "sex, lies and videotape," in which Wiese interviews the movie's executive producer, Robert Newmyer.

Chapters 11 and 12 of the book are geared specifically to the video industry: "Success In Home Video" and "Video Sponsorship." The former looks at such important concepts as distribution contracts, split rights, promotable elements, basic contract terms, returns reserve, returns al-

lowance, holdbacks, and audit rights.

"Video Sponsorship," which covers one of Wiese's main areas of expertise, explains five types of sponsor deals, shows how to figure impressions, and deals with premiums and other important topics. Three pages are devoted to the sponsorship, marketing, and promotion of the PBS Home Video series "The Astronomers," on which Wiese worked.

A "Questions" chapter in the back of the book poses about 200 key questions that producers, the book says, should ask themselves when thinking about potential projects or actively developing film and video productions. Following that, the appendices have extensive lists of film distributors, video suppliers, foreign sales companies, grant sources, foundations, grant conduits, and other sources.

## First Run Targets Indie Stores Hopes To Score With Offbeat Fare

BY CHRIS MCGOWAN

LOS ANGELES—Direct-mail video supplier First Run Features has targeted maverick independent video stores for its first push into retail distribution. The small, New York-based label is hoping its catalog focusing on foreign films, cult movies, political documentaries, animated features, and gay and lesbian programming will attract independents eager to differentiate themselves from megachains that dominate the current-hits side of the business.

"They may not be able to stock as deep in A titles as Blockbuster, but they can carry unusual films that Blockbuster may not buy," video sales VP Lisa Burkin says of the label's pitch to independent retailers. "It keeps people coming to their store and then they will rent A titles there as well."

First Run has existed for 10 years as a theatrical distributor, and it moved into home video three years ago. Initially, the company sold its video titles exclusively through mail order, but in March it initiated a major push into video retail outlets and Burkin was moved over from theatrical sales.

The label is now distributed both directly to retailers by Burkin and through Tamarelle, Canterbury, Tapeworm, Baker & Taylor, and Ingram. First Run has also continued its direct-mail effort and plans a 400,000-piece mailing this Christmas for titles such as "Merton: A Film Biography," "A Question Of Conscience," and "Weapons Of The Spirit" that explore religious and philosophical ideas, including those particularly relevant to current political issues.

Among First Run's other titles are volumes one and two of "Brothers Quay Shorts," which feature animated short films by the two brothers who created Peter Gabriel's music video "Sledgehammer"; "Sherman's March," a humorous documentary by Ross McElwee that chronicles his own romantic woes as he journeys across Georgia, following the path of General William Tecumseh Sherman's legendary Civil War march of destruction; and "Dance Of Hope," which features British pop star Sting's visit to Chile and his meeting there with the wives and mothers whose loved ones were abducted and murdered by agents of the government.

"Cane Toads" is an environmental

film, while "Positive," "Silence = Death," and "A Virus Knows No Morals" address the AIDS epidemic. "An Empty Bed," "Seduction: The Cruel Woman," and "She Must Be Seeing Things" are among First Run's gay and lesbian titles.

Prices for the label's 30 videos range generally from \$39.95 to \$59.95. Three titles—"Alice" (an animated version of "Alice In Wonderland"), "The Mozart Brothers" (a Swedish feature), and "Sherman's March" have been released on laserdisc by Image Entertainment, although starting next spring First Run will issue its own laser releases.

On Sept. 1, the label launched its latest titles: "Jane Campion Shorts" (\$49.95), which includes three short pieces by the Australian film maker; "Details Of A Duel" (\$59.95), a feature by Colombian director Sergio Cabrera; "Committed" (\$59.95), which tells the tragic story of the activist actress Frances Farmer; and "Behind The Veil: Nuns" (\$59.95), a documentary by Canadian film maker Margaret Westcott.

On Sept. 25, First Run will bow "The Big Dis" (\$59.95), a comedy directed by Gordon Erickson and John O'Brien that follows the romantic disappointments and pratfalls of a young black soldier home on leave.

In October, the label will release two movies in conjunction with Castle Hill Films: "The Boat Is Full" and "A Question Of Silence." In November, First Run will launch two documentaries: "Tong Tana," about a threatened rain forest, and "Lines Of Fire," about the famed "Golden Triangle" opium-growing region in Southeast Asia.

And in February, the label will release "Blood In The Face," a documentary about white supremacist organizations such as Aryan Nation, the Ku Klux Klan, and the Nazi Party. Michael Moore, of "Roger & Me" fame, makes a cameo appearance as an interviewer.

Adds Burkin about the importance of programming offered by First Run and other independent labels, "Small retailers are going to survive by providing a wide variety. Video customers are becoming very sophisticated. What might not have worked three years ago works now. They're asking for foreign films and documentaries, and exploring new things with their VCRs."

## A Peek At 'Paradise'; High-Caliber 'Cadence' Spotlight On Romance, Sheen Family, Respectively

This biweekly column is provided as a guide through the wilderness of unfamiliar feature video titles.

• "Children Of Paradise" (1943-45), Home Vision Cinema, prebooks 9/9.

This French classic has been one of the most requested titles since home video first appeared, and it's a genuine masterpiece that more than lives up to its reputation. Set on the Boulevard of Thieves in early 19th-century Paris, a colorful collection of street mimes, actors, courtesans, aristocrats, and pickpockets all fall in love with the wrong person. Their passions and talents work themselves out in a complicated and completely fascinating way. The performances are all amazing, the dialog snappy and insightful, and the direction by Marcel Carne is epic and surprisingly fresh. Think of the best movie you've ever seen and rent it with that.

• "Cadence" (1991), Republic Pictures Home Video, prebooks 9/11.

In his directorial debut, Martin Sheen guides himself and two of his sons, Charlie Sheen and Ramon Estevez, through the harrowing ordeal of life in an army stockade. Though the film doesn't lack a sense of humor, it was mysteriously mispromoted as a screwball comedy about the wacky antics of the one white boy in an all-black military prison. It is in fact a very serious film about the roots of prejudice, the vile seduction of bullying, and the difficulties of fatherhood. In this often violent and stirring drama, Charlie Sheen must choose between earning the respect of the bigoted commander played by his father, or his fellow inmates, led by Larry Fishburne in another performance of incredible power. Rent it with "Cool Hand Luke."

• "Oscar" (1991), Touchstone Home Video, prebooks Tuesday (3).

An old-fashioned comedy of man-

ners and mistaken identity, the type they don't make any more, and, considering the resounding thud this made at the box office, the type we're not likely to see again soon. Which is too bad, because it is an amusing if trivial piece of entertainment that critics tended to look at too closely since it marks Sylvester Stallone's first return to comedy



by Michael Dare

since the even more resounding thud of "Rhinestone." He does a good job of playing a hood trying desperately to go straight, but whatever you think of Stallone, he's surrounded by a cast that's hysterical. Rent it with, "What's Up, Doc?"

• "Blue Tornado" (1991), Vidmark, prebooks Tuesday (3).

Two jet fighters are overcome by a blinding light. One crashes, the other returns with the far-fetched story that he made contact with something unearthly. This oft-told tale of UFO believers vs. skeptics is given credence by excellent special-effects and superb flying sequences. Unfortunately, director Tony Robb is as bad with actors as he is good with model airplanes, and the scenes where Dirk Benedict, Patsy Kensit, or David Warner have to do difficult things like talk to each other are embarrassing. It is a cross between "Top Gun" and "Close Encounters," so rent it with either.

• "Nothing But Trouble" (1991), Warner Home Video, prebooks Thursday (5).

What might have been a fine half-hour episode of "Tales From The Crypt" is instead a full-length feature that is as overblotted as most

of its disgusting characters. A group of socialites, including Chevy Chase and Demi Moore, get caught in the world's worst speed trap, and soon face molestation by hideous mutants and the awful jaws of "Mister Bonestripper." Though not totally lacking in humor, first-time director Dan Aykroyd doesn't seem to know the difference between grotesquely farcical and just plain grotesque. Among the movie stars, there does linger Taylor Negron, who is certainly one of the world's funniest second fiddles. Rent it with "Forbidden Zone."

• "The Last Ride" (1991), A.I.P. Home Video, prebooks 9/17.

Let's hope so. A gibbering maniac escapes from an asylum and starts killing people. Meanwhile, an innocent man is released from prison and starts getting blamed for the killings, but we know who is really to blame—director Karl Krogstad. Rent it with "The Hitcher."

• DOUBLE BILL OF THE WEEK

"Scissors" (1991), Paramount, prebooks 9/1, and "Inner Sanctum" (1991), RCA/Columbia Pictures Home Video, prebooks Thursday (5).

These two psychological thrillers involve diabolical schemes to drive someone mad, and it could be you. Neither of them makes any sense at all. In "Scissors," we get to ponder whether Sharon Stone is simply a much worse actress than we previously gave her credit for, or whether the film is supposed to be a subjective view of her character's real madness, therefore justifying any overacting. It's surreal, nonsensical, and delightfully over-the-top. In "Inner Sanctum," a man cheats on his invalid wife with his business partner and his wife's nurse, but more often with the nurse, perhaps because Tanya Roberts was willing to do more nude scenes than Margaux Hemingway. Together, they plot to murder the wife, but not before the writers murder the plot.

## MGM/UA LAUNCHING GIFT SETS

(Continued from page 46)

self.

"I wanted these sets to be a method by which consumers could really feel they're taking home a piece of Hollywood and have an ideal gift," Feltenstein says, whereas "a single video might be construed as a chintzy gift and not exciting."

Feltenstein promises ample consumer advertising behind the "More Stars" campaign, as well as an in-store merchandiser.

In addition, the label launched "MGM/UA's Cartoon Gift Set" Aug. 21. The \$29.98 boxed set in-

cludes "Tom And Jerry's The Night Before Christmas," "MGM Cartoon Christmas," and "Dr. Seuss' How The Grinch Stole Christmas."

On laserdisc, MGM/UA was set to bow "The Thin Man Collection" in August. The six-disc boxed set includes all six "Thin Man" movies and their original trailers.

And in October, the label is releasing a \$99.98 Greta Garbo laserdisc boxed set, which will offer "Camille," "Anna Karenina," "Flesh And The Devil," and "Anna Christie."

# Music Video

## Vidclip Reels By Design At Wolfram Ongoing Contest Spurs Client Creativity

BY MOIRA McCORMICK  
and JACKIE STASI

CHICAGO—Wolfram Video has instituted an ongoing contest called the Designer Series, in which its clients submit their own ideas for two-hour videoclip reels. The Milwaukee-based music video compilation supplier, which services 600 club and retail clients nationwide, chooses one winner every other month, produces that winner's tape, and issues the tape for sale to subscribers.

At the end of one year, the Designer Series tape that sells the most pieces during the 60 days immediately after its release is declared the grand-prize winner. According to Bob Huntington, marketing director for Wolfram Video, all winning programmers receive a free copy of their tape, and the grand-prize winner receives a trophy.

The idea for the competition/series, says Huntington, was developed by Wolfram Video president Wolf Zimmerman, after Zimmerman got the suggestion from a client. "Quite a few of our most popular programs were begun as a result of customer ideas," notes Huntington.

Wolfram Video kicked off the contest in the spring, says Huntington, and so far has chosen three winners.

The first was Sam Dakouras of the Milwaukee nightclub Bailey's, whose dance tape was offered for sale in April. Artists on Dakouras' tape include C&C Music Factory, Bell Biv DeVoe, Deee-Lite, and Roxette. The second winner was Stan McClellan, proprietor of Stan's in Valdosta, Ga., whose winning entry was a country tape, offered for sale in June. McClellan's reel includes such artists as Restless Heart, Michael Martin Murphy, Darden Smith, and Holly Dunn.

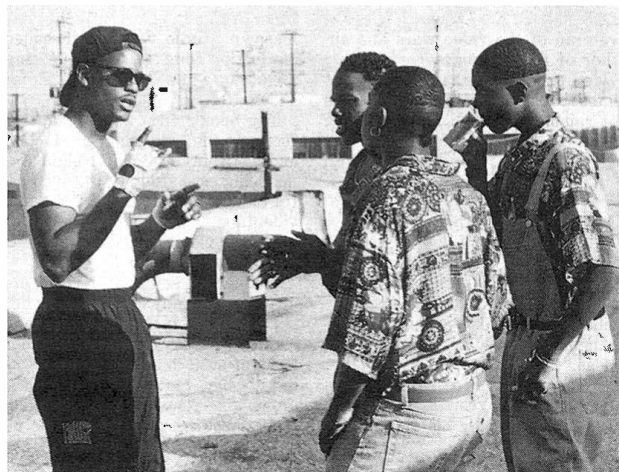
The most recent winner was Dave Cannata, a DJ at Walt Disney World club The Cage, whose alternative tape was issued in August. It includes clips from EMF, Jesus Jones, the KLF, the Expansions, and others.

Huntington says Wolfram receives approximately 20 entries a month for the Designer Series contest, from clients around the country. Entries are made in the form of a list, submitted at least 60 days prior to the current month's contest, and contain approximately 32 video titles. The winner is chosen by consulting "local music personalities, DJs, etc., in addition to Wolfram Video's staffers' evaluations," says Huntington. "We're interested in compilations that will sell."

Each list chosen for production fea-

tures the winning programmer's name on the slate appearing at the beginning of each tape. Plus, the programmer's name and signature appear on each box label, and his/her photo and signature is published in Wolfram's monthly update sheet.

Huntington notes that one of Wolfram Video's most successful reels, JamMaster, came about as a result of a customer's suggestion. "When the first JamMaster came out in early '86, there weren't many two-hour dance tapes on the market," he says. With customer input, the program was "not only beat-edited to facilitate mixes, it [featured] BPM order—for the first hour, the beats per minute started more slowly and kept accelerating, and then the whole process started again for the second hour."



Positive Steps. Blair Underwood, left, on hiatus from "L.A. Law," directs the latest video for Quality Records rap group Positive Generation, "Still A Young Man." Also pictured, from left, are group members Dr. Feelgood, Mad M.C., and Tone.

## Video Jukebox's Loss Widens In Qtr. But Network's Revenues Are Up 16.5%

NEW YORK—Video Jukebox Network Inc., the interactive music video TV service, says that its second-quarter net loss widened this year while revenues rose.

For the three months ended June 30, the Miami-based company's net loss was \$458,000, compared with a \$276,000 deficit in the same period last year. Revenues rose 16.5% to \$3.93 million from \$3.37 million.

Although there was an overall loss, the company reports operating profit of \$105,000 before depreciation and amortization charges were deducted to yield the net deficit. The income was down 79% from \$188,000 last year.

The company also says its average revenue per jukebox unit dropped 22.5% in the quarter to \$7,902 from \$10,202. It attributes the drop to a declining number of new jukebox units, which typically perform better on average than older units, and soft consumer demand for music.

In addition, the company had expenses of \$112,000 for its JOBNET unit (an interactive televised employment service) in the quarter.

For six months, the net loss was \$979,000 on revenues of \$7.656 million, compared with a net loss of \$598,000 on revenues of \$6.016 million last year.

## VIDEO TRACK

LOS ANGELES

PAULA ABDUL's "Promise Of A New Day" video has the appearance of a location shoot, but the visual effects are really just that: effects. Hollywood-based visual effects/post house Planet Blue brought Hawaii to Hollywood, merging footage reeled in the islands with blue-screen footage of Abdul performing in a studio. Big TV's Andy Delaney and Monty Whiteblood co-directed the Virgin video for L'imelight. Stephen Keith-Roach directed photography and Jeremy Barrett produced. Visual effects and compositing were han-

dled by senior editor Fred Raimondi and executive producer Dick Voss.

Nitrate Films is the force behind a trio of current clips: Gerardo's "When The Lights Go Out," Vicious Rumors' "Children," and Badlands' "The Last Time." Scott Kalvert is the eye behind Gerardo's slick and sophisticated Interscope video; Ben Whittaker produced. Gore Verbinski directed Vicious Rumors' conceptual video for Atlantic, using children of various races and ages to depict the world around us. Whittaker produced this shoot as well. Finally, Tom Krueger reeled Badlands' high-

(Continued on next page)

# THE EYE



by Melinda Newman

THE ENVELOPE PLEASE: By Thursday (5), labels should have received their submission forms for the 13th annual Billboard Music Video Awards, to be held Nov. 8 in Los Angeles. If you did not receive a submission form please call Melissa Subatch at Billboard at 212-536-5018. If you have received your submission form and haven't sent it back, just a quick reminder that the turnaround time here is very fast. Entries must be post-marked by Sept. 11.

GH—CH—CHANGES: Major movement this week. Starting with the labels, Allison Bandier has been named manager of video promotion at SBK Records. She replaces Jon Cohen, who is moving to Boston to do radio promotion for the label. Bandier also retains her position as manager of product development.

Janet Kleinbaum has moved from head of video promotion at RCA Records to director of video promotion and product development at Jive Records. She'll be setting up the department at Jive, which previously used RCA's video department. No word on her replacement yet. In the meantime, her duties will be handled by her assistant, Sue Brown, or VP of artist development David Gales. New label or not, Kleinbaum is still throwing her annual birthday party Wednesday (4) at The Cat and Fiddle in Los Angeles.

Mary Barnett has left her post as director of national video promotion at Virgin Records. She is moving to the metropolitan Atlanta area to "pursue the rest of my life," says Barnett. Virgin has no immediate plans to hire a new director. Laura Potter, who came from the production department in Los Angeles, will be dealing with the secondary markets and some nationals. In the meantime, MTV and VH-1 will be handled by the heads of promotion.

On the production front, Jeff Beasley is the new director representative at Spellbound Pictures. He replaces Lisa Levine, who is now at O Pictures. She replaced Elizabeth Frierson, who is now the rep at the new Maddhatter Films. She is joined by rep Lanette Phillips, who was formerly with The Foundry.

Directors at Maddhatter include former free-lancer Duke Crawford (Liquid Jesus), Peter Martinez (who worked as part of directing team The Stretch), Gerry Casale from Devo, longform director Tom Nordstrom, and photographer Caroline Greyschock.

Producer Victoria Vallas and producer/director Darren J. Lavett are owners of the Los Angeles-based company. Among its first projects is production of a film about the Lollapalooza Festival. The film will be directed by Casey Niccoli, wife of Jane's Addiction lead singer Perry Farrell.

GONDOLANCES TO The Jukebox Network's VP of programming Les Garland, whose father died Aug. 21. Donations in his memory can be made to the Make A Wish Foundation, P.O. Box 4678, Springfield, Mo. 65808.

THE ENVELOPE PLEASE, Part II: Bon Jovi and director Wayne Isham have been named the recipients of the Michael Jackson Video Vanguard Award, given by MTV for outstanding contribution to the music video field. The honor will be bestowed at the Video Music Awards, Thursday (5) in Los Angeles. Past award winners include Janet Jackson, Michael Jackson, George Michael, Madonna, and Peter Gabriel. Bon Jovi's "Living On A Prayer" clip won for best stage performance in a video in 1987. Isham directed that clip as well as several others for the band, including "You Give Love A Bad Name" and "Wanted Dead Or Alive."

The award has been renamed to include Jackson's name because of the contributions he has made to the genre. In conjunction with the awards, MTV and Jackson will establish a scholarship fund that will support the development of young creative talent.

VH-1's FALL schedule looks mighty country—at least for two weeks. From Sept. 3-13, the channel will devote two hours a day to country music programming. Though VH-1 is looking at this as a promotional stunt and not a pilot for future programming, the channel will evaluate the ratings. According to a representative, "There is no indication this will develop into anything long-term, but sometimes these stunts do evolve into bigger things."

## PRIVATE MUSIC'S PUBLIC AWARENESS GETTING A BOOST FROM VH-1 PROMOTION

(Continued from page 6)

that." "Taj Mahal is a great artist and showman who's delivered one of the best records of his career in 1991," says Norm Schoenfeld, VP of program/artist development at VH-1. "People should acknowledge that and we're fortunate that we can acknowledge it through music video."

"[The promotion] is a great opportunity for winning all around," he adds. "Private is incorporating VH-1 into its own marketing so people who are interested in Taj Mahal but never thought of VH-1 as an option may think about it now. Private is professional. They want to do business, they say what they're going to do, and they do it."

Private has major distribution via BMG, but since its inception as a contemporary instrumental label in 1984, the label has maintained its independent spirit, carving a unique niche. Goldstein says he and label founder Peter Baumann (an early member of Tangerine Dream) look to such labels as A&M, Island, and Warner Bros. for creative and corporate inspiration.

To date, Private has had its greatest success with the new age music of gold-certified Yanni. The label's close association with the new age genre actually hindered some early efforts to break vocal releases. But it has diversified with the signings of such well-known artists as Mahal, Warnes, Ringo Starr, Leon Redbone, Andy Summers, and newcomer Bounce The Ocean.

"Right from the beginning, the focus of the company was always very artistic," Goldstein says. "Now, we're kind of throwing into the mix a very realistic view of the marketplace."

For instance, upon inking the deal with VH-1, Private remixed the Mahal single "Don't Call Us," which features Hall & Oates on backing vocals. The duo also appears in the video. Other artists contributing to the rock/R&B album include the Pointer Sisters, D.J. Jazzy Jeff, Dr. John, and David Lindley.

Goldstein says he hopes the VH-1 exposure will score points with radio, no small task in a market inundated with an increasing number of boutique labels fighting for a shrinking amount of air time.

"You've got to come up with some really innovative marketing ideas," Goldstein says. "We're trying to

build a label here. The kind of artists we have may be somewhat different from an EastWest or an Interscope or Giant, but I think we are positioning ourselves a little differently in the marketplace."

"Typically the audience for [Private artists] has been more adult, more sophisticated in its taste," Goldstein says. "We're still very interested in that market. It's a question of how to reach them."

Private's marketing mettle will be put to the test with another September campaign designed to break the young pop act Bounce The Ocean. Goldstein hired Wilson Phillips producer Glen Ballard as a consultant on the project, and brought in Steve Berlin and Michael Omartian to produce the group's eponymous debut.

"It's risky going pop at this time," Goldstein says, "but we feel we have

a record we can be competitive with."

The Seattle-based male duo, whose sound is vaguely reminiscent of the Hollies and the Beach Boys, is virtually unknown outside the Pacific Northwest. Thus, Private will take its initial image campaign to hometown Seattle, meeting with local retailers, BMG branch staffers, press representatives, and radio programmers.

A visual campaign, using the words Bounce The Ocean, will appear in print, poster, and billboard advertising. Bounce The Ocean T-shirts will be given to record store clerks, who in turn will give away Bounce The Ocean sampler cassettes to consumers.

"We're trying to create an awareness and interest in this group, and put some music in the hands of the consumer so we don't have to depend on radio," Goldstein says. "It's when

you don't have a hit single that you have to come up with all kinds of other ideas."

But Private will change gears dramatically when it launches the single-driven Starr campaign in early 1992. The artist's debut single, "Weight Of The World," features backing vocals by Beatles-inspired pop/rock act Jellyfish.

"We'll concentrate everything on the single and go in through MTV," Goldstein says. "Ringo will probably tour in the spring and if you have a single to lead the way, you just go with it."

Among the noted pop/rock producers involved in the Starr project are Don Was, Peter Asher, Jeff Lynne, and Phil Ramone. Private is banking on Starr's name recognition and career longevity to push the album, its singles, and a tour.

## VIDEO TRACK

(Continued from preceding page)

ly charged performance clip for Atlantic; Brett Hedgcock produced.

DOOM Inc.'s Kim Haun directed Curb rap act K.M.C. Kru in "The Devil Came Up To Michigan," a hip-hop takeoff on the Charlie Daniels Band's "Devil Went Down To Georgia." Haun directed photography on the special-effects-laden shoot, lensing a "scratch-off" competition. Darci A. Oltman produced.

### NEW YORK

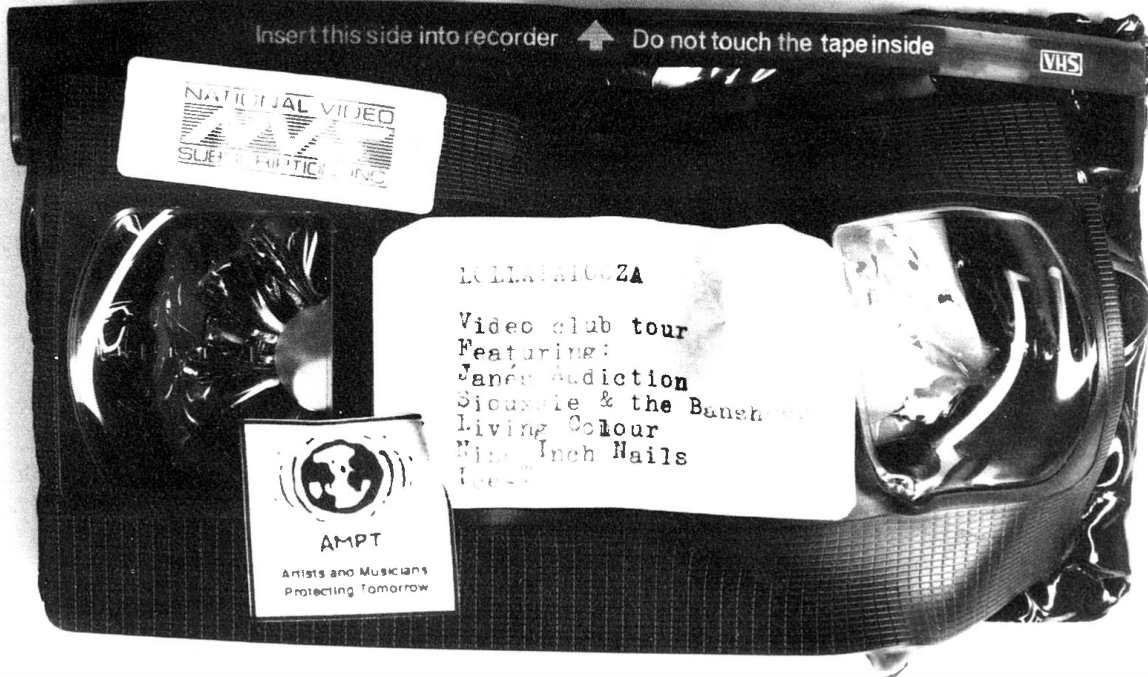
REBO High Definition Studio has completed the first concert in an ongoing series of genre-specific live music programs. Director Stanley Dorfman captured the performances of blues legend Pinetop Perkins, soul queen Carla Thomas, Memphis boogie-woogie pianist Jason D. Williams, and Elektra recording artist

Johnnie Johnson at New York's Lone Star Roadhouse. The video will first air on Tokyo Hi-Vision in Japan. Steven Dupler and Michael Halper served as producers.

### NASHVILLE

DIRECTOR JACK Cole of Flash-frame Films has wrapped a new video for Warner Bros. artist Travis

Tritt. The song, "Anymore," is about someone who resolves to quit denying his love for a woman. In the clip, Travis portrays an injured war veteran who struggles to regain self-respect. George Wieser and Len Eppard served as producers, while Warner Bros.' Janice Azrak served as executive producer.



This tour was fueled by KJJO and First Avenue, CIMX and Industry, WWCD and The Elephant Bar and The Avenue, WFNX and Axis, WDRE and Malibu, WHFS and 9:30, WARS and Masquerade, KDGE and Netwerk, KTCL/KBDI and Rock Island, and Medusa. Special thanks to Wendy Griffiths, Wendy Stern, Peter Baron, Lori Nocerito, Steve Backer, Steve Gottlieb, Paul V. Souix Z, Ian Graiss and Sprockett.

# Billboard THE CLIP LIST™

A SAMPLING OF PLAYLISTS AT NATIONAL VIDEO MUSIC OUTLETS. Lists do not include videos in recurent or oldies rotation.

**MTV**  
MUSIC TELEVISION™

Continuous programming  
1515 Broadway, New York, NY 10036

**VH1**  
VIDEO HITS ONE™

Continuous programming  
1515 Broadway, New York, NY 10036

**Black Entertainment Television**

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

**OTNN**  
THE NASHVILLE NETWORK™  
The Heart of Country  
The Nashville Network

30 Hours Weekly  
2806 Opryland Dr, Nashville, TN 37214

**EXCLUSIVE**

\*Bell Biv DeVoe, Word To The Mutha  
Bryan Adams, Can't Stop This...  
EMF, Lies  
MC Skat Kat, Skat Strut  
Motley Crue, Primal Scream  
\*Tom Petty, Into The Great Wide Open

**ADDS**

Gloria Estefan, Live For Loving  
Martika, Love... They Will Be Done  
Curtis Stigers, I Wonder Why

**ARTIST OF THE MONTH**

Taj Mahal, Don't Call Us

**ADDS**

S.O.S., Sometimes I Wonder  
Mic Murphy, Give Me Just A...  
Sounds Of Blackness, The Pressure

**HEAVY**

BeBe & CeCe Winans, Addictive Love  
Vesta, Special  
Lisa Lisa & Cult Jam, Let The Beat...  
Gladys Knight, Men  
B Angie B, So Much Love  
Ruff, If Your Serious  
Peabo Bryson, Can You Stop The Rain  
Luther Vandross, Don't Want...  
Phyllis Hyman, Don't Wanna...  
Brand New Heavies, Never Stop  
Natalie Cole, Unforgettable  
Ex-Girlfriend, Why Can't You...  
Keith Washington, Are You Still In...  
Color Me Badd, I Adore Mi Amor  
Tevin Campbell, Just Ask Me To  
Lenny Kravitz, It Ain't Over Till It's Over  
DJ Jazzy Jeff, Summertime  
Vanessa Williams, Running...

**ADDS**

Ricky Van Shelton, Keep It...  
Alan Jackson, Someday  
Ricky Skaggs, Life's Too Long  
Sammy Kershaw, Cadillac Style  
George Fox, I Know Where You Go  
Nitty Gritty Dirt Band, Cadillac...  
Dean Dillon, Don't You Ever

**HEAVY**

Charlie Daniels, Hopelessly Yours  
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 Chesnut, Your Love Is A Miracle  
Doug Stone, I Thought It Was You  
Diamond Rio, Mirror Mirror  
Collin Raye, All I Can Be

**BUZZ BIN**

The Farm, Groovy Train  
Jesus Jones, Real Real Real  
Siouxie & The Banshees, Kiss...  
White Trash, Apple Pie

**DEVELOPMENT**

Extreme, Hole Hearted  
Whitney Houston, My Name Is...  
Aaron Neville, Everyday Plays...  
Roxette, Fading Like A Flower  
Luther Vandross, Don't Want...  
Vanessa Williams, Running...

**HEAVY**

Paula Abdul, Promise Of A New Day  
Bryan Adams, (Everything I Do)...  
Michael Bolton, Time, Love &...  
Natalie Cole, Unforgettable  
Amy Grant, Every Heartbeat  
Huey Lewis, It Hit Me Like A...  
Bonnie Raitt, Something To Talk About  
Rod Stewart, The Motown Song

**HEAVY**

BeBe & CeCe Winans, Addictive Love  
Vesta, Special  
Lisa Lisa & Cult Jam, Let The Beat...  
Gladys Knight, Men  
B Angie B, So Much Love  
Ruff, If Your Serious  
Peabo Bryson, Can You Stop The Rain  
Luther Vandross, Don't Want...  
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Keith Washington, Are You Still In...  
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Lenny Kravitz, It Ain't Over Till It's Over  
DJ Jazzy Jeff, Summertime  
Vanessa Williams, Running...  
Whitney Houston, My Name Is...  
Daktown 3.5.7, Turn It Up  
Prince, Get Off  
Sounds Of Blackness, Optimistic  
Special Generation, One Night Lover  
James Brown, Move On

**HEAVY**

Charlie Daniels, Hopelessly Yours  
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...  
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Diamond Rio, Mirror Mirror  
Collin Raye, All I Can Be

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Paula Abdul, Promise Of A New Day  
Bryan Adams, (Everything I Do)...  
Boyz II Men, Motownphilly  
C&C Music Factory, Things That...  
Extreme, Hole Hearted  
Guns N' Roses, You Could Be Mine  
Heavy D, Now That We Found Love  
Marky Mark, Good Vibrations  
Metallica, Enter Sandman  
Van Halen, Roundaround

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Doug Stone, I Thought It Was You  
Diamond Rio, Mirror Mirror  
Collin Raye, All I Can Be

**STRESS**

Color Me Badd, I Adore Mi Amor  
\*Dire Straits, Calling Elvis  
Firehouse, Love Of A Lifetime  
The KLF, 3 A.M. Eternal  
LL Cool J, 5 Minutes Of Pleasure  
Aldo Nova, Medicine Man  
Prince, Gett Off  
\*Richie Sambora, Ballad Of Youth  
Seal, Crazy  
Skid Row, Slave To The Grind

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\*Richie Sambora, Ballad Of Youth  
Seal, Crazy  
Skid Row, Slave To The Grind

**ACTIVE**

\*Alice In Chains, Sea Of Sorrow  
Anthrax, Bring The Noise  
B.A.D. II, Rush  
Toni Child, I've Got To Go Now  
\*Chesney Hawkes, The One And Only  
\*Joan Jett & The Blackhearts,  
Backlash  
Kiss, God Gave Rock And Roll To You  
Latin Alliance, Low Rider  
Martika, Love... They Will Be Done  
Naughty By Nature, O.P.P.  
N.W.A., Always Into Somethin'  
Oaktown 3.5.7, Turn It Up  
Bonnie Raitt, Something To Talk About  
\*Salt-N-Pepa, Let's Talk About Sex  
School Of Fish, 3 Strange Days  
Rod Stewart, The Motown Song  
Tuff, I Hate Kissing You Goodbye  
Karyn White, Romantic

**ACTIVE**

Tribe Called Quest, Check The...  
Above The Law, 4 The Funk Of It  
BWP, No Means No  
Billy Bragg, Sexuality  
Boyz II Men, It's Hard To Say Goodbye  
Chris Pittman, Show Me  
Chrissy Steele, Love You Till It Hurts  
Cure, Catch  
Dan Reed Network, Mix It Up  
Downtown Science, Room To Breathe  
Frankie Knuckles, The Whistle Song  
Johnny Gill, I'm Still Waiting  
Justin Warfield, Season Of The...  
Lisa Fischer, Save Me  
Lionie Gordon, Gonna Catch You  
Luther Vandross, Don't Want...  
Mary's Danish, Julie's Blanket  
PreC.I.S.E. MC, All Night Thing  
Prince, Gett Off  
Raw Fusion, Throw Your Hands In...  
Shabba Ranks, Housecall  
Slick Rick, Mistake  
Stevie Wonder, Fun Day  
Suicidal Tendencies, Alone  
Whitney Houston, My Name Is...

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Shabba Ranks, Housecall  
Slick Rick, Mistake  
Stevie Wonder, Fun Day  
Suicidal Tendencies, Alone  
Whitney Houston, My Name Is...

**ON**

Great White, Lovin' Kind  
Mindfunk, Sister Blue  
Smashing Pumpkins, Siva  
Chris Whitley, Living With The Law

**AMERICA'S NO. 1 VIDEO**

Another Bad Creation, Jealous Girl

**PEOPLE-POWERED HEAVIES**

Boyz II Men, Motownphilly  
Clarence Carter, Strokin'  
Color Me Badd, I Adore Mi Amor  
Compton's Most... Growing Up...  
DJ Jazzy Jeff, Summertime  
DJ Quik, Tonite  
Hi-Five, I Can't Wait Another Minute  
MC Breed & DFC, Ain't No Future...  
Naughty By Nature, O.P.P.  
N.W.A., Always Into Somethin'  
Paula Abdul, Rush Rush  
Terminator X, Juvenile Delinquentz  
Tony Terry, With You

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**GUIDE**

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

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08043

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08043

**CURRENT**

Jesus Jones, Real Real Real  
Crash Test... Superman's Song  
Slick Rick, Mistakes  
Another Bad Creation, Jealous Girl  
Twenty Four Gones, Trust  
The KLF, 3 A.M. Eternal  
Sonic Youth, Titanium Expose  
Paula Abdul, Promise Of A New Day  
Commitments, Try A Little...  
Young M.C., That's The Way Love Goes  
Or-N-More, Everotherday  
Gino Vanelli, Inconceivable Man  
Guy, D-O-G Me Out  
Boyz II Men, So Hard To Say Goodbye  
Daddy Freddy, The Crown  
Tevin Campbell, Just Ask Me To  
Great White, Lovin' Kind  
Kiss, God Gave Rock And Roll To You  
Robyn Hitchcock, So You Think...  
Def Jeff, Here We Go Again  
Alison Moyet, Hoo Doo  
Slaughter, Shout It Out

**CURRENT**

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

**CURRENT**

Bonnie Raitt, Something To Talk About  
C&C Music Factory, Things That...  
Marky Mark, Good Vibrations  
R.E.M., Shiny Happy People  
Color Me Badd, I Adore Mi Amor  
Paula Abdul, Promise Of A New Day  
Karyn White, Romantic  
Rod Stewart, The Motown Song  
Scorpions, Wind Of Change

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## BILLBOARD SPOTLIGHTS



**G**et plugged in to AES and the entire universe of audio engineering in Billboard's AES '91 special issue.

Hear what the experts in the fields, including sound engineers, equipment manufacturers, tape duplicators and CD replicators have to say about trends, preferences and future directions.

Plus, Bonus Distribution at AES '91 - October 4-8, NYC.

ISSUE DATE: OCTOBER 12  
AD CLOSE: SEPTEMBER 17

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**JAPAN**  
Aki Kaneko 03-498-4641



**videosyncrasy**

VideoSincrasy

1 hour weekly  
Virginia Beach, VA 23463

**CURRENT**

Jesus Jones, Real Real Real  
R.E.M., Shiny Happy People  
Simple Minds, See The Light  
Martika, Love... They Will Be Done  
Boyz II Men, Motownphilly  
Michael Bolton, Time, Love &...  
Psychedelic Furs, Unit She Comes  
Curtis Stigers, I Wonder Why  
The Escape Club, I'll Be There  
Huey Lewis, It Hit Me Like A...  
Chesney Hawkes, The One And Only  
Chagall Guevara, Violent Blue  
Stevie Wonder, Fun Day  
BeBe & CeCe Winans, Addictive Love  
Extreme, Hole Hearted  
Scorpions, Wind Of Change  
38 Special, Sound Of Your Voice  
David A. Stewart, Lily Was Here  
Billy Falcon, Power Windows

**ADDS**

Emmylou Harris, Rollin' & Ramblin  
James Blundell, Time On His Hands  
Desert Rose Band, You Can...  
Nitty Gritty Dirt Band, Cadillac...

**HEAVY**

Aaron Tippin, She Made A Memory...  
Alan Jackson, Someday  
Boyz II Men, It's Hard To Say Goodbye  
Brooks & Dunn, Brand New Man  
Collin Raye, All I Can Be  
Davis Daniel, For Crying Out Loud  
Dean Dillon, Don't You Ever...  
Diamond Rio, Mirror Mirror  
Doug Stone, I Thought It Was You  
Earl Thomas Conley, Shadow...  
Eddie London, If We Can't Do It Right  
Exile, Even Now  
George Fox, I Know Where You Go  
George Jones, You Couldn't Get...  
Hal Ketchum, Smalltown...  
Highway 101, The Blame  
John Gorka, Houses In The Field  
Whitley/Conley, Brotherly Love  
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 Chesnut, Your Love Is A Miracle  
O'Connor/Warner, Now It Belongs...  
Martin Delray, Lillie's White Lies  
Marty Brown, High And Dry  
Marty Stuart, Tempted  
Mary-Chapin Carpenter, Down At...  
The Bridge And The Ride, Same Old Star  
Neal McCoy, The Time I Hurt Her More  
Pam Tillis, Put Yourself In My Place  
Patty Loveless, Hurt Me Bad...  
Ricky Skaggs, Life's Too Long  
Ricky Van Shelton, I Am A Simple Man  
Ronnie Milsap, Since I Don't Have You  
Sammy Kershaw, Cadillac Style  
Sawyer Brown, The Walk  
Taylor/Lynne, The Very First...  
T. Graham Brown, You Can't...  
Tanya Tucker, Down To My...  
Travis Tritt, Anymore  
Trisha Yearwood, Like We Never...  
Vern Gosdin, The Garden

**ADDS**

James, Sit-Down  
Tin Machine, One Shot  
Northside, Take 5  
Five Thirly, 13th Disciple  
Sex Machine, Sheriff Fatman  
Candyland, Fountain O' Youth

**HEAVY**

Erasure, Chorus  
Squeeze, Satisfied  
B.A.D. II, Rush  
Robyn Hitchcock, So You Think...

**MEDIUM**

R.E.M., Shiny Happy People  
Ned's Atomic Dustbin, Happy  
Eric Gales Band, Sign Of The Storm  
The Candykins, Submarine Song  
Anthrax, Bring The Noise  
Merchants Of Venus, Say Ahh  
Voice Farm, Free Love  
Wonder Stuff, Caught In...  
Jesus Jones, Real Real Real

# Pro Audio

## Studio Status—The L.A. Story Biz Buoyant As Industry Warms To Area

BY ALAN di PERNA

LOS ANGELES—For the top echelon of Los Angeles recording studios, the effects of the current recession have been mercifully mild. Many of these studios report that they have managed to hold their ground during the first half of 1991 as Los Angeles enjoys increasing popularity as a national and world recording center.

"I think the L.A. studio community has done pretty well, considering the recession we went through," says Buddy Brundo, owner of Conway Recorders. "At Conway we've had a magnificent first half of the year. August was a little slow, but that's not unusual for summertime."

In explaining this propensity in tough times, many industry observers cite the fact that L.A. studios have been steadily drawing business away from New York over the past few years. L.A.'s mild climate and milder studio rates, as compared with

Manhattan facilities, have combined with the city's growing cultural importance to make it an increasingly attractive alternative to recording in the Big Apple.

"There are a number of people who were working out of New York on a regular basis, and a lot of them seem to have moved here," says Allen Sides, who declares himself in the middle of "one of the busiest years ever" at his studio, Oceanway Recording. "L.A. has come into its own in the last six or seven years. We now have a lot of great restaurants and a lot of the other amenities that once lured projects to New York."

Indeed, for some studios, the volume of record projects coming into the Los Angeles area appears to be at an all-time high. However, observers note that recording budgets tend to be on the down side, resulting in some changes in the way projects are done.

"I'm seeing smaller budgets, which are causing producers to show a lot more hands-on creativity in tracking and mixing," says Mel Garcia, who manages Studio 55. "But I continue to see continuity in the business."

Last year, Larrabee Sound's owner, Kevin Mills, took a big risk in opening up a new facility during the early stages of the current recession. It was a gamble he says has paid off in spades: "In all my studios, I've had just about 100% occupancy over the last year. My rates are the same as they were a year ago."

According to Mills, a slew of steady mixing clients and a number of big projects have taken up a lot of the available studio time at Larrabee, which specializes in mixing. "What happens when budgets start to shrink is that people tend to do their tracking and overdubs at home or at less expensive studios and save their budget for mixing," says Mills. "A good mixing engineer might com-

mand \$3,500 a song, and the studio might cost \$2,500 a day. Mixing is the most capital-intensive area of the recording business."

The successes of Larrabee and relative newcomer Studio 55, opened by Sheila Minard about a year ago, show that prosperity is not the exclusive domain of old, established L.A. record houses like Oceanway and Conway.

But a note of caution is sounded by Lion Share Recording owner Terry Williams, who describes the overall L.A. studio climate as "dangerously soft."

"As president of HARP [the Hollywood Assn. of Recording Professionals], I have a very unusual crow's nest on the industry, looking out on 20 or 30 studios in the area," he says. "And generally speaking, business is very slow. Not as many overdubs are being done anymore."

Since it is not a tracking house, Lion Share has seen only a small decline in business from record work, notes Williams. "I've switched over and done quite a few jingles lately, although the studio is still primarily a record house. I see a lot of studios having to switch their marketing in the same way, in order to supplement their income from records."

One factor contributing to the reduction in overdub business for major studios is the proliferation of commercial studios operating out of private residences at dramatically lower rates. The continuing battle over the legality of such operations is expected to reach a pivotal stage this summer, when a second draft of the proposed Home Occupations Ordinance is presented to the Los Angeles City Council.

The purpose of the ordinance is to define the type of commercial activities the city will and will not allow in private residences. And although

(Continued on next page)

## Blank Tapes Record Flat Year In ITA '90 Stats

NEW YORK—1990 was a fairly flat year for blank audio- and videotapes, according to statistics released by ITA based on manufacturers' U.S. shipments. Although both formats showed single-digit increases in unit sales, dollar volume declined across the board.

Sales of blank VHS videocassettes increased 6.3% in 1990 over 1989, but declined almost 4.5% in dollar volume in that period, according to ITA, an international association of magnetic and optical media manufacturers and related industries.

In 1989, dollar volume of blank VHS cassettes was \$996 million, dropping to \$952 million in 1990. In that period, there were 331 million blank VHS cassettes sold, compared with 352 million units in 1990.

Unit sales of Beta cassettes declined 12%, from 11.7 million in 1989 to 10.3 million in 1990, while their dollar volume fell from \$31.8 million in '89 to below \$26 million in 1990.

Unit sales of video pancake tape, measured in terms of T-120 cassette equivalents, were nearly flat, showing a 1.6% increase in 1990 over '89 while their dollar volume dropped 1.9%.

Audiocassette sales were comparatively healthier, increasing 5.3% in unit sales and declining 2.5% in dollar volume. In 1989, 430 million audiocassettes were sold, compared with 453 million units in 1990; dollar volume fell from \$398 million to \$388 million in that period.



Talmy More. Producer Shel Talmy, left, cut tracks in various L.A. studios with Jim Jamison, center, for his July release on Scotti Bros. Engineer Howard Wolen, right, was at the board at Studiomasters in Los Angeles. Cuts include "When Love Comes Down" and "Long Walk Home," and musicians on the project include drummer Tom Walsh, bassist Hutch Hutchinson, keyboardist Kim Bullard, and guitarist Teddy Castalucci.

## NEW PRODUCTS AND SERVICES

**TANNOY EXCLUSIVE:** Tannoy/TGI North America, Kitchener, Ontario, has been named exclusive U.S. distributor of Bruel & Kjaer microphones. Founded in 1942, the Denmark-based B&K has 26 subsidiaries and 3,000 employees worldwide. Tannoy also recently introduced its CPA 5 loudspeakers designed for keyboard players and MIDI workstation operators.

**BAD ANIMALS:** Seattle-based Lawson Productions ordered a Solid State Logic G Series console with Ultimatum and Total Recall automation for its new recording studio complex, Bad Animals. The board is the first SSL installed in the Puget Sound area, according to Lawson. Bad Animals is due to open at the Lawson complex in November.

**JLCOOPER MOVES:** JLCooper Electronics has relocated to new, larger headquarters in Los Angeles. The 10-year-old firm designs, manufactures, and markets mixing console automation and MIDI interfacing products.

**BERKLEE DOC:** Dr. Donald Gorder has been appointed department chairman for Berklee College of Music's new music industry/music business major. He joined the school last month.

**EDITEL MAGIC:** Vin Gizzi, principal at Benchmark/Downtown Design, engaged Editel/N.Y.'s Sound Room to remix, edit, and produce master audiotapes for home video release of the Metropolitan Opera's production of Mozart's "The Magic Flute." Gizzi worked with Met audio producer Jay David Saks, using two-track digital F1 and digital multitrack tapes recorded at the Met and mixed and edited on two Sony 3324s and a Sony 1630. The opera was broadcast on PBS.

**DUPLICATION GROWTH:** According to company president Jim Williams, a number of duplication facilities expanded their capabilities by purchasing new Electro Sound duplicating systems, expanding existing equipment, or upgrading to increased production. Included were National Tape, Nashville; WEA Manufacturing's Allied Records, Los Angeles; MCA Manufacturing, Groversville, N.Y.; and Music Annex, Fremont, Calif.

**MIKE LINE:** Several new microphones were unveiled by AKG Acoustics, San Leandro, Calif., including the K270HC and HQ, and the C410 headset mikes, the C580E plug-in gooseneck mike with D541 dynamic capsule, and the C407 miniature lavalier.

**INTERNATIONAL TRAINING:** The Assn. of Professional Recording Services, London, is launching its International Training Course Sept. 7-13 at the Univ. of Surrey, Guildford, U.K. The course offers one-day sessions on various technical subjects, and a two-day minicourse on commercial aspects of studio management.

**CROWN TRIDUNDANT:** A new special-order unit from Crown features three matched supercardioid microphone capsules mounted in a single housing, designed for broadcast and other applications requiring multiple mikes feeding separate inputs. The Elkther, Ind.-based firm offers the mike for a list price of \$795.

**HARRISON HAS SEOUL:** Eight Harrison Pro 790 stereo audio production consoles were sold to Seoul Broadcasting Systems in South Korea for its new radio facilities. The consoles, manufactured by GLW Inc. in Nashville, range from 12 to 24 input channels. The units were sold through Seki Electronics Co. Ltd., exclusive Harrison dealer in South Korea.

**KORG BACK TO SCHOOL:** Korg, Westbury, N.Y., has entered into a cooperative relationship with the Institute of Audio Research, New York. Four Korg M3R music workstation modules were installed in the school for its MIDI synthesis and computer control lab class.

**CASSETTE PRINTING:** Apex Machine Co., Fort Lauderdale, Fla., has introduced four printing machines. The RS-100 videocassette printer, aimed at small- and medium-size duplicators, is designed to handle more than 80 videocassettes per minute. The RG-1000—featuring a new rotary gravure offset print head that uses a recessed printing plate, allowing for a larger and more opaque laydown of ink than dry offset printing—can handle as many as 200 videocassettes per minute. The rotary gravure offset print heads are also available for existing Apex audiocassette printers. The computer-controlled on-cassette CA-20 printer can process up to 150 audiocassettes per minute.

**300 MILLION AND STILL GOING:** In July, Shape Inc. produced its 300 millionth videocassette at its Kennebunk, Maine, plant. Founded in 1973, Shape's video division was launched in 1981. The plant's output is expected to reach more than 7 million units per month by the end of 1991.

**VIDEO FINGERPRINT:** If a problem is found with a videocassette, a new electronic encoding system in use at the Detroit-based Allied Film & Video's seven facilities allows for the identification of the unit on which the tape was duplicated. The Video Fingerprints system records the serial number of the

(Continued on next page)

## NEW PRODUCTS AND SERVICES

(Continued from preceding page)

duplicating VCR on every videocassette produced by that machine, and Allied also encodes the time and date of manufacture. The fingerprints are transparent to the viewer.

**DYNAMIC MOVE:** Digital Dynamics Inc. was acquired by Otari Corp. and has been renamed Otari Digital Systems Group.

**RACK 'N ROLL:** A modular, collapsible rack system constructed of box tubular steel was introduced by Sound Designers Studio in New

York. Called Fox's Rack 'n Roll, the system was designed by Bernard Fox of Fox & Perla Ltd. Each 19-inch unit is drilled at the top and bottom for the possibility of being lag-bolted together to create racks of various heights.

**VIDEO ASSISTANCE:** First Light Video Publishing has released "StudioSeconds: The Assistant Sound Engineer Video," a training video featuring Tom Lubin. The 80-minute video and 120-page "Assistant Engineer's Handbook" are available from

the Los Angeles-based First Light for \$100.

**PROSUMER CONVERTER:** A format converter designed to interface between professional and consumer products was unveiled by Digital Domain, New York. The FCN-1 converts from AES/EBU to S/PDIF and IEC 958 data formats and vice versa, and also serves as a distribution amplifier. Its list price is \$450.

**VERSADYNE IN HAWAII:** Recorded Music Services in Aiea, Ha-

waii, expanded its capacity with a Versadyne 1500 Series high-speed audiocassette duplication system, an Otari MTR-12 mastering recorder, Concept Design 775 loader, Rodex on-shell printer, and shrink-wrap. Previous work at the facility had been done on a 12-slave KABA double-speed, in-shell duplicating system.

**NAME CHANGE:** Optical Disc & Memory Engineering, Veldhoven, the Netherlands, which purchased Optical Disc Mastering from Philips/DuPont earlier this summer

(Billboard, July 27), will be changing its name to Optical Disc Manufacturing Equipment, effective Dec. 1. The companies will operate in their existing facilities while a new factory is built, slated for completion in 1993.

**EXPANDING PARTS:** Martin Audio/Video, a Video Services Corp. company, has expanded and redesigned its New York Parts Department. The facility will now feature mikes, small monitor speakers, outboard gear, test equipment, and accessories in stock, as well as its existing inventory of parts and supplies.

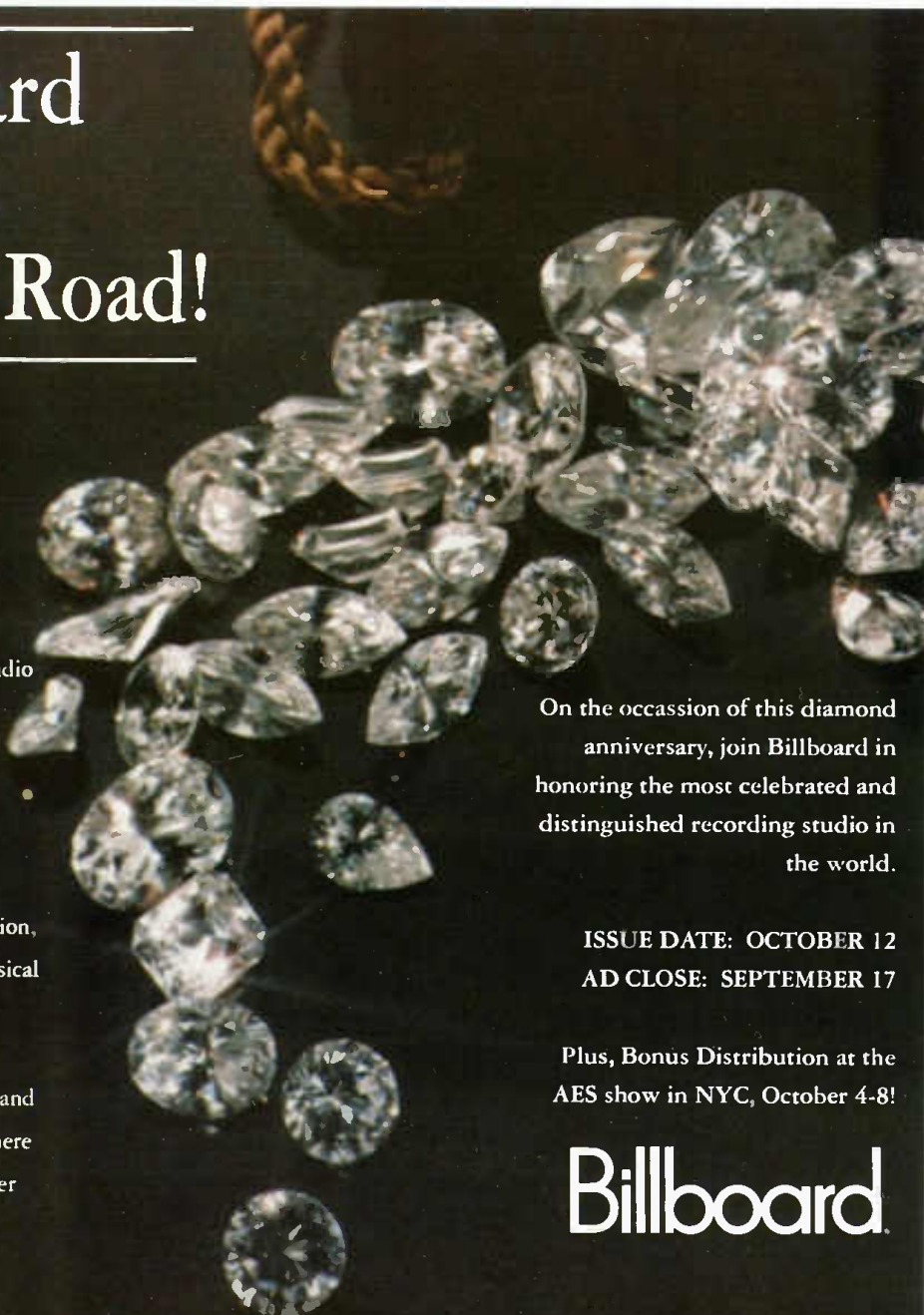
**DYNAMITE SIGNAL Processor:** Valley International has released a new multifunction signal processor, the Dynamite<sup>2</sup>. The compressor circuitry is designed to respond to vocals, music, and speech in the same manner as the human ear, differentiating between simple and complex wavelengths. Each of the unit's two channels offers continuously variable front-panel controls for a number of features, including expander/gate-/ducker threshold and range.

**GAMMA DEAL:** Gamma Electronic Systems Inc. has signed a preliminary license agreement with Fusan Laboratory Inc. of Chicago for the exclusive distribution of its B.A.S.E. technology to the consumer market. The terms of the agreement include a minimum of 3% gross royalties.

**OPTO INCUBATOR:** OptoDigital Designs Ltd., a Monster Cable Products Inc. subsidiary that specializes in fiber-optic multimedia broadband distribution networks and multichannel fiber-optic audio systems, has joined the Univ. of Texas, Austin, Technology Incubator.

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## L.A. STUDIO STATUS

(Continued from preceding page)

HARP has been maintaining a low profile on the issue—focusing instead on such concerns as employee insurance, workers' compensation, and interfacing with pro audio manufacturers—Williams says the group is carefully monitoring the progress of the Home Occupations Ordinance.

"We're certainly doing our best to keep it in the face of the city council, so that they come to some kind of decision, rather than putting the ordinance on a back burner. I think the issue will come to a head soon. I see a light at the end of the tunnel."

## FOR THE RECORD

All tracks for B.B. King's upcoming album, "There Is Always One More Time," were produced by Stewart Levine. The album is slated for release Oct. 1 on MCA Records. Works recorded by producers Vernon Reid, Jon Tiven, and Trade Martin, which were discussed in the Pro-file column Aug. 24, are being reserved for future release.

# STUDIO ACTION

PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING AUGUST 31, 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)	ADDICTIVE LOVE BeBe & CeCe Winans (Capitol)	YOU KNOW ME BETTER THAN THAT George Strait/ J.Bowen G.Strait (MCA)	THIS BEAT IS HOT B.G. The Prince Of Rap J.L.Mar (Epic)	THE HOUSE THE DOG BUILT Jibri Wise One A.Ray C.Allen (Ear Candy)
RECORDING STUDIO(S) Engineer(s)	BATTERY (London) Nigel Green	HUMMINGBIRD/ OMNISOUND/ BENNETT HOUSE (Nashville/ Franklin,TN) Bill Whittington	EMERALD (Nashville) Bob Bullock Russ Martin	EICHSTADT (Germany) Norbert G. Yanicke	STUDIO 20 (Cincinnati,OH) Chip Allen
RECORDING CONSOLE(S)	SSL 4000 E Series	Trident A Range/ Trident 80B	SSL 4064 G Series	Neumann Custom	Trident 16+24
MULTITRACK RECORDER(S) (Noise Reduction)	Sony PCM 3348	Sony PCM 3348	Mitsubishi X-850	Otari DTR-900	Tascam MS 16
STUDIO MONITOR(S)	Yamaha NS10	Yamaha NS10M Tannoy System DMT	KEF C55	Westlake BBSM 12	Tannoy PBM8
MASTER TAPE	Ampex 467	Ampex 467	Ampex 467	Sony PCM DAT	Ampex 456
MIXDOWN STUDIO(S) Engineer(s)	MAYFAIR (London) Bob Clearmountain	MASTERMIX (Nashville) Bill Whittington	SOUNDSTAGE (Nashville) Chuck Ainley	EICHSATDT (Germany) Michael Bessmann	STUDIO 20 (Cincinnati,OH) Chip Allen
CONSOLE(S)	SSL 6072 G Series	Calrec UA 8000	SSL 4000 E Series	Neumann Custom	Trident 16+24
MULTITRACK/ 2-TRACK RECORDER(S) (Noise Reduction)	Sony PCM 3348	Sony PCM 3348	Mitsubishi X-850	Otari DTR-900	Tascam MS16
STUDIO MONITOR(S)	Yamaha NS10M KRK 703	Tannoy System DMT Tannoy NS10	Hidley/Kinoshita	Westlake BBSM 12	Tannoy MS16
MASTER TAPE	Ampex 467	Ampex 467	Ampex 467	Sony PCM DAT	Ampex 456
MASTERING (ALBUM) Engineer	MASTERDISK Bob Ludwig	FUTURE DISC Steve Hall	MASTERFONICS Glenn Meadows	SONY MUSIC Vlado Meller	HIT FACTORY DMS Tom Coyne
PRIMARY CD REPLICATOR (ALBUM)	DADC	Capitol Manufacturing	MCA Manufacturing	Sony Manufacturing	JVC
PRIMARY TAPE DUPLICATOR (ALBUM)	Sonopress	Capitol Manufacturing	MCA Manufacturing	Sony Manufacturing	Sonopress

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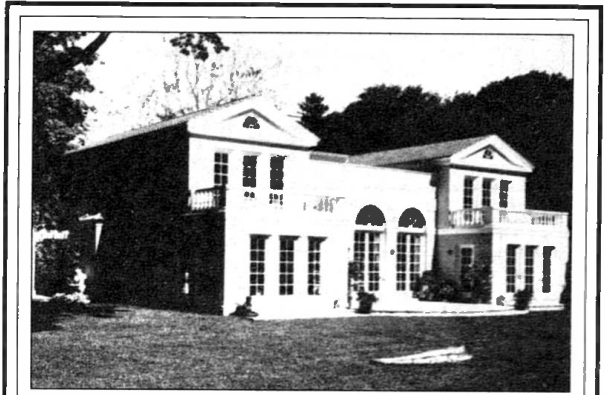
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★ ★ NO. 1 ★ ★				
1	2	23	AMY GRANT ▲	WORD 6907* 18 weeks at No. 1 HEART IN MDTION
2	1	45	MICHAEL W. SMITH ●	REUNION 0063*/WORD GO WEST YDUNG MAN
3	3	7	BEBE & CECE WINANS	SPARROW 1257* DIFFERENT LIFESTYLES
4	5	45	SANDI PATTI	WORD 48545*/EPIC ANDTHER TIME ANDTHER PLACE
5	8	33	STEVEN CURTIS CHAPMAN	SPARROW 1258* FDR THE SAKE DF THE CALL
6	4	7	STEVE CAMP	SPARROW 1272* CDNSIDER THE CDST
7	6	11	STEVE GREEN	SPARROW 1270* WE BELIEVE
8	7	15	CARMAN, COMMISSIONED & CHRIST CHURCH CHOIR	BENSON 2681* SHAKIN' THE HOUSE
9	10	7	RICH MULLINS	REUNION 0066*/WORD THE WDRLD AS BEST I REMEMBER
10	12	95	CARMAN	BENSON 2588* REVIVAL IN THE LAND
11	13	7	KIM HILL	REUNION 0065*/WORD BRAVE HEART
12	11	45	D.C. TALK	FOREFRONT 2682*/BENSON NU THANG
13	14	23	SUSAN ASHTON	SPARROW 1259* WAKENED BY THE WIND
14	9	59	PETRA	WORD 48546*/EPIC BEYOND BELIEF
15	15	7	WHITE CROSS	STARSONG 8183* IN THE KINGDOM
16	16	11	DEGARMO & KEY	FOREFRONT 2771*/BENSON GD TO THE TOP
17	24	7	HOSANNA! MUSIC	INTEGRITY 701*/SPARROW WAR IN THE HEAVENLIES
18	NEW ▶		PETRA	STARSONG 8201* PETRAFIED
19	21	19	RUSS TAFF	MYRRH 47733*/EPIC UNDER THE INFLUENCE
20	22	11	THE BROOKLYN TABERNACLE CHOIR	WORD 47998*/EPIC LIVE WITH FRIENDS
21	26	173	CARMAN ●	BENSON 2463* RADICALLY SAVED
22	20	7	OUT OF THE GRAY	SPARROW 1260* DUT OF THE GRAY
23	19	11	4 HIM	BENSON 2721* FACE THE NATION
24	18	23	RAY BOLTZ	DADEM 1131*/SPECTRA ANDTHER CHILD TO HOLD
25	38	11	PHIL KEAGGY	WORD 47748*/EPIC BEYOND NATURE
26	17	263	AMY GRANT ▲	MYRRH 3900*/WORD THE COLLECTION
27	25	49	WAYNE WATSON	WORD 4192* HOME FREE
28	28	65	THE WINANS	WARNER ALLIANCE 26161*/SPARROW RETURN
29	34	3	JULIE MILLER	WORD 6928* HE WALKS THROUGH WALLS
30	23	15	RACHEL RACHEL	WORD 47831*/EPIC WAY TO MY HEART
31	32	9	FRED HAMMOND	BENSON 2727* I AM PERSUADED
32	33	29	TRAMAIN HAWKINS	SPARROW 1246* LIVE
33	NEW ▶		GAITHER VOCAL BAND	STARSONG 8193* HOMECOMING
34	27	15	MIKE WARNKE	WORD 4196* OUT OF MY MIND
35	36	5	MANSFIELD/TURNER	OCEAN 8132*/WORD BLUES WITH A FEELIN'
36	NEW ▶		PHIL DRISCOLL	WORD 4217* CLASSIC HYMNS VOLUME TWO
37	31	145	MICHAEL W. SMITH ●	REUNION 8412*/WORD I 2 (EYE)
38	37	9	ONE BAD PIG	WORD 6937* I SCREAM SUNDAY
39	35	7	VARIOUS ARTISTS	SPARROW 1278* JUST LISTEN SAMPLER
40	30	3	DAVID MULLEN	MYRRH 6939*/WORD FADED BLUES

● 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.



by Bob Darden

**SPARROW RECORDING** artist **Margaret Becker** has become one of the most visible proponents of famed relief agency **Habitat for Humanity**. In conjunction with the **Family Bookstore** chain, Becker and Sparrow are donating 55 cents from each sale of her latest release, "Simple House," to the cause.

Founded in 1976, **Habitat** has constructed and repaired more than 10,000 homes in economically disadvantaged areas, using untold thousands of volunteers. Former President **Jimmy Carter** is among the supporters of the nonprofit organization.

Becker, who has won numerous awards for her passionate, message-packed music, says she first became interested in **Habitat for Humanity** several years ago.

"When I first started looking into it, I was blown away both by their message and follow-through," she says. "I wanted to help immediately, but I just didn't think I was visible enough to have much to offer. But while I was working on 'Simple House,' [Sparrow senior VP] **Bill Hearn** suggested the connection. Bill made the initial contact and got everything working."

In addition to the direct donations to **Habitat for Humanity**, all **Family Bookstore** outlets currently feature posters on **Habitat** and the campaign. The bookstores also have a promotional video requesting donations, donation envelopes, coin banks, and other items. Additionally, all copies of "Simple House" shipped during August and September include an insert with a personal appeal for donations to be sent directly to **Habitat**.

"Sparrow is kicking in the most," Becker says. "And the **Family Bookstores** have been supergenerous from beginning to end. They've given so much counter space and really worked at the **Habitat** interface."

But for Becker, this isn't a "charity of the month" project. The problems of the meek and oppressed have always dominated her work, including her classic "Immigrant's Daughter" album.

"To me, **Habitat** is really my grandparents, my grandfather," she says. "He was an immigrant to this country and lived in a one-room tenement all of his life. He was hard-working and honest, but was never able to break out of that cycle. But he enabled my family to ... **Habitat** singles out that type of person, the type of per-

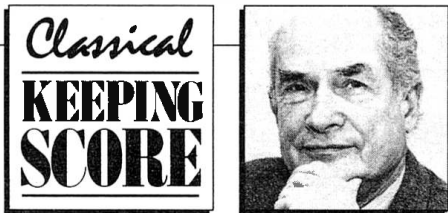
**Margaret Becker is helping build a Habitat for Humanity**

son who needs a miracle to break out of their situation. **Habitat** is that miracle. I have a real passion for it."

Not surprisingly, the music fueling the campaign is equally passionate. "Simple House" is simply one of the year's best releases, an arresting mixture of straight-ahead rock and Motown tunes, produced by the super-hot **Charlie Peacock**.

"Charlie was really influential in 'Simple House,'" Becker says. "When I started writing, I was really struggling. I was too frustrated to write. **Charlie** suggested I put that frustration down on paper, to write an essay about it—then start my songwriting. I did, and the song '(I Want To Live In A) Simple House' came out of that essay. I had to get it out of me."

Becker adds that each **Habitat for Humanity** house is sold at no profit to deserving families, who assist in the construction and purchase of it over a 20-year period.



by Is Horowitz

**CYCLING ALONG:** "La damnation de Faust," just released by **Denon**, winds up **Elihu Inbal's** **Berlioz** cycle, but the conductor continues his cyclical journeys for the label with an equally ambitious **Shostakovich** symphony project with the **Vienna Symphony Orchestra**. First releases are due next summer.

**Bruno-Leonardo Gelber** has yet to complete his **Beethoven** piano sonata cycle for **Denon**, but will take a side trip next spring when he records his first concerto album for the label. The **Tchaikovsky First and Third** are scheduled, with **Emanuel Krivine** conducting the **Philharmonia Orchestra**.

Conductor **Jesus Lopez-Cobos**, whose first recording for **Denon** with the **Lausanne Chamber Orchestra**, due out in January, programs several early **Haydn** Symphonies, will be on the podium when **Denon** artist **Helene Grimaud** records the **Rachmaninoff Piano Concerto No. 2** later this year. The orchestra in that case will be the **Philharmonia**.

A long-term relationship with the **Carmina Quartet** goes public next spring when the **Swiss ensemble's** first CD, coupling works by **Szymanowski** and **Webern**, is released here during a U.S. tour. Their next for the label, to be recorded early next year, will be a **Mendelssohn** set.

**Denon** has recorded its second album with the **Boston Early Music Festival Orchestra** under **Andrew Parrott**. The **Mozart C Minor Mass** is the featured work.

**SHIFTING TIDES:** CD manufacturer **Disctronics Europe Ltd.** has spun off its **Olympia** label to **Mezhdunarodnaya Kniga**, former state-owned U.S.S.R. music and recording monopoly. Now an independent enterprise,

**MK** formerly represented **Melodiya** internationally.

**Disctronics**, which operates CD pressing plants in the U.S., Australia, and the U.K., manufactures CDs for its clients' domestic use and, via **Olympia**, marketed finished CDs elsewhere in the world. It had such arrangements with **Poland's Polskie Nagrania** and **Romania's Electrodisc**, in addition to **MK/Melodiya**.

The **Polish** and **Romanian Olympia** ties now transfer to **MK**, as do the rights to material **Olympia** produced on its own. The **Melodiya** portion of its catalog will be phased out at year's end. Latter label, now also an indie, has set up a number of joint marketing entities in various world markets. In the U.S., **Koch International** is its distribution facility.

The **Olympia** catalog, now numbering about 200 titles,

**Inbal, Gelber are in shape for Denon cycle projects**

will be handled by **Allegro Imports** in the U.S. **Joe Micallef**, **Allegro** president, says **Olympia** is expected to broaden its **Soviet** cultural scope to include home video and laserdisc.

**PASSING NOTES:** The **Royal Liverpool Philharmonic**, directed by Czech conductor **Libor Pesek**, makes its first-ever U.S. tour in February, performing in 11 eastern and midwestern cities. The orchestra's most recent recordings have been for **Virgin Classics**, where **Pesek** is under exclusive contract.

Basic dealer price of top-of-the-line **Chandos** CDs will dip to \$10.90, from \$11.50, beginning Sept. 10. **Chandos** cassettes go to \$5.90, from \$6.90, and midline CDs to \$7.90, from \$8.80. There are additional minor price adjustments, both up and down, in a number of other labels handled by **Koch International**.

A European tour by the **Atlanta Symphony** will take the orchestra to 15 cities, beginning in **Frankfurt** Oct. 8. Music director **Yoel Levi** will conduct, with violinist **Shlomo Mintz**, and pianists **Bruno-Leonardo Gelber** and **Tzimon Barto** as soloists.

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## In the SPIRIT



by Lisa Collins

**"EVERYTHING'S GOING TO BE ALRIGHT"** was the theme song of the 24th annual Gospel Music Workshop of America, and people are still talking about how smoothly things went.

Salt Lake City opened its arms wide Aug. 11-16, with the governor addressing opening ceremonies and the mayor hosting an outdoor reception.

But perhaps the most memorable part of the week-long festivities was the opening ceremonies, held in the Mormon Tabernacle and featuring the famed Mormon Tabernacle Choir. Don Riplinger, associate director of the choir, says the music brought his people alive.

The Tabernacle Choir has yet to incorporate gospel into its repertoire, but Riplinger says it might happen someday.

Attendance, which topped 10,000, was low by past GMWA standards, but still helped dismiss the preconception notion that the death of founder the Rev. James Cleveland would also mean the end of the workshops. GMWA officials attribute the lower attendance more to economics than to anything else.

"The location and the airline fares were in the sky," says acting director Ed Smith. "People just couldn't afford it. Certainly people loved Rev. Cleveland, but I don't think we lost anybody with his passing, because I believe they all want to perpetuate his work."

Smith and other organizers are predicting more than 20,000 people at next year's workshop in the gospel hotbed of Chicago.

**ONE OF THE HIGHLIGHTS** of the GMWA is the annual Excellence Awards ceremonies, where artists are singled out for excellence in 26 categories of gospel music, ranging from traditional to urban contemporary.

John Kee came out on top this year, copping five awards: choir of the year (traditional), male vocalist of the year (traditional), song of the year (traditional), and producer of the year (both traditional and contemporary). Take 6 took three awards, including contemporary song of the year. Other winners included Deniece Williams, Daryl Coley, Tramaine Hawkins, the Jack-

### The 24th GMWA earns high marks from attendees

son Southernaire, Vickie Winans, Commissioned, the Chicago Mass Choir, Fred Hammond, Ben Tankard, and the Rev. James Moore. A special Hall of Fame Award was presented to Albertina Walker.

"This was one of the better workshops," says Kurt Carr, who as music director for the late Rev. Cleveland has attended nine of them. Carr's recently released debut album, "Together," incidentally, features Cleveland's daughter LaShawn. (Carr also still serves as music director for the Cleveland Singers and Cleveland's famed Southern California Choir.)

According to Carr, the presence and support of artists close to Cleveland, as well as black executives, has enabled the workshop to continue and prosper.

"The charisma of James Cleveland—the way he had of just getting up in the service, saying two words, and destroying the building—is not here," Carr says. "Yet, I think because of his absence, people really had to pull together to pull it off. And from the exhibitions to the order of the nightly services and seminars, it was organized, well-prepared, and really wonderful this year!"

## Jazz BLUE NOTES



by Jeff Levenson

**ESTIMATES REGARDING THE POPULATION** of Marciac, a centuries-old village in the south of France, vary between 900 and 1,200 year-round residents. (When reported by locals, the low number represents provincial modesty; the high number, civic pride.) Of course, the joke goes, it is a town so small that the roadside proclamations, "You are now entering..." and "You are now leaving..." are emblazoned on the same sign.

A first-time visitor has a tough time finding Marciac. Not so the thousands of French country folk who flock to this pastoral paradise each August, as they just did for the fourteenth consecutive year, all for the purpose of ritualizing their love affair with jazz.

"Jazz In Marciac" is a sight to see: a medieval farm town of brick, cobblestone, and cultivated spirits celebrating music hundreds of years younger than itself. It is a six-day event, anchored by nightly performances in a tent (the largest in Europe, I'm told) that holds approximately 7,500 wide-eyed jazz-bos.

When it comes to music, they love styles we tend to take for granted; for instance, the bawdy sounds of trad jazz—not quite the straw-hat-and-sleeve-garter variety so popular at places like Epcot Center, but music that nonetheless dances close to the edge of cliché. The stuff is pure cornball, yet the French are determined to finger-pop foot-stomp their way to jazz heaven—until, at least, the saints come marching in. (My only explanation for this has the French taking a proprietary interest in trad jazz because of the music's Creole French origins in New

Orleans. Soprano saxophonist Sidney Bechet, jazz's first international star, discovered that when he stormed the country in the '20s.)

What's most distinctive about "Jazz In Marciac" is its attitude, how classy it is, how it treats jazz as it does fine wine or foie gras—like one of life's rich, manifest pleasures. That shouldn't come as much of a surprise, really, given France's unabashed appetite for quality. Their soil yields grapes; ours, variegated jazz players.

This is a country, remember, where chefs and vintners rule—except during the times when American jazz musicians come to town. When they do, they are treated royally. Just ask a few of this year's stars: Joe Pass, Ralph Sutton, Gerry Mulligan, the Modern Jazz Quartet, or Dee Dee Bridgewater (a wannabe chanteuse who may yet carry out the leggy tradition of Eartha Kitt or Josephine Baker).

### What's most distinctive about 'Jazz In Marciac' is its attitude

Better yet, ask Wynton Marsalis, who made Marciac his only European date this summer, and who was so taken by a grand repast at the nearby Hotel de France (commandeered by haute monde gastronome Andre Daguin) that he laid down his trumpet the next night and surrendered to a second Life-styles-of-the-Rich-and-Famous dinner. (No small achievement. This mother of all meals can go 12-plus courses.)

Ultimately, "Jazz In Marciac" is not just about jazz; it's about *presenting* jazz in a manner befitting its world-class status. (The French, by the way, don't always get these things right. They're the same people who think Jerry Lewis is a genius.) This fest proves that the twin gods of elegance and refinement always know a good time when they see one. Armagnac, anyone?

# Top Gospel Albums

THIS WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
1	1	19	RANCE ALLEN BELLMARK 71806	★★ NO. 1 ★★ 11 weeks at No. 1 PHENOMENON
2	2	7	BEBE & CECE WINANS SPARROW 1257*	DIFFERENT LIFESTYLES
3	3	21	NEW LIFE COMMUNITY CHOIR FEATURING JOHN P. KEE TYS-COT 1401/SPECTRA	WASH ME
4	5	13	DOROTHY NORWOOD/NORTHERN CA G.M.W.A. MASS CHOIR MALACO 4450	LIVE
5	4	47	REV. JAMES MOORE MALACO 6006	"LIVE" WITH MISSISSIPPI MASS CHOIR
6	7	23	D.F.W. MASS CHOIR SAVOY 7101/MALACO	I WILL LET NOTHING SEPARATE ME
7	8	33	REV. E. DAVIS, JR./WILMINGTON MASS CHOIR FEAT. REV. O. COLEY AIR 10162	HE'S PREPARING ME
8	10	7	THE WILLIAMS BROTHERS BLACKBERRY 2203301012/SPECTRA	THIS IS YOUR NIGHT
9	6	49	TRAMAIN HAWKINS SPARROW 1246	LIVE
10	15	7	SHUN PACE RHOODES SAVOY 14807*/MALACO	HE LIVES
11	12	9	FRED HAMMONO BENSON 2727*	I AM PERSUADED
12	9	36	LAMORA PARK YOUNG ADULT CHOIR BELLMARK 71800	WAIT ON THE LORD
13	14	11	SOUNDS OF BLACKNESS PERSPECTIVE 1000*/A&M	THE EVOLUTION OF GOSPEL
14	11	35	THE WEST ANGELES C.O.G.I.C. SPARROW 1240	SAINTS IN PRAISE VOL II
15	17	19	REV. R.L. WHITE/MT. EPHRAIM BAPTIST CHOIR/WILLIAMS BROS. FAITH 1800	MOVE MOUNTAIN
16	13	45	DARYL COLEY SPARROW 1234	HE'S RIGHT ON TIME: LIVE FROM LOS ANGELES
17	19	39	REV. CLAY EVANS/FELLOWSHIP BAPTIST CHURCH CHOIR SAVOY 14802*/MALACO	REACH BEYOND THE BREAK
18	20	9	KEITH PRINGLE MUSCLE SHOALS 8011*/MALACO	MAGNIFY HIM
19	18	59	WALTER HAWKINS MALACO 6007	LOVE ALIVE IV
20	24	5	THE KURT CARR SINGERS LIGHT 73043*/SPECTRA	TOGETHER
21	23	21	YOUNG ARTISTS FOR CHRIST SOUND OF GOSPEL 193	YOUNG ARTISTS FOR CHRIST WORKSHOP '89
22	16	33	THE JACKSON SOUTHERNAIRES MALACO 4445	THANK YOU MAMA FOR PRAYING FOR ME
23	21	11	AS ONE LIGHT 730350*/SPECTRA	AS ONE
24	25	41	MIGHTY CLOUDS OF JOY WORD 48587*/EPIC	PRAY FOR ME
25	28	35	NEW YORK RESTORATION CHOIR SAVOY 14799/MALACO	I SEE A WORLD
26	32	3	MYRNA SUMMERS SAVOY 14801/MALACO	I'LL TELL THE WORLD
27	22	67	REV. J. CLEVELAND/SOUTHERN CALIFORNIA COMMUNITY CHOIR SAVOY 7099/MALACO	HAVING CHURCH
28	27	29	RICKY DILLARD'S NEW GENERATION CHORALE MUSCLE SHOALS 8008/MALACO	THE PROMISE
29	NEW	▶	WALT WHITMAN & THE SOUL CHILDREN OF CHICAGO I AM 74014*	LIVE & BLESSED
30	37	3	YOLANOA AOAMS TRIBUTE 790113/SPECTRA	THROUGH THE STORM
31	31	3	THE INSTITUTIONAL RADIO CHOIR AIR 10167	I FEEL LIKE PRESSING MY WAY
32	29	5	REV. GERALD THOMPSON/OKLAHOMA STATE FELLOWSHIP CHOIR AIR 10168	I CAN'T STOP NOW
33	34	71	HELEN BAYLOR WORD 47763*/EPIC	HIGHLY RECOMMENDED
34	35	35	RUOOLPH STANFIEL & NEW REVELATION SOUND OF GOSPEL 192	LIVE & IN PRAISE
35	26	81	REV. CHARLES NICKS/ST. JAMES BAPTIST CHURCH CHOIR SOUND OF GOSPEL 178	HOLD BACK THE NIGHT
36	33	25	PILGRIM JUBILEES MALACO 4442	FAMILY AFFAIR
37	30	73	WANO A NERO BUTLER SECRET 907/SOUND OF GOSPEL	NEW BORN SOUL
38	NEW	▶	TRINITY TEMPLE FULL GOSPEL MASS CHOIR TYS-COT 40234/SPECTRA	I WANT TO BE LIKE YOU
39	40	13	CARMAN/COMMISSIONEO/CHRIST CHURCH CHOIR BENSON 2681*	SHAKIN' THE HOUSE
40	38	11	SENSATIONAL NIGHTINGALES MALACO 4448*	A MESSAGE FROM THE BOOK

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

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# Latin Notas



by John Lannert

**APART FROM LIBERACE and VICTOR BORGE** there have been very few pop-music pianists capable of combining their musical talents with a showmanship flair.

Well, you can now count Raul Di Blasio as one of the very few.

Making his U.S. concert debut Aug. 24 at the Jackie Gleason Theatre of the Performing Arts in Miami Beach, Fla., the charming Argentinean pianist dazzled the packed house of 2,700 with a *three-hour* pastiche of well-known international pop standards and Hispanic folkloric favorites, plus material from his two BMG albums, "America" and "Barroco."

What's more, the fleet-fingered performer, who was backed by a thunderous 52-piece orchestra, spiced his broad repertoire with humorous conversations with the enamored crowd. While Di Blasio's ambitious film-theme segment did overextend the concert a bit, it is gleefully obvious that he is only a few English words away from snaring an American following.

Incidentally, a remix of a track from Di Blasio's "Barroco" album, "Lluvia De Primavera," is slated to be released later this year. "Lluvia De Primavera," or "Spring Rain," was a 1977 pop/disco hit for Di Blasio's close friend Bebú Silveti.

Other BMG artists have been active recently. Expect a greatest-hits package from classy songstress Rocío Durcal featuring two new tracks written by her superstar label mate Juan Gabriel. Do not look, however, for a new studio album from Gabriel until the beginning of next year, at the earliest. Gabriel is also somehow finding time to begin producing Isabel

Pantoja's forthcoming mariachi album. José José is working on his upcoming album, as well.

**MISCELLANEA:** Who introduced Willie Colon at a New York album presentation for his latest Sony Discos album, "Honra Y Cultura"? None other than Mayor David Dinkins. The presentation took place Aug. 12... Grammy-winning conguero supreme Ray Barretto signed recently with Concord Picante. His label debut, "Handprints," was released last week... Joey Records' flagship act, Los Rieleros Del Norte, will support its just-released album, "A Toda Maquina," with a four-week California tour this month... The first-ever Latin Music Expo will be held Oct.

## Pianist Di Blasio gets fans keyed up with live show

12 at the Hyatt Wilshire Hotel in Los Angeles. The daylong confab, produced by George Gamez and Angelo Roman Jr., will include workshops, exhibits, and seminars on the Hispanic music industry. Capitol/EMI Latin artist José Feliciano will receive a Lifetime Achievement Award. Contact the Latin Music Expo in Los Angeles for more info.

**CHART NOTE:** After spending 10 weeks perched atop the Hot Latin Tracks survey, Daniela Romo's "Todo, Todo, Todo" finally gave way to "Cosas Del Amor," a future evergreen recorded by Sony Discos' Ana Gabriel and Vikki Carr. Romo's chart-topping stint was the longest No. 1 run since Gabriel's "Es Demasiado Tarde" completed its 10-week ride last February. By the way, Romo's latest Capitol/EMI Latin album, "Amada Mas Que Nunca," has now been the top-ranked pop album for five consecutive weeks.

# Top Latin Albums™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports.		
			ARTIST	TITLE	LABEL & NUMBER/DISTRIBUTING LABEL
1	1	13	DANIELA ROMO	AMAOA MAS QUE NUNCA	CAPITOL-EMI LATIN 42489
2	2	41	ANA GABRIEL	EN VIVO	SONY 89303
3	4	11	RICARDO MONTANER	ULTIMO LUGAR	TH-RODVEN 2864
4	3	19	PANDORA	AMOR ETERNO	CAPITOL-EMI LATIN 42451
5	6	33	JUAN GABRIEL	EN EL PALACIO DE BELLAS ARTES	ARIOLA 2498/BMG
6	7	25	LOS BUKIS	A TRAVES DE TUS OJOS	FONOVISA 9009
7	10	3	AZUCAR MORENO	MAMBO	SONY 80633
8	5	17	RAUL DI BLASIO	BARROCO	ARIOLA 3107/BMG
9	—	1	GIPSY KINGS	ESTE MUNDO	ELEKTRA 61179
10	13	5	VIKKI CARR	COSAS OEL AMOR	SONY 80635
11	9	11	H2O	KNOCK OUT	LEADER 80562/SONY
12	11	29	FRANCO DE VITA	EXTRANGERO	SONY 80528
13	—	10	MIJARES	QUE NAOA NOS SEPRE	CAPITOL-EMI LATIN 42479
14	8	15	XUXA	XUXA 2	GLOBO 31084
15	12	5	YURI	SOY LIBRE	SONY 80540
16	17	7	GLORIA TREVI	TU ANGEL OE LA GUAROA	ARIOLA 3087/BMG
17	19	3	GARIBALDI	QUE TE LA PONGO	TH-RODVEN 2792
18	20	25	EDNITA NAZARIO	LO QUE SON LAS COSAS	CAPITOL-EMI LATIN 42394
19	16	3	SIMONE SIMONE		SONY 80592
20	25	15	KIARA	BUSCANOO PELEAS	TH-RODVEN 2737
21	24	3	VARIOS ARTISTAS	EXITOS '91	SONY 80525
22	22	10	ALEJANDRA GUZMAN	FLOR OE PAPEL	FONOVISA 9010
23	18	17	WILKINS	SERENO	RCA 3077/BMG
24	—	11	INDUSTRIA DEL AMOR	QUIERO VOLVERTE A VER	RAMEX 1254
25	14	63	LUIS MIGUEL	LUIS MIGUEL-20 ANOS	WEA LATINA 71535-4
1	1	31	JERRY RIVERA	ABRIENOO PUERTAS	DISCOS INTERNATIONAL 80426/SONY
2	2	35	JUAN LUIS GUERRA Y LA 440	BACHATA ROSA	KAREN 109
3	3	13	RUBEN BLADES	CAMINANOO	DISCOS INTERNATIONAL 80593/SONY
4	18	19	XAVIER SERE		CAPITOL-EMI LATIN 42464
5	5	11	OSCAR D'LEON	AUTENTICO	TH-RODVEN 2855
6	8	11	VARIOS ARTISTAS	LOS TRANCAZOS OEL ANO	GLOBO 3125
7	16	17	GRUPO NICHE	CIELO OE TAMBORES	DISCOS INTERNATIONAL 80508/SONY
8	4	5	TITO NIEVES	OEJAME VIVIR	RMM 80630/SONY
9	12	3	NINO SEGARRA	ENTRE LA ESPAOA Y LA PAREO	M.P.I. 6050
10	14	9	WILLIE CHIRINO	OXIGENO	DISCOS INTERNATIONAL 80600/SONY
11	23	3	TONY VEGA	UNO MISMO	RMM 80641/SONY
12	9	9	TONO ROSARIO	ATAOO A TI	PRIME 1013
13	7	9	BANDA BLANCA	FIESTA TROPICAL	SONOTONE 6017
14	15	39	LUIS ENRIQUE	LUCES OEL ALMA	SONY 80473
15	10	33	BANDA BLANCA	BAILE PUNTA	SONOTONE 6007
16	6	27	ANTONI CRUZ	ALGO NUEVO	M.P.I. 6039
17	21	25	JOHNNY RAY	SALSA CON CLASE	CAPITOL-EMI LATIN 42468
18	20	5	CELIA CRUZ	THE BEST	SONY 80587
19	19	15	MANOLO LESCANO	FASCETAS	FRAMA 1010
20	—	2	REY SEPULVEDA	UN POQUITO MAS	RMM 80599/SONY
21	—	12	MAIRA Y CELINES	MAIRA Y CELINES	PARADISC 3053
22	11	11	EL GRAN COMBO	ERUPCION	COMBO 2080
23	17	5	LA GRAN MANZANA	HANGING OUT AGAIN	RED APPLE 8908
24	—	3	ALEX MANCILLA	UN AMOR COMO EL NUESTRO	WEA LATINA 5689-2
25	—	40	ANGEL JAVIER	EN CAO A LUGAR	CAPITOL-EMI LATIN 43353
1	6	41	GRUPO MAZZ	PARA NUESTRA GENTE	CAPITOL-EMI LATIN 42367
2	7	3	VICENTE FERNANDEZ Y RAMON AYALA	ARRIBA EL NORTE...	DISCOS INT'L 80628
3	1	13	LA SOMBRA	PORQUE TE QUIERO	FONOVISA 3006
4	3	3	ANA GABRIEL	MI MEXICO	SONY 80605
5	8	10	BANDA MOBIL	SOMOS BANO A MOBIL	FONOVISA 8893
6	12	3	GRUPO SAMURAY	TIERNAS MENTIRAS	FONOVISA 8890
7	15	45	SELENA Y LOS DINOS	VEN CONMIGO	CAPITOL-EMI LATIN 42359
8	2	49	BRONCO	AMIGO	FONOVISA 9003
9	4	7	LOS INVASORES DE NUEVO LEON	VETE CON EL	FONOVISA 8898
10	19	13	LALO Y LOS DESCALZOS	EL ORGULLOSO	WEA LATINA 72744
11	—	2	JUAN VALENTIN	CUANOO LOS HOMBRES LLORAN	FREDDIE 1555
12	11	45	VARIOS ARTISTAS	MEXICO VOZ Y SENTIMIENTO	SONY 80437
13	5	13	LOS YONICS	POR QUE VOLVI CONTIGO	FONOVISA 9012
14	—	1	LOS REHENES	CORAZONES ROTOS	OMY CO-226
15	14	19	LA MAFIA	MAFIA-1991	CAPITOL-EMI LATIN 42452
16	13	7	LOS FREDDY'S	LA ORGANIZACION ROMANTICA	FONOVISA 3005
17	17	15	RAMON AYALA	Y LLORO POR EL MI GORRION	FREDDIE 1555
18	9	9	LOS TIGRES DEL NORTE	INCANSABLES	FONOVISA 9013
19	18	55	LOS TEMERARIOS	OE LO NUEVO LO MEJOR	TH-RODVEN 2717
20	16	12	LOS TERRIBLES DEL NORTE	YA ME VOY A CALIFORNIA	FREDDIE 1551
21	—	1	XELENIA	A TASTE OF EXCELLENCE	CAPITOL-EMI LATIN *
22	21	27	TIERRA TEJANA BAND	WHERE'S THE PARTY	TH-RODVEN 2802
23	—	6	GRUPO EL TIEMPO	SE ME ESCAPA OE LOS BRAZOS	LUNA 1213
24	20	3	CAMPECHE SHOW	CAMPECHE SHOW	FONOVISA 8868
25	—	10	EMILIO NAVAIRA	SHOOT IT	CAPITOL-EMI LATIN 42455

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# International

## REPORT FROM POPKOMM

### Sony Opens 2nd Austrian CD Plant

BY MIKE HENNESSEY

THALGAU, Austria—Sony formally opened its second Austrian CD plant here Aug. 14, giving the company a potential European production capacity of 144 million units a year. The investment reflects its belief that the global CD market—currently running at 1 billion units annually—could double before the end of the century.

Notwithstanding indications of current production capacity outstripping demand, Sony's projection is that additional output will be needed for Western Europe and the slow but steady CD take-up in Eastern Europe. Sony Software president Michael Schulhof notes that European CD player penetration is substantially lower than in the U.S. and Japan.

The new Digital Audio Disc Corp. facility at Thalgau and its existing site at Anif are both near Salzburg. Schulhof attended the formal opening ceremonies, as did Sony Music International president Robert Summer, DADC Austria managing director Otto Zich, and various federal and local Austrian government officials.

DADC's 4-year-old Anif plant produces 90 million optical discs a year, and works to full capacity in the fall months. It supplies 100% of Sony Music's European needs and also has a substantial custom business; it has an annual capacity of 120 million CDs.

Last month, the Anif site began producing laserdiscs, already launched by Sony in France, Germany, and Benelux, and due for introduction to the Italian and Spanish markets in the fall.

The new \$24 million Thalgau facility, employing 60 people, will have an initial capacity of 24 million CDs a year, but there is provision for increased output as demand dictates. It is understood that, as with the Anif plant, Sony benefited from some financial aid from the Austrian government for the new facility. DADC Austria is a wholly owned subsidiary of Sony Austria.

### Labels Upset Over The Perceived Slight Of German Product Abroad

BY JEFF CLARK-MEADS

COLOGNE, Germany—The German music industry is growing increasingly angry at the treatment of its music abroad. Executives are particularly unhappy about the impenetrability of the U.K. market and what they see as the often racist remarks made about their acts there.

At a POPKOMM panel addressing the state of German pop music in other territories, EMI Electrola managing director Helmut Fest said it was the job of any successful record company to sell its product abroad.

However, he added that the U.K. was the most "inaccessible" market in the world and that it is considerably easier to break into the U.S. "That's tragic because the U.K. is supposed to be part of Europe," he said.

He said acts seeking international sales were forced to translate their lyrics into English. On a regular basis, the acts would look for the translation that was closest to the original meaning of their words. "You then get the reply from the Americans and the English that they don't understand the lyrics," Fest says. "That's extremely silly because people don't understand lyrics written by American and English people."

Fest stated that there was a long history in the U.K. of discrimination against German music. He said music publications such as Melody Maker and New Musical Express often used the offensive term "kraut rock" to describe German music.

"If you pass by the media you pass by some of the very chauvinistic attitudes—then you have a very serious chance of selling German music abroad."

Fest then turned his attention to MTV Europe, saying the proportion of European music in its programming mix was "absolutely silly." The station was happy to take advertisers' money and should give them something in return in terms of support for their product, he said.

Artist manager Mario Mendryzcki of Triple M Management argued, though, that the level of tolerance for foreign product was rising in the En-

glish-language markets and that the traditional arrogance was decreasing. However, he agreed that the U.S. was more accessible to overseas acts than the U.K.

Mendryzcki said, "The English press is the worst in the world. If you come up with a German band, before they've even listened to it you've lost three points on a scale of 10."

One way of combating those attitudes, he suggested, was to deliver more innovative acts. "We have tended to get away with a copy of what is happening somewhere else in the world."

Record producer Zeus B. Held added, "[The English markets] are scared of the fact that somebody is trying to copy their stuff. If we do that, it's like selling fridges to the Eskimos."

Fellow producer Rob Bolland said that continental European music should not be ghettoized. He suggested that MTV and other media should schedule it according to its merits and not according to its country of origin.

His brother, Ferdi Bolland, described the difference between American and European artists with, "People will kill in the States to be a real

(Continued on next page)

### Industry Turns Out In Force For 3rd Annual Cologne Trade Fair

COLOGNE, Germany—The biggest music market in Europe—and the third largest in the world—finally has a focus: POPKOMM. The German industry this year got behind the event in force; now the next step is to spread the message to the rest of Europe.

The event, held here Aug. 22-25, is in its third year. The 1991 version of the trade-fair-cum-conference-cum-A&R-exchange had about 3,100 attendees (about one-third the number who traveled to MIDEM in January) and government backing for the first time.

Event director Dieter Gorny is particularly pleased by the way the number of delegates has grown from the 1,256 in 1989.

"This year, POPKOMM is the focal point for the German music industry," he says. "We've got everybody here from the smallest independents to [PolyGram managing director] Wolf-Dieter Gramatke. Now we have to get the foundation to build POPKOMM into a real European event."

Gorny says the single European market in 1993 is of huge significance to the event and, by that point, it will seek to have attendees from all over the EC and the rest of the Continent.

As a prelude to that, delegations

were this year invited from all the Eastern European nations and a handful of delegates traveled independently from Western nations. Gorny says, though, that 98% of attendees were German.

However, one of the 2%, Laurent Bouvier, the London-based director of Savage/Tam Tam Records, says, "This is a valuable exercise because it has allowed me, at long last, to meet face-to-face a lot of the people I am going to be dealing with in the future. Dealing by phone is all right, but it doesn't build up long-term relationships."

"I predict that in five or 10 years time, POPKOMM will be a massive European event."

Bouvier feels that POPKOMM has more of an A&R orientation than does MIDEM, a view shared by the five major record companies represented at the show. Heinz-Gerd Luticke, A&R director at WEA and the man who originally signed the Scorpions and Kraftwerk, says, "For the new artists, it's the only direct contact point they have with the major record companies." He regards it as an advantage to both him and the acts that they can listen to songs together and that he can discuss their ideas with them.

Luticke continues, "It's also a meeting point for established people. That shows that pop music has a basis in Germany; the problem in the past was that nobody took German pop music seriously. People realize now that there are thousands of people working in pop."

The nature of POPKOMM has, though, changed dramatically from its beginnings in 1989. Then, it was aimed at the independent sector; the majors began participating simply because there was no other domestic event for them to focus upon.

POPKOMM '91 consisted of 40 stands and 35 seminars in the Gurzenich center and 28 concerts at various locations around Cologne. The atmosphere in the Gurzenich was hospitable and welcoming even to non-German speakers and was described by executives variously as "cozy," "convivial," and "amateur"

(Continued on page 63)

### Record Retailers Ready For 'British Invasion' Of Market

COLOGNE, Germany—The first British invasion of the German music retail market this year looks unlikely to end up as the life-and-death struggle that took place in France.

In France, local giant FNAC reacted so ferociously to the presence of U.K. stores Virgin and HMV that HMV was forced to withdraw from the country after six months (Billboard, April 27) and is now reviewing its entire policy toward continental Europe. In Germany, though, the natives say they are much more friendly.

WOM, which runs 15 megastores in Germany and is the country's most prominent chain, says Virgin will almost be welcome when it opens in Berlin in the fall and, later, in Frankfurt.

WOM spokesman Jens Christiani says Virgin will assist the market because it is a full-price retailer. Any chain coming in on a discount basis would lower public perception of the value of CDs and other music products and would make it harder for all retailers to uphold prices, he states.

(Continued on next page)

### New Rights For U.S.-Bound Brit Music

LONDON—A new licensing system for the use of British music in American cinemas is being introduced. Under an agreement reached by the U.K.'s Performing Right Society, the British Producers' Assn., and the Independent Programme Producers' Assn., film producers have a new deal for directly licensing PRS-controlled works for American performance.

A spokeswoman for PRS explains, "American equivalents of PRS, such

as ASCAP, are prevented by United States law from licensing this specific use of music, although PRS members do receive other public performance and broadcasting royalties via these organizations.

"The terms of the new agreement mean that PRS grants the producer a license to perform or to authorize the performance in public of PRS music in a film shown in a motion picture theater in the U.S. In return, the producer pays PRS royalties depending

on the budget for the production of the film and the amount of money the film takes in at the box office."

Carolyn Jackson, director of industrial relations for the Producers' Assn., says, "We are delighted to have established a relationship with PRS on this issue and in particular to have obtained a specific concession for low-budget films which, given the state of the British film industry, need all the help they can get."

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# Purple Haze Over Prince's Canceled U.K. Show

## Paisley Park Points Finger At The British Promoter

LONDON—A canceled Prince gig on the grounds of Blenheim Palace is being surrounded by a haze of confusion.

The singer's company, Paisley Park, says he pulled out of the Aug. 31 show "due to the promoter's continuing failure to fulfill critical obligations to vendors, suppliers, and other production personnel and companies."

However, a spokesman for Diamond Promotions says the company was guilty of no such failure. He adds that Diamond Promotions is now seeking an alternative venue and aims to reschedule the event.

The spokesman says an official statement regarding the event is

imminent and that the company is unable to comment further in the interim.

However, Paisley Park issued a statement Aug. 23 declaring that Diamond Promotions had "rendered impossible" Prince's performance.

The statement continued, "Despite repeated urgings, vital payments have not been made by the promoter to the staging, audio, lighting, insurance, freight and ground transportation companies."

"Due to his desire not to disappoint his fans, Prince was willing to take a substantially reduced fee for his performance. His advisers and Paisley Park executives worked until the eleventh hour try-

ing to make the show happen.

"Prince is deeply disappointed that the show he dearly wanted to perform to celebrate his new band [the New Power Generation] and their upcoming 'Diamonds & Pearls' release has been canceled."

The statement quoted the singer as saying that he intends to "re-schedule the show at the earliest possible opportunity."

Diamond Promotions is a new name in the U.K. live sector and is not registered in the industry's directories and handbooks. However, the company's spokesman says it has promoted shows in this country in the past but declines to identify which ones. JEFF CLARK-MEADS

# U.K.'s Fave Format Changes

## CDs Outship Cassettes In 2nd Qtr.

LONDON—The U.K. has a new favorite music format—the CD. In the second quarter of 1991, for the first time, more discs than prerecorded cassettes were shipped to stores.

In total, 12.8 million CDs were distributed compared with 12.6 million tapes. In the same period, vinyl accounted for 10% of the total albums market. The British Phonographic Industry, which collates the figures, says vinyl was responsible for 20 million album units in the year to June and that, by the end of 1991, the annual rate is likely to have fallen below 15 million.

The BPI comments, "It is suggested that substitutional purchasing has accelerated CD growth at the expense of cassettes, but CD has its own momentum. With CD hardware penetration still less than 30% of all homes in the country, there is clearly little sign of the market being satu-

rated and considerable scope for expansion. The current annual rate of shipments is 55 million units. By comparison, LPs reached their peak at an annual volume of 92 million units (1975) and the highest figure for cassettes was 86 million (1989)."

In the second quarter, the total value of the music market at trade prices was \$234.4 million, 1% ahead of the figure for the same period in 1990.

Peter Scapig, BPI director of development and research, observes, "The total value of shipments in the year to June was [\$1.15 billion], only 2% lower than the figure for the year to June 1990, despite the effects of recession and the increase in Value Added Tax. Added to this, the small increase in the value of sales during the second quarter would suggest that the U.K. record industry may be past the worst of the current downturn." JEFF CLARK-MEADS

## RETAILERS READY FOR BRITISH BOW

(Continued from preceding page)

"From that point of view, we're happy about Virgin," Christiani says. "Virgin will also be advertising in the media and will be present on the street so that will all help the profile of music."

"Overall, the market will get bigger," he continues. "We know, though, that Virgin will take people out of WOM's market—at least at first."

However, Christiani adds that he feels the effectiveness of Richard Branson's group in the market will be hindered by its difficulties in finding shop staff with the necessary skills and experience.

Asked about WOM's plans for expansion outside Germany, Christiani points to the group's full name—World Of Music—and its applicability in any nation. "We get a lot of offers from all over the world. But, it's a lot different going out from Germany than coming in. This is Europe's biggest market, which makes it interesting for other people to come here, but less interest-

ing for us to go to their country."

He says this, combined with different trading and tax laws outside Germany, means that international expansion is not an immediate priority for WOM. JEFF CLARK-MEADS

## LABELS UPSET

(Continued from preceding page)

artist. On the Continent, they come in with four lawyers and three managers. That's a lack of enthusiasm."

Outside the panel discussion, record company A&R staff were adamant that Germany is now producing pop music on a par with anything else emerging in the world. BMG's Jan Weber said that that is reflected in the German company's affiliates being more willing to listen to tapes they are sent from Munich.

WEA A&R director Heinz-Gerd Luticke added, "There are 10 or 12 people at POPKOMM who think they have new acts with international potential."

# 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	3	SET ADRIFF ON MEMORY BLISS	GEE STREET/POLYGRAM	PM DAWN
4	9	CHARLY CLEAR CUT		PRODIGY
5	NEW	GETT OFF	WARNER MUSIC	PRINCE & THE N.P.G.
6	5	ALL 4 LOVE	GIANT	COLOR ME BADD
7	4	MORE THAN WORDS	A&M	EXTREME
8	14	SUNSHINE ON A RAINY DAY	BMG/CLEAR CUT	ZOE
9	32	I'LL BE BACK	CLEAR CUT	ARNEE & THE TERMINATORS
10	12	HAPPY TOGETHER	EMI	JASON DONOVAN
11	21	INSANITY	TARGET	OCEANIC
12	13	LOVE... THY WILL BE DONE	COLUMBIA	MARTIKA
13	NEW	STAND BY LOVE	VIRGIN	SIMPLE MINDS
14	8	SUMMERTIME JIVE		D.J. JAZZY JEFF & THE FRESH PRINCE
15	7	WINTER IN JULY	RHYTHM KING	BOMB THE BASS
16	6	MOVE ANY MOUNTAIN	ONE LITTLE INDIAN	THE SHAMEN
17	19	COLD, COLD HEART	ARISTA	MIDGE URE
18	26	WHAT CAN YOU DO FOR ME	CLEAR CUT/POLYGRAM/DNA/BMG	UTAH SAINTS
19	10	NOW THAT WE'VE FOUND LOVE	MCA	HEAVY D & THE BOYZ
20	38	20TH CENTURY BOY	BMG	MARC BOLAN T-REX
21	NEW	CALLING ELVIS	POLYGRAM	DIRE STRAITS
22	11	TWIST & SHOUT	COLUMBIA	DEACON BLUE
23	18	YOU COULD BE MINE	GEFFEN	GUNS N' ROSES
24	NEW	LET'S TALK ABOUT SEX	POLYGRAM	SALT-N-PEPA
25	17	MONSTERS AND ANGELS	LONDON	VOICE OF THE BEEHIVE
26	21	LOVE'S UNKIND IQ	BMG	SOPHIE LAWRENCE
27	16	THINGS THAT MAKE YOU GO...	COLUMBIA	C&C MUSIC FACTORY/FREEDOM WILLIAMS
28	NEW	LIES	EMI	EMF
29	NEW	GOOD VIBRATIONS	EMI	MARKY MARK/FUNKY BUNCH/LOLETTA HOLLOWAY
30	15	APPARENTLY NOTHIN'	TALKIN' LOUD	YOUNG DISCIPLES
31	35	MIND	VIRGIN	THE FARM
32	23	ROMANTIC	WARNER BROS.	KARYN WHITE
33	39	YOU BELONG IN ROCK'N'ROLL	POLYGRAM	TIN MACHINE
34	NEW	BE YOUNG, BE FOOLISH, BE HAPPY	BMG	SONIA
35	25	EVERY HEARTBEAT	A&M	AMY GRANT
36	NEW	HOUSECALL	SONY MUSIC	SHABBA RANKS
37	NEW	REPUBLICAN PARTY	REPTILE POLYGRAM	BIG COUNTRY
38	40	LIFT/OPEN YOUR MIND	WARNER MUSIC	808 STATE
39	NEW	HARD TO HANDLE	POLYGRAM	BLACK CROWES
40	NEW	SOMETIMES IT'S A BITCH	POLYGRAM	STEVIE NICKS

## TOP ALBUMS

THIS WEEK	LAST WEEK	ARTIST	LABEL	TITLE
1	NEW	JASON DONOVAN	POLYGRAM	JOSEPH AND THE AMAZING TECHNICOLOR...
2	3	CHER	GEFFEN	LOVE Hurts
3	2	LUCIANO PAVAROTTI	DECCA	ESSENTIAL PAVAROTTI II
4	6	R.E.M.	WARNER BROS.	OUT OF TIME
5	1	METALLICA	POLYGRAM	METALLICA
6	7	SEAL	ZTT	SEAL
7	4	BEVERLEY CRAVEN	EPIC	BEVERLEY CRAVEN
8	8	COLOR ME BADD	WARNER MUSIC	C.M.B.
9	9	DEACON BLUE	COLUMBIA	FELLOW HOODLUMS
10	10	MADONNA	WEA	THE IMMACULATE COLLECTION
11	5	OMD	VIRGIN	SUGAR TAX
12	13	MICHAEL BOLTON	COLUMBIA	TIME, LOVE AND TENDERNESS
13	11	EURHYTHMICS	RCA	GREATEST HITS
14	14	EXTREME	A&M	EXTREME II PORNOGRAFFITI
15	12	CATHY DENNIS	POLYDOR	MOVE TO THIS
16	20	MEATLOAF	CLEVELAND INT.	BAT OUT OF HELL
17	16	STRANGLERS	EPIC	GREATEST HITS 1977-1990
18	15	C&C MUSIC FACTORY	COLUMBIA	GONNA MAKE YOU SWEAT
19	NEW	BOMB THE BASS	SONY MUSIC	UNKNOWN TERRITORY
20	18	THE JAM	POLYDOR	GREATEST HITS
21	NEW	YOUNG DISCIPLES	POLYGRAM	ROAD TO FREEDOM
22	17	VOICE OF THE BEEHIVE	POLYGRAM	HONEY LINGERS
23	21	LUCIANO PAVAROTTI	DECCA	THE ESSENTIAL PAVAROTTI
24	23	ROD STEWART	WARNER BROS.	VAGABOND HEART
25	22	TDM PETTY & THE HEARTBREAKERS	MCA	INTO THE GREAT WIDE OPEN
26	NEW	BRAD FIEDEL	PINNACLE	TERMINATOR 2
27	25	HARRY CONNICK JR.	COLUMBIA	WE ARE IN LOVE
28	24	BOB MARLEY & WAILERS	TUFF GONG	LEGEND 3
29	30	BRYAN ADAMS	A&M	RECKLESS
30	19	NATALIE COLE	ELEKTRA	UNFORGETTABLE
31	26	PAULA ABDUL	VIRGIN AMERICA	SPELLBOUND
32	33	SIMPLE MINDS	POLYGRAM	REAL LIFE
33	NEW	PRINCE AND THE N.P.G.	WARNER BROS.	GETT OFF
34	NEW	MUDHONEY	SOUTHERN	EVERY GOOD BOY DESERVES FUDGE
35	32	DANNI MINOGUE	MCA	LOVE AND KISSES
36	27	MARC COHN	ATLANTIC	MARC COHN
37	29	BETTE MIDLER	ATLANTIC	SOME PEOPLE'S LIVES
38	31	ROXETTE	EMI	JOYRIDE
39	28	CARRERAS, DOMINGO, PAVAROTTI	DECCA	IN CONCERT
40	35	AMY GRANT	A&M	HEART IN MOTION

## Brit Vid Firms' Holiday Build-Up

LONDON—The build-up to Christmas video sales has begun in earnest in the U.K. with ITC Home Video launching into sell-through and MCEG/Virgin Vision announcing a bullish autumn campaign.

New player ITC could become a major force in the nostalgia market with vaults that cover more than 20 years of British independent broadcasting.

ITC VP Martin Goldthorpe says former company chief Lew Grade assembled an unprecedented collection of talent during the '50s, and the catalog which is a legacy of that stable equals that of the BBC. "The BBC has already shown how popular this product can be and we probably have bigger hits than the BBC had," he says.

This claim is backed by Peter Smith, managing director of PolyGram Video, the company chosen to sell and distribute ITC's catalog. He says, "ITC has the largest and probably finest catalog yet to be released onto the sell-through market. It will certainly give the BBC a run for its money in the coming years." Initial titles include "The Saint" with Roger Moore and "Supercar" from "Thunderbirds" creator Gerry Anderson. October's package will include the classic "Robin Hood" TV series with Richard Greene.

MCEG/Virgin Vision has "RoboCop 2" and "Teenage Mutant Ninja Turtles" as its movie flagships, along with a package that includes more in-house productions: "Billy Connolly Live," "Classic Car Chases," and "Sex With The Stars," a compilation of "notorious naughty bits" from the history of the cinema.

Great hopes are also being pinned on the colorized version of Laurel & Hardy's "Way Out West," which in monochrome has sold 100,000 copies to date.

PETER DEAN

# Spanish Govt. Seen As Failing To Foster The Audio/Visual Scene

*This is the second in a series of articles looking at the differing attitudes of the 12 nations that make up the European Community when it comes to government attitudes and responses to the music and video industries. This week, we pinpoint the situation in Spain today, with the European single market just 15 months away.*

■ BY HOWELL LLEWELLYN

MADRID—Spain will miss the audio/visual train to the European single market in 1993 because of the socialist government's lack of interest in the field.

That's the majority view of experts quizzed by Billboard. Yet, oddly enough, Spain has a "young" reputation and is considered one of Europe's hippest countries. Its major cities claim some of the best nightlife in continental Europe, most of its government ministers are still in their 40s, and there's a buzz around the creative scene, which is reminiscent of London, Paris, or Berlin some years ago.

The culture ministry does have some award/incentive programs through its National Institute of Scenic Arts & Music (INAEM), but they're limited to young orchestras, theater, cinema, and traditional Spanish music performed abroad at, for example, the New Music Seminar, MIDEM, the Musik Messe (Frankfurt), and the New York International Festival of Arts.

The government's attitude to its music and video sectors is summed up by Eugenio Galdon, 40, director general (audio/visual) of PRISA, one of Spain's most important executives in this field. "To understand a business, you first have to consider it as a whole. So it's not just that they don't understand; they haven't even faced the question."

PRISA is Spain's "boom" media group, running the top-selling and prestigious "El Pais" daily newspaper, the biggest private radio network (La Cadena SER), and the only pay-TV, Canal Plus. It has just formed SOGETEL, a new company to produce video films to link with SER's musical output. In audio/visual terms, PRISA is years ahead of the government, and that worries Galdon.

He says, "What the government lacks is any midterm or long-term strategy and the legislation in this area is disjointed, with no unifying element. Well before the end of the dec-

ade, I reckon Europe's audio/visual world will be controlled by between eight and 15 companies."

## NO GLOBAL VISION

Galdon complains that the government has no global vision toward a field "which, in Spain, didn't really emerge until two or three years ago but which already accounts for more than 2% of GDP and which directly employs 150,000 people."

Like most others questioned, Galdon criticizes the 12% Value Added Tax on records and videos. In Spain, books get a generous discount and VAT is 6%. France's pay-TV channel, also called Canal Plus, pays 4% VAT, against 12% in Spain.

Nacho Saenz de Tejada, of "El Pais," one of Spain's top pop/rock analysts, is dismissive of the government's attitude. "There's no support—none. The government just doesn't take urban pop music seriously, unlike the French government. Theatre, classical, opera—yes. Pop, flamenco, jazz—no."

Record and video executives are also disturbed about the government's apparent complacency toward their world. Alfredo Garcia Iglesias, chairman of the Spanish Federation of Video Outlets (FEAV), says the current video industry crisis would be eased if the government supported video production.

"It's as if we don't exist," he says. "There's hardly any homegrown product because there's no incentive. For five years after video arrived in Spain, around 1981, there was no law to protect authors' rights, and that still reflects the government attitude. In 1987, there were more than 100 distributors in Spain. Now there are 12—six multinationals and six local independents. That says it all."

## HOMEGROWN TALENT NOT FOSTERED

Luis Miguel Fernandez, local A&R chief for Sony Music's Epic Discos, says "very little indeed" is being done to foster home-produced talent at any level. "The government attitude is more political than sentimental, which means it isn't right for the music industry. Next year, Madrid will be the European Cultural Capital, yet, incredibly, there are no medium-sized venues to speak of. We have one or two tiny clubs, or stadiums for 10,000 to 90,000."

He adds that there's no encouragement for children to learn music. "All groups are self-taught and, with no proper practice venues, they have to play at home."

together not only the indies and the majors but we've also had the minister of economics here." He describes POPKOMM as "mental software" for the German music industry.

He says it is also a sign of its growing stature that the government was prepared to sponsor the event for the first time this year. He states, though, that no matter how big the show grows, it will always have a European orientation. He argues that there are enough international and American shows and that Europe needs a platform of its own.

JEFF CLARK-MEADS

Curiously, public-sector support for the music industry comes from City Halls and Spain's 17 regional governments. Every village, town, and city has a week of fiestas, usually in the summer, with a budget for hiring well-known bands.

But what happens, even in the small places, is that a local council will prefer to spend, say, 8 million pesetas on one big band, like Mecano,

## "The govt. just doesn't take urban pop music seriously"

instead of 2 million each on four lesser names.

Jose Luis Ruperez, VP of the Assn. of Entertainments Experts & Representatives (ARTE), which includes most pop promoters and managers, says the government policy means "the majority of bands, those who can't hit the road, have to stay at home. Our job is to unite everybody in music industry management in getting the government to recognize we have specific problems and need its help to solve them."

## HIGH TAXES A PROBLEM

"There's just no relationship between the industry and the government," he continues. "The second

problem is financial. The revenue grossed by our industry is greater than the budgets of some ministries, so it's strange we have no relationship with the authorities. In this business, if we earn a lot, we pay a lot in taxes, but if we make a loss, nobody gives us a penny. If cinema, as an example, can receive subsidies, why not the music industry?"

But it's the lack of a clear working relationship with the government that's seen as more important than financial implications. "The VAT situation must be put right," says Ruperez.

Teddy Bautista, VP of the Society of Authors, which actually doesn't include writers, is not so critical. His society receives help from the culture ministry for "all projects involving theater, cinema, and Spanish music abroad." He's pleased with the system of grants for the National Youth Orchestra, too.

Jose Manuel Reoio, culture ministry audio/video spokesman, concedes there's no grant or subsidy system for the industry. The ministry's Institute of Cinematography & the Arts, though theoretically taking in video, is mainly concerned with the cinema.

"The audio/visual field is reckoned to be on a second or third level," says Reoio. "In the past year, Spanish state TV has hit a crisis because of the emergence in 1990 of national private television, and this had a knock-

on effect for both video and cinema production."

Francisco Canovas, INAEM deputy director general for music, says the ministry philosophy is to help all types of music—classical, ethnic, opera, etc. "The more diverse, the richer the cultural scene. Pop is more commercial, more subject to the dynamics of the marketplace and, therefore, less in need of direct subsidies."

He says the ministry, through INAEM, helps the music industry with annual awards to music publishers and record companies, comprising cash payments plus acquisition of works produced by the prize winners.

And, he says, the industry ministry started a campaign two years ago, including TV advertising, to help prepare the audio/visual companies for the EC single market.

INAEM subsidizes Spanish groups (pop, folklore, dance, classical) that appear at festivals abroad, says Canovas. The culture industry's attitude to pop has "always been healthy and ambitious, but we're a state ministry and it's not our job to support new talent—that's up to the local authorities concerned."

Asked why Spain didn't appear to have a cohesive audio/visual policy, he said it was a matter for the European Community to solve. "The U.S. and the Japanese are very strong in this area, and there's little Spain can do alone."

## CANADA

# Labels Plan To Deliver Despite Postal Strike But Smaller Radio-Station Services Could Suffer

■ BY LARRY LeBLANC

TORONTO—As negotiators for Canada Post and the striking Canadian Union of Postal Workers continue informal discussions aimed at full-scale resumption of negotiations, following the postal strike began here at midnight Aug. 23, rotating postal strikes continue to sweep Canada.

In the early stages of the strike, most Canadian record companies, although they have contingency plans honed from previous strikes, are hesitating before setting up alternate delivery plans to radio stations and press media in smaller markets, which will carry them through if the strike becomes more widespread.

There has been pressure within the 46,000-member CUPW to move from a rotating strike strategy to a full-scale, national walkout. CUPW president Jean-Claude Parrot, though dismissing calls for an immediate nationwide strike, has warned that the strike could turn into an all-out shutdown at any moment.

Negotiations have reportedly settled many minor issues, but there have been no breakthroughs on such major issues as wages, job security, contracting out, and the hiring of temporary staff.

Most recording executives contacted say no postal strike could deliver the same blow as the last such strike in 1987. Most companies indicate they would expand the use of couriers for their CD compilations, particularly to

radio stations reporting to the Canadian music trade publication The Record. Service to secondary and tertiary stations, however, likely will suffer.

"The postal strike is no big deal to us at all," says Garry Newman, senior VP/managing director of the U.S. division of Warner Music Canada Ltd. "It's rotating now, so we're going to let our CDs go this week. We're not going to worry about it until it's a full strike. Then we'll courier the CDs to the local people who can drop them off to stations. We may also consider couriers to the smaller markets."

"All reporting stations are covered by courier or by hand-delivery," says Stephen Tennant, VP of marketing at MCA Records Canada. "The significant nonreporters will have to be couriered. Anyone who's going to help us sell a record is going to get service."

"You figure for every buck you spend on mail, you'll spend \$2.50 on UPS, but it's got to be done for the reporting stations," says Kim Zayac, director of national promotion at Sony Music Canada. "For anyone else, we're going to hold it for a while. For any chart information, I'll be more than happy to supply it to the stations."

"Who will suffer will be the 400 or so stations that we service via mail," says Randy Wells, VP of radio promotion at A&M Records Canada. "Any station that is a reporter to The

Record under any format, we'll courier to. As well, the branches will continue to handle 100 or so stations."

Even temporary delays in mail delivery could spell disaster for such small radio-service businesses as Toronto-based RDR Promotions, which specializes in CD compilations of indie artists. "We can run around Toronto and Hamilton and deliver the compilations, but it's expensive to get it to Winnipeg," says Joe Wood, president of RDR.

## Appointments At MCA, BMG

TORONTO—At MCA Records Canada, Cameron Carpenter has been appointed director of A&R, while Andrea Orlick has been promoted to manager of press and publicity/artist relations. As well, Leigh Higgins has been added to the department as receptionist/assistant. Meanwhile, at BMG Music Canada, Susan Desmarais has been upped to the position of manager of artist marketing, and will oversee distribution of Jive, Silvertone, Zoo, Dedicated, Latent, Ear Candy, and Imago. Replacing Desmarais as manager of national media relations is Dale Curd, former publicity manager for Toronto's Harbourfront.

## MUSIC INDUSTRY TURNS OUT IN FORCE

(Continued from page 61)

ish." A number of more senior record company staff felt that POPKOMM has a substantial distance to travel before it matches MIDEM's standards of professionalism.

Gorny says he is aware of the lack of such refinements as simultaneous translation. However, he points out that there was little need for such a service this year because of the overwhelmingly German attendance. At least one panel, however, was conducted entirely in English.

Gorny says, "Next year, Europe will come to POPKOMM. This is an important talking shop... It brings

# HITS of the WORLD

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Europe's Music Radio Newsweekly

**EUROCHART HOT 100** 8/31/91

SINGLES	
1	1 (EVERYTHING I DO) I DO IT FOR YOU BRYAN ADAMS A&M
2	4 YOU COULD BE MINE GUNS N' ROSES GEFLEN
3	2 GYPSY WOMAN (SHE'S HOMELESS) CRYSTAL WATERS A&M
4	3 MORE THAN WORDS EXTREME A&M
5	5 SENZA UNA DONNA (WITHOUT A WOMAN) ZUCCHERO FORNACIARI & PAUL YOUNG LONDON
6	6 WIND OF CHANGE SCORPIONS MERCURY
7	8 NOW THAT WE FOUND LOVE HEAVY D. & THE BOYZ MCA
8	13 ENTER SANDMAN METALLICA PHONOGRAM/POLYDOR
9	7 THE SHOOP SHOOP SONG (IT'S IN HIS KISS) CHER GEFLEN
10	17 ALL 4 LOVE COLOR ME BADD GIANT
11	12 I'M TOO SEXY RIGHT SAID FRED TUG/HIT & RUN COMMUNICATIONS
12	10 AUTEUIL NEULLY PASSY LES INCONNUS PRODUCTIONS
13	11 LA ZOUBIDA LAGAF FLARENSASCH
14	25 SET ADRIFT ON MEMORY BLISS PM DAWN GEE STREET
15	9 I WANNA SEX YOU UP COLOR ME BADD GIANT
16	16 BACARDI FEELING KATE YANAI WEA
17	24 BABY BABY AMY GRANT A&M
18	21 LOSING MY RELIGION R.E.M. WARNER BROS
19	14 RUSH RUSH PAULA ABDUL VIRGIN
20	30 SUMMERTIME D.J. JAZZY JEFF & THE FRESH PRINCE JIVE
21	19 LAST TRAIN TO TRANSCENTRAL/THE IRON HORSE THE KLF KLF COMMUNICATIONS
22	18 WINTER IN JULY BOMB THE BASS RHYTHM KING
23	15 MOVE ANY MOUNTAIN—PROGEN 911 SHAMEN ONE LITTLE INDIAN
24	20 SAGA AFRICA YANNICK NOAM CARRERE
25	22 LOVE AND UNDERSTANDING CHER GEFLEN
26	26 A ROLLER SKATING JAM NAMED 'SATURDAYS' DE LA SOUL TOMMY BOY
27	NEW DANCA TAGO MAGO KAOMA COLUMBIA
28	23 SEND ME AN ANGEL SCORPIONS MERCURY
29	NEW GUARANTEED LEVEL 42 RCA
30	NEW SAILING ON THE SEVEN SEAS O.M.D. VIRGIN
ALBUMS	
1	1 R.E.M. OUT OF TIME WARNER BROS
2	NEW METALLICA METALLICA PHONOGRAM/POLYDOR
3	4 SCORPIONS CRAZY WORLD MERCURY
4	5 GIPSY KINGS ESTE MUNDO COLUMBIA
5	3 CHER LOVE HURTS GEFLEN
6	2 ROXETTE JOYRIDE EMI
7	6 SEAL SEAL ZTT
8	7 EURYTHMICS GREATEST HITS RCA
9	9 TOM PETTY & THE HEARTBREAKERS INTO THE GREAT WIDE OPEN MCA
10	8 ROD STEWART VAGABOND HEART WARNER BROS.
11	11 O.M.D. SUGAR TAX VIRGIN
12	12 ALICE COOPER HEY STOOPID EPIC
13	14 MICHAEL BOLTON TIME, LOVE AND TENDERNESS COLUMBIA
14	13 SIMPLE MINDS REAL LIFE VIRGIN
15	10 LUCIANO PAVAROTTI THE ESSENTIAL PAVAROTTI DECCA
16	15 EXTREME EXTREME II PORNORGRAFFITI A&M
17	19 JUAN LUIS GUERRA Y LA 440 BACHATA ROSA KAREN
18	16 MYLENE FARMER L'AUTRE BARCLAY
19	20 LENNY KRAVITZ MAMA SAID VIRGIN/EMI
20	21 BEVERLY CRAVEN BEVERLY CRAVEN EPIC
21	17 ZUCCHERO FORNACIARI ZUCCHERO LONDON
22	18 PAULA ABDUL SPELLBOUND VIRGIN AMERICA
23	22 SOUNDTRACK THE DOORS ELEKTRA
24	26 THE KLF THE WHITE ROOM RCA/BMG
25	23 YELLO BABY MERCURY
26	25 MECANO AIDALAI ARIOLA
27	27 VAN HALEN FOR UNLAWFUL CARNAL KNOWLEDGE WARNER BROS.
28	29 SOUNDTRACK GREASE POLYDOR
29	NEW DEACON BLUE FELLOW HOODLUMS COLUMBIA
30	NEW COLOR ME BADD C.M.B. GIANT

**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 HMMMM 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 15 ... 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 BOND COLUMBIA
5	4 SOUNDTRACK GREASE POLYDOR/POLYGRAM
6	5 TONI CHILD'S 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 CRDWDDED 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

**CANADA** (Courtesy The Record) As of 9/2/91

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	7 SUMMERTIME D.J. JAZZY JEFF & THE FRESH PRINCE JIVE/BMG
4	4 IT AIN'T OVER 'TIL IT'S OVER LENNY KRAVITZ VIRGIN/A&M
5	5 WIND OF CHANGE SCORPIONS MERCURY/PLG
6	3 FADING LIKE A FLOWER ROXETTE CAPITOL/CAPITOL
7	6 MORE THAN WORDS EXTREME A&M/A&M
8	12 THINGS THAT MAKE YOU GO... C&C MUSIC FACTORY COLUMBIA/SONY
9	11 MAMA SAID KNOCK YOU OUT LL COOL J J DEF JAM/SONY
10	9 GYPSY WOMAN (SHE'S HOMELESS) CRYSTAL WATERS MERCURY/PLG
11	14 SOMETHING TO TALK ABOUT BONNIE RAITT CAPITOL/CAPITOL
12	13 HEY STOOPID ALICE COOPER EPIC/SONY
13	8 CONDUCTIN' THANGS DETROIT EMERALD ATTIC/ATTIC
14	NEW TEMPTATION CORINA CUTTING/ATCO
15	10 UNBELIEVABLE EMF CAPITOL/CAPITOL
16	20 (I WANNA GIVE YOU) DEVOTION NOMAD CAPITOL/CAPITOL
17	19 THAT'S THE WAY LOVE GOES YOUNG M.C. CAPITOL/CAPITOL
18	18 WASH THE RAIN WORLD ON EDGE VIRGIN/MCA
19	15 EVERY HEARTBEAT AMY GRANT A&M/A&M
20	17 TIME, LOVE AND TENDERNESS MICHAEL BOLTON COLUMBIA/SONY
ALBUMS	
1	NEW METALLICA METALLICA ELEKTRA/WEA
2	1 CRASH TEST DUMMIES THE GHDS'TS THAT HAUNT ME BMG/BMG
3	2 EXTREME EXTREME II PORNORGRAFFITI A&M/A&M
4	3 NATALIE COLE UNFORGETTABLE ELEKTRA/WEA
5	4 R.E.M. OUT OF TIME WARNER BROS./WEA
6	6 TOM PETTY & THE HEARTBREAKERS INTO THE GREAT WIDE OPEN MCA/MCA
7	7 BONNIE RAITT LUCK OF THE DRAW CAPITOL/CAPITOL
8	5 SOUNDTRACK ROBIN HOOD MORGAN CREEK/MORGAN CREEK
9	9 VARIOUS ARTISTS SUNJAMMIN' CBS ASSOCIATED LABELS/SONY
10	11 C&C MUSIC FACTORY GONNA MAKE YOU SWEAT COLUMBIA/SONY
11	8 PAULA ABDUL SPELLBOUND VIRGIN/A&M
12	12 MICHAEL BOLTON TIME, LOVE AND TENDERNESS COLUMBIA/SONY
13	14 ROXETTE JOYRIDE CAPITOL/CAPITOL
14	10 EURYTHMICS GREATEST HITS RCA/BMG
15	16 THE KLF THE WHITE ROOM ARISTA/BMG
16	15 BLACK CROWES SHAKE YOUR MAMEY MAKER DEF AMERICAN/GEFFEN
17	13 VAN HALEN FOR UNLAWFUL CARNAL KNOWLEDGE WARNER BROS./WEA
18	19 ROD STEWART VAGABOND HEART WARNER BROS./WEA
19	17 EMF SCHUBERT DIP CAPITOL/CAPITOL
20	18 THE TRAGICALLY HIP ROAD APPLES MCA/MCA

**GERMANY** (Courtesy Der Musikmarkt) As of 8/20/91

SINGLES	
1	1 BACARDI FEELING KATE YANAI WEA
2	3 (EVERYTHING I DO) I DO IT FOR YOU BRYAN ADAMS A&M
3	2 WIND OF CHANGE SCORPIONS MERCURY/PHONOGRAM
4	5 ICH BIN DER MARTIN ME KREBS, DIETHER & GUNDULA ARIOLA
5	7 YOU COULD BE MINE GUNS N' ROSES GEFLEN
6	9 NOW THAT WE FOUND LOVE HEAVY D. & THE BOYZ MCA
7	4 GYPSY WOMAN (SHE'S HOMELESS) CRYSTAL WATERS MERCURY/PHONOGRAM
8	6 THE SHOOP SHOOP SONG CHER EPIC
9	8 I WANNA SEX YOU UP COLOR ME BADD WARNER BROS
10	12 MORE THAN WORDS EXTREME A&M
11	10 BDW DOWN MISTER JESUS LOVES YOU VIRGIN
12	NEW ENTER SANDMAN METALLICA POLYGRAM
13	14 OO THE LIMBO DANCE DAVID HASSELHOFF BMG
14	19 ALOHA HEJA HE ACHIM REICHEL ?
15	15 SHINY HAPPY PEOPLE R.E.M. WARNER BROS.
16	16 BABY BABY AMY GRANT A&M
17	11 SENZA UNA DONNA ZUCCHERO & PAUL YOUNG LONDON
18	13 RUSH RUSH PAULA ABDUL VIRGIN
19	18 LAST TRAIN TO TRANSCENTRAL THE KLF BLOW UP
20	NEW BAILA ME GIPSY KINGS SONY
ALBUMS	
1	1 SCORPIONS CRAZY WORLD MERCURY/PHONOGRAM
2	3 R.E.M. OUT OF TIME WARNER BROS.
3	4 ESTE MUNDO GIPSY KINGS COLUMBIA
4	2 ROXETTE JOYRIDE ELEKTRA
5	NEW METALLICA METALLICA POLYGRAM
6	6 CHER LOVE HURTS GEFLEN
7	5 ROD STEWART VAGABOND HEART WARNER BROS.
8	7 EURYTHMICS GREATEST HITS RCA
9	9 OMD SUGAR TAX VIRGIN
10	8 TOM PETTY & THE HEARTBREAKERS INTO THE GREAT WIDE OPEN MCA
11	10 ALICE COOPER HEY STOOPID EPIC
12	12 SEAL SEAL ZTT/WEA
13	15 SIMPLE MINDS REAL LIFE VIRGIN
14	NEW ACHIM REICHEL MELANCHOLIE UND STURMFLOT WEA
15	13 VAN HALEN FOR UNLAWFUL CARNAL KNOWLEDGE WARNER BROS.
16	11 YELLO BABY POLYGRAM
17	18 HERBERT GROENEMEYER BOCHUM ELECTROLA
18	NEW CHRIS REA AUBERGE WEA
19	NEW SOUNDTRACK 21 JUMP STREET JOEAL
20	NEW MARC COHN MARC COHN EASTWEST

**FRANCE** (Courtesy of Nielsen/Europe 1) As of 8/15/91

SINGLES	
1	1 LA ZOUBIDA LAGAF CARERRE
2	2 SENZA UNA DONNA ZUCCHERO & PAUL YOUNG POLYDOR
3	3 AUTEUIL, NEULLY, PASSY LES INCONNUS SONY
4	4 SAGA AFRICA YANNICK NOAM CARRERE
5	8 DIS MOI BEBE BERNY D. SONY
6	6 LOSING MY RELIGION R.E.M. WARNER BROS.
7	9 DANCA TAGO MAGO KAOMA COLUMBIA
8	5 LES BROUVILLARDS DE LONDRES THIERRY HAZARD SONY/COLUMBIA
9	7 TELL ME BONITA DANA DAWSON SONY/COLUMBIA
10	10 HIJO DE LA LUNA (DIS MOI LUND D'ARGENT) MECANO BMG
11	12 NE EN 17 A LEIDENSTADT FREDERICKS, GOLDMAN & JONES SONY
12	17 E VADO VIA FELIX GRAY & DIDIER BARBELVIEU BMG
13	14 GYPSY WOMAN (SHE'S HOMELESS) CRYSTAL WATERS POLYDOR
14	11 DESENCHANTEE MYLENE FARMER POLYDOR
15	15 DECALE PATRICK BRUEL BMG
16	13 MISERY INORA CARRERE
17	20 J'AI DES DOUTES SARA MANDIANO POLYDOR
18	NEW LE DORMEUR PLEASURE GAME POLYGRAM
19	19 PROMISE ME BEVERLY CRAVEN SONY/EPIC
20	NEW REGRETS MYLENE FARMER POLYGRAM/POLYDOR
ALBUMS	
1	1 MYLENE FARMER L'AUTRE POLYGRAM
2	3 JEAN-JACQUES GOLDMAN FREDERICKS, GOLDMAN & JONES SONY/COLUMBIA
3	2 R.E.M. OUT OF TIME WARNER BROS.
4	4 PATRICK BRUEL ALORS REGARDE RCA/BMG
5	5 ELMER FOOD BEAT JE VAIS ENCORE DORMIR CE SOIR POLYDOR
6	6 FELIX GRAY & DIDIER BARBELVIEU LES AMOURS CASSEES BMG
7	7 FRANCOIS FELDMAN MAGIC BOULVARD POLYDOR
8	10 UB40 LABOUR OF LOVE II VIRGIN
9	16 DANA DAWSON PARIS, NEW YORK AND ME COLUMBIA
10	9 THIERRY HAZARD POP MUSIC SONY/COLUMBIA
11	NEW ZUCCHERO SUGAR FORNACIARI POLYDOR
12	11 ENIGMA MC/MC A.D. VIRGIN
13	14 SCORPIONS CRAZY WORLD MERCURY
14	13 GIPSY KINGS ESTE MUNDO COLUMBIA
15	8 SOUNDTRACK GREASE POLYDOR
16	NEW STEPHANE EICHER ENGELBERG A&M
17	NEW MECANO DESCANSO DOMINICAL BMG
18	12 MICHEL SARDOU BERCY 91 EMI
19	NEW BENNY B. L'ALBAN SONY
20	NEW KAOMA TRIBAL PURSUIT COLUMBIA

**JAPAN** (Courtesy Music Labo) As of 9/2/91

SINGLES	
1	1 SAY YES ASKA PONY CANYON
2	2 DONNA TOKIMO NORIYUKI MAKIHARA WEA MUSIC
3	3 SAYONARA YESTERDAY TUBE SONY
4	4 KAKKOWARUI HURAREKATA SENRI OE EPIC/SONY
5	5 ANATANI AETE YOKKATA KYOHJO KOIZUMI VICTOR
6	6 NEO BRAVO SOUTHERN ALL STARS VICTOR
7	8 HAJIMARI WA ITSUMO AIME ASKA PONY CANYON
8	NEW AI KOSO MINNA NO SHIGOTO/WATASHI NO NAKA NO YUKI MARIKO NAGAI FUN HOUSE
9	NEW WOMN' BE LONG THE BUBBLE GUM BROTHERS EPIC/SONY
10	NEW I WILL CHIKA UEDA WARNER MUSIC JAPAN
ALBUMS	
1	NEW EBI MUSEE SONY
2	NEW AYUMI NAKAMURA CALENDAR GIRL HUMMING BIRD
3	3 ASKA SCENE 2 PONY
4	2 YUKIE NISHIMURA OIMANDE EN MARIAGE POUR LA 101 EME FOIS PONY CANYON
5	NEW VARIOUS LOVER'S DAY TOSHIBA/EMI
6	4 KYOKO KOIZUMI AFROPIA VICTOR
7	1 TAKAKO OKAMURA CHOU FLEUR FUN HOUSE
8	7 TUBE SHONAN SONY RECORDS
9	5 MISATO WATANABA LUCKY EPIC/SONY
10	NEW TOKYO SHONEN KAERIMICHI VICTOR

**SWEDEN** (Courtesy GLF) As of 8/28/91

SINGLES	
1	1 (EVERYTHING I DO) I DO IT FOR YOU BRYAN ADAMS A&M
2	2 YOU COULD BE MINE GUNS N' ROSES GEFLEN
3	3 OMAOIGEN PELLE ALMGREN & WOV LIKSON METRONOME
4	4 SENZA UNA DONNA ZUCCHERO & PAUL YOUNG LONDON
5	5 I WANNA SEX YOU UP COLOR ME BADD WARNER BROS.
6	7 BABY BABY AMY GRANT A&M
7	NEW NOW THAT WE FOUND LOVE HEAVY D. & THE BOYZ MCA
8	8 MORE THAN WORDS EXTREME A&M
9	6 SAILING ON THE SEVEN SEAS O.M.D. VIRGIN
10	9 RUSH RUSH PAULA ABDUL VIRGIN
ALBUMS	
1	1 VARIOUS ABSOLUTE REGGAE EVA
2	2 TOM PETTY & THE HEARTBREAKERS INTO THE GREAT WIDE OPEN MCA
3	6 ROD STEWART VAGABOND HEART WARNER
4	4 CHER LOVE HURTS GEFLEN
5	NEW METALLICA METALLICA VERTIGO
6	3 DAN REED NETWORK THE HEAT MERCURY
7	7 O.M.D. SUGAR TAX VIRGIN
8	5 ROXETTE JOYRIDE EMI
9	8 BEACH BOYS CALIFORNIA GOLD—THE VERY BEST OF... CAPITOL
10	9 ALICE COOPER HEY STOOPID EPIC

**NETHERLANDS** (Courtesy Stichting Nederlandse Top 40) As of 8/23/91

SINGLES	
1	1 (EVERYTHING I DO) I DO IT FOR YOU BRYAN ADAMS A&M
2	2 NOW THAT WE FOUND LOVE HEAVY D. & THE BOYZ MCA
3	3 ALWAYS THERE INCOGNITO/F.J. BROWN TALVIN LOUD
4	4 SEND ME AN ANGEL SCORPIONS, MERCURY
5	NEW ALL 4 LOVE COLOR ME BADD GIANT
6	6 BAILA ME GIPSY KINGS COLUMBIA
7	NEW WINTER IN JULY BOMB THE BASS RHYTHM KING
8	5 BURBUJAS DE AMOR JUAN LUIS GUERRA ARIOLA
9	NEW ZOMER ANDRES HAZES EMI
10	NEW LOVE AND UNDERSTANDING CHER GEFLEN
ALBUMS	
1	2 GIPSY KINGS ESTE MUNDO COLUMBIA
2	1 JUAN LUIS ARIOLA BACHATA ROSA ARIOLA
3	4 JULIO IGLESIAS THE 24 GREATEST SONGS COLUMBIA
4	3 BOB MARLEY & THE WAILERS LEGEND ISLAND
5	5 SCORPIONS CRAZY WORLD MERCURY
6	7 SEAL SEAL ZTT RECORDS
7	6 VARIOUS TURN UP THE BASS 7 ARCADE
8	8 VARIOUS DANCE CLASSICS GOLD 2 ARCADE
9	NEW VARIOUS FIDO'S CHOICE 2 MAGNUM
10	NEW COLOR ME BADD C.M.B. GIANT



LIFELINES

BIRTHS

Girl, Courtney Michelle, to John and Angela Scales, July 29 in Los Angeles. He is regional director of operations for Blockbuster Entertainment.

Boy, Joseph Michael II, to Joe and Kathy Leffler, Aug. 1 in Lima, Ohio. She is manager of Camelot Music No. 17.

Girl, Kelly Elizabeth, to Gene and Marie Rumsey, Aug. 9 in Teaneck, N.J. He is branch manager of CE-MA's New York branch.

Girl, Jordan Alexa, to Rich and Michele Pietrzak, Aug. 17 in Dover, Del. They own Uncle Neil's Compact Discs & Tapes, a retail store in Newark, Del.

Boy, Gabriel Michael, to David and Sharri Rudich, Aug. 21 in Los Angeles.

CALENDAR

A weekly listing of trade shows, conventions, award shows, seminars, and other events. Send information to Calendar, Billboard, 1515 Broadway, New York, N.Y. 10036.

SEPTEMBER

Sept. 4, The Music & Entertainment Industry Chapter of the City of Hope Honors Al Teller, proceeds to be used for capital projects at the City of Hope National Medical Center, Universal Studios Sound Stage 12, Los Angeles. 213-626-4611.

Sept. 5, MTV Awards, Universal Amphitheatre, Los Angeles. 212-258-8000.

Sept. 7-8, Doing Music & Nothing Else: The Music Business Weekend Seminar, location to be announced, Cleveland. 207-865-1128.

Sept. 9, Eighth Annual Harlan Howard Birthday Bash and Guitar Pullin', concert honoring songwriter Harlan Howard, sponsored by BMI, BMI Nashville parking lot, Nashville. Elen 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

les. He is attorney for Motley Crue and Kiss.

MARRIAGES

Angus Cant to Alexis Roth, Aug. 3 in Hawaii. She is assistant to the president of the California Music Channel in Oakland, Calif.

Thomas S. Orwat Jr. to Kathleen F. Fronczak, Aug. 24 in Cheektowaga, N.Y. He is store manager of National Record Mart No. 119 in the Walden Galleria Mall in Buffalo, N.Y.

Ken Franklin to Caren Deitch, Aug. 25 in New York. He is president of RadioActive Talent Inc., a multimedia talent agency specializing in broadcasters and songwriters, and was formerly music director/DJ at KNCN Corpus Christi, Texas.

DEATHS

Doug Browne, 44, of heart seizure caused by diabetes, Aug. 17 in Pel-

ham, N.Y. Browne was an entertainment lawyer whose clients included recording artists Duane Eddy, James Burton, the Crickets, the TCB Band (which backed Elvis Presley), and Felix Cavaliere of the Raspals. He is survived by his wife, brother, and father.

Ray Sonin, 84, of a heart attack, Aug. 20 in Toronto. Sonin was a popular and respected radio broadcaster on CFRB Toronto for the past 33 years. Born in London, he began his career in 1940, writing scripts for the BBC. In the early '50s, he went to work for the New Musical Express, and helped turn the then-struggling newspaper into a noted entertainment publication with a circulation of 80,000 per week. In 1957, Sonin moved to Canada and held discussions with Wes McKnight, then station manager of CFRB Toronto, about creating a new weekly radio show. The show, "Calling All Brit-

ons," debuted on Sept. 13, 1958, and Sonin hosted it from its inception until his death. The show drew an immense following; for hundreds of thousands of Canadians, Sonin was their connection with Great Britain. In 1984, Sonin was inducted into the Order of the British Empire by Queen Elizabeth in a ceremony at Buckingham Palace. He is survived by his wife, June.

James Martin Leventhal, 45, of AIDS-related lymphoma, Aug. 22 in New York. Leventhal was director of international at Tommy Boy Records. Fluent in four languages, he spearheaded overseas marketing for the label. His strategy resulted in a global network of mostly independent affiliates that have earned gold and platinum records with such artists as De La Soul, Digital Underground, and Information Society. Despite his illness, Leventhal continued to work until two days before his death. Prior

to joining Tommy Boy, he worked at Important Records, and also served in the Peace Corps. He is survived by his family and his life partner, Joel Armstrong. Donations in his memory can be sent to God's Love We Deliver, an organization that provides meals for homebound AIDS patients, at 895 Amsterdam Ave., New York, N.Y. 10025.

Send information to Lifelines, c/o Billboard, 1515 Broadway, 39th Floor, New York, N.Y. 10036 within six weeks of the event.

3 Ex-Aides To Rita Marley Face Fraud Charges

NEW YORK—In the latest development surrounding a decade of court wrangles over the Bob Marley estate, the New York Supreme Court has ruled that three parties that formerly advised his widow, Rita Marley, must stand trial in a fraud and forgery case involving the alleged diversion of \$17 million from the estate.

The court, in an Aug. 21 ruling, denied all motions for dismissal of the case against accountant Marvin Zolt and attorneys David Steinberg and Martin Oliner. The case has been pending for four years; a jury trial date has been set for Oct. 29.

"For 10 years monies which should have gone to the estate were diverted due to forged documents," says Louis Byles of Jamaica's Mutual Security Bank and Trust Co., who serves as executive administrator of the Marley estate. "In fact, the bulk of the monies which should have gone to the estate over this period make up a sizable portion of the \$17 million which was diverted for the use of others."

Meanwhile, Michael Dolan, a representative of Metro Management, the company associated with singer Eddy Grant that had been bidding for the Marley estate, has sent a note to the estate's administrators withdrawing its controversial \$13.5 million bid. The note states that "it has never been our intention to act in any manner that would cause distress or upset [members] of Bob Marley's family ... In view of Rita Marley's vocal objection to the sale of her [late] husband's copyrights, and her declared intention to match any third-party offer—a position we understand and unreservedly endorse—there is no point in pursuing [any further interest]."

This withdrawal from the bidding leaves the field of competing offers to \$15.2 million by MCA, and \$15.3 million by Rita Marley and the beneficiaries backed by Chris Blackwell's Island Logic Ltd. The Jamaican Supreme Court is scheduled to make a final ruling Oct. 28 in Kingston, Jamaica.

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. 14-15, Doing Music & Nothing Else: The Music Business Weekend Seminar, location to be announced, Chicago. 207-865-1128.

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, Westfield 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, Opry-

land 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. 29-Oct. 1, BPI Seminar on Sponsorship and Event Marketing Strategies, Stouffer Hotel, Nashville. Laura Stroh, 615-321-4250.

Sept. 30, T.J. Martell Foundation Met Music Golf Tournament, Glen Oaks Club, Old Westbury, N.Y. Peter Kauff, 212-755-5700.

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. 5, SPARS Annual General Membership Meeting, Gallagher's, New York. 407-641-6648.

Oct. 12, Latin Music Expo, Hyatt Wilshire Hotel, Los Angeles. 213-856-8919.

Oct. 14, Academy of Country Music Ninth Annual 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. 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. 31-Nov. 3, CMJ Music Marathon Convention and 1991 New Music Awards, Vista Hotel at the World Trade Center, New York. 516-466-6000.

NOVEMBER

Nov. 1, Sixth Annual New York Music Awards, Beacon Theater, New York. Marilyn Lash, 212-265-2238.

Nov. 6-8, 13th Annual Billboard Music Video Conference, Sofitel-Ma Maison, Los Angeles. Melissa Subatch, 212-536-5018.

GROCERS WANT TO BAG MORE SUPPORT FROM VSDA

(Continued from page 5)

anything to do with anybody pulling out of VSDA," says Craig Odanovich, GM of HEB Video Central.

Odanovich, a member of the VSDA retail advisory committee, says he offered to use his access to VSDA to communicate grocers' concerns to the trade group. "If the grocers got together and presented some common concerns I would be glad to present them to the committee and act as a conduit to accomplish anything," Odanovich says. "Last I heard [Gratello] was putting together a letter. He was going to fax it to me and it would go out under both our names. And we would see if the grocery community wanted to get together."

According to Hogan, grocers may conclude that some sort of formal organization, probably affiliated with VSDA, is needed to fully address their concerns.

"We think VSDA needs to be revamped somewhat so they're more responsive to bigger chains," she says. "If that doesn't happen, we might have to look at forming some sort of subgroup under VSDA or whatever."

Dorothy Jones, video buyer for Randall's, a chain with video departments in 41 supermarkets, confirms that an effort to organize grocery chains is under way, but also denies grocers are considering leaving VSDA.

She notes that supermarkets that carry video have unique concerns that need to be addressed, such as how to handle customers who return defective or damaged tapes or do not return them at all, but may be \$200-a-week grocery customers.

VSDA executive VP Don Rosenberg acknowledges that grocery chains may have concerns that are not being addressed by the organization, but suggests VSDA would be responsive if presented with specific problems.

"I've spoken to Craig Odanovich, but not to Gratello," Rosenberg says. "There may be some people in the grocery end of business who feel they aren't being represented and maybe their needs are significantly different from those of other groups. They may be 100% right on that. But until I see something specific, it's

hard to know how to respond."

Rosenberg adds, "Our role at VSDA is to represent all retailers of video. We'll try to meet their needs, once we find them out. But if you try to take every single issue and ask can you make everybody feel the same way about it, the answer is no. But if you're ready to jump ship every time some issue doesn't go your way, we'd have 19 different trade groups. That's not in anyone's interest."

Rosenberg also downplays any conflict between the interests of independent specialty stores and those of larger chains. "I think the interests of various [retail] segments are sufficiently similar that one organization can represent them all," he says. "Their legislative interests are the same—censorship, taxes, things like that—they're the same for everyone. Where we begin to separate a little bit is in the services we supply. Does a mass-merchant need our bank-card program, for example? No. But maybe there are services they do need that we can supply. But those are not issues of contention."

# ALBUM REVIEWS

## POP

► **DONNA SUMMER**  
Mistaken Identity  
PRODUCER: Keith Diamond  
Atlantic 82285

Diehard fans of legendary disco diva's signature club sound may be disappointed to discover new set's decidedly urban/pop stance. However, unprejudiced examination reveals a well-conceived batch of tunes that showcase Summer's strongest vocals to date. First single, "When Love Cries," is making inroads at top 40 and urban radio, while acoustic-framed ballad "Heaven's Just A Whisper Away," house-inflected "Work That Magic," and percussive new-jacker "Body Talk" are all worthy candidates to follow up.

► **PROCDL HARUM**  
The Prodigal Stranger  
PRODUCERS: Matt Noble with Gary Brooker, Keith Reid & Matthew Fisher  
Zoo 72445

English pop group skips the light fandango again after 14 years out of the spotlight; vocalist Brooker, keyboardist Fisher, lyricist Reid, and guitarist Robin Trower are reunited in PH Mach II. Lyrics are less opaque than in "Whiter Shade Of Pale" days, and straightforward playing and production should help chances at album rock. "The Truth Won't Fade Away," "One More Time," and "A Dream In Every Home" sound like best radio starters.

► **BUDDY GUY**  
Damn Right, I've Got The Blues  
PRODUCER: John Porter  
Silvertone/BMG 1462

Smokingest studio outing in many a moon finds bluesman Guy inflicting massive damage on his guitar and turning in emotional vocal performances. Jeff Beck, Eric Clapton, and Mark Knopfer guest, but nobody gets a chance to steal the

star's considerable thunder. Combustible tracks like "Mustang Sally" and three-quarter-time "Early In The Morning" will raise a ruckus for album rockers who like their blues straight up.

► **RADIO ACTIVE CATS**  
PRODUCER: Andy Wallace  
Warner Bros. 26488

Anyone familiar with the Stones, Zeppelin, or the Crowes will figure out what these Cats are up to right away, but that doesn't make this debut by L.A. quartet any less enjoyable. Big pluses here are attitudinous vocalizing of Shel Graves (whose brother Michael pounds skins) and searing playing of too-long-unsung guitarist Ian Espinoza. In a just world, sing-along "Bed Of Roses" will be a rootsy smash, while "Standin' In The Rain" offers a whiff of band's harder pleasures.

► **HOUSE OF FREAKS**  
Cakewalk  
PRODUCER: Dennis Herring  
Giant 24417

Richmond, Va., duo of Bryan Harvey and Johnny Hott are in a pixilated mood on wonderful label debut. Pair delivers what could best be called its "White Album"—off-kilter instrumental interludes and overheard studio banter link together a stirring collection of original songs. "Rocking Chair," "I Got Happy," magnificent ballad "A Good Man," and "Never" all stand out on this richly conceived record.

► **BOBBY RADCLIFF**  
Universal Blues  
PRODUCER: Hammond Scott  
Black Top 1067

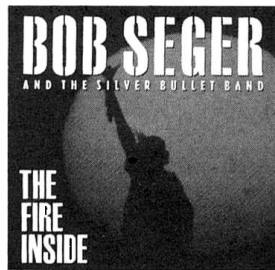
Washington, D.C., guitarist Radcliff smashes through with a hard-driving follow-up to his debut, "Dresses Too Short." A hot picker in the manner of the greats from Chicago's West Side, axeman lights a blaze under a variety of blues standards associated with Elmore James, Fenton Robinson, Roy Milton, James Brown, and others. Soulful smoke for six-string fanatics.

► **DAVE ALVIN**  
Blue Blvd.  
PRODUCERS: Chris Silagiy, Dave Alvin, & Bruce Bromberg  
Hightone 8029

Former tunesmith/guitarist for the Blasters hops to Hightone and delivers a superior sophomore solo project. Alvin's gruff vocals and biting guitar lines perfectly complement his roots-rock compositions here, and songs themselves are deep in the American grain. Best numbers for gutsy

## B I L L B O A R D

### SPOTLIGHT



**BOB SEGER & THE SILVER BULLET BAND**  
The Fire Inside  
PRODUCERS: Don Was, Barry Beckett, Bob Seger, Punch  
Capitol 91134

First Seger release in eons finds the singer's indestructible voice in supreme form, and a heavyweight posse of guest players on board: Contributors include Joe Walsh, Rick Vito, Bruce Hornsby, Dann Huff, Steve Lukather, and Little Feat's Bill Payne, Richie Hayward and Fred Tackett. "Real Love" is a lush album rock opener; toughest cuts include "Take A Chance," "Which Way," and "The Mountain." Seger also shows off a newfound affinity for Tom Waits' material on "New Coat Of Paint" and countrified "Blind Love." An instant winner for devoted fans.

modern rockers include title cut, Bill Haley eulogy "Haley's Comet," "Brand New Heart," and Civil War-themed "Andersonville." Alvin remains one of U.S. rock's most prodigious writer/performers.

► **BIG DRILL CAR**  
Batch  
PRODUCERS: Bill Stevenson & Stephen Egerton  
Cruz 018

Californian postpunk quartet creates a winning, hard-edged sound built on savage guitars and solid songwriting. Highlights of a raw, rocking set include the breakneck hooks of "Take Away," the great garage groove of "Restless Habs," the full-tilt rock of "Ick," and the psychedelic inflections of "Faster." Also includes a catchy cover of Devo's "Freedom Of Choice."

### R&B

► **VANESSA WILLIAMS**  
The Comfort Zone  
PRODUCERS: Various  
Wing/Mercury 843522

Williams follows up the gold "The Right Stuff" with a wide-ranging, well produced album that finds her in fine form, showcasing her pleasing vocals on both up-tempo dance-oriented numbers and heartbreaking ballads. First single, "Running Back To You," should be a huge smash, à la Janet Jackson's "Pleasure Principle." The timing is right for this to strike big; Williams' walls could soon be platinum-lined.

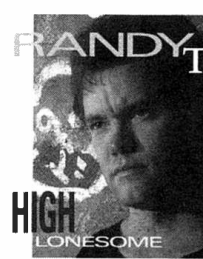
► **POOR RIGHTEOUS TEACHERS**  
Pure Poverty  
PRODUCER: Tony D.  
Profile 1415

Second stanza from reggae/rap trio delves much further into dancehall than debut. Entertaining set addresses many topical issues, but also takes time out for fun as "Hot Damn I'm Great" indicates. Titles such as "Just Servin' Justice" and first single "Shakiya!" may have impact at R&B radio.

### DANCE

► **LYDIA RHODES**  
More To Life

### SPOTLIGHT



**RANDY TRAVIS**  
High Lonesome  
PRODUCER: Kyle Lehning  
Warner Bros. 26661

Voices come and go, but there's something eternal about Randy Travis. No one is a more soulful singer than he. This album leans heavily on Travis' resonant vocals. The instrumentation is generally spare and acoustic—more an adornment to the total mix than an equal partner. "High Lonesome" also chronicles Travis' development as a writer. He composed half the songs—with Alan Jackson and Don Schlitz serving as co-writers—and most of these cuts are marked by simplicity and a sly wit. Best of the bunch: "Oh, What A Time To Be Me," "Better Class Of Losers," "Heart Of Hearts," and "Allergic To The Blues."

► **PRODUCER: Junior Vasquez**  
This Beat's Workin'/MCA 10186

It's been well more than a year since Rhodes clicked in clubs with "DJ, Give Me That Funky Bass." Full-length debut reveals previously hidden mainstream star potential as she glides through stylistically diverse material with confidence and ease. Lots for clubs here, starting with the reggae-vibed new single, "Unitize," and including the tasty housers "One Sensation" and "Live It Cool." Chances for top 40 and urban radio crossover are most evident on psychedelic acoustic-popper "Flower Power" and R&B-driven title track.

### JAZZ

► **THE RIPPINGTONS**  
Curves Ahead  
PRODUCER: Russ Freeman  
GRP 9651

Pop jazz stylings of keyboardist/guitarist Freeman are in solidly commercial shape on latest rip. Dave Grusin, Kirk Whalum, and Omar Hakim are among featured players on very serviceable collection of air-worthy, chart-worthy fusionism. "Curves Ahead" and Latinized "Santa Fe Trail" will likely lead album out at jazz signals.

► **CHICK COREA ELEKTRIC BAND**  
Beneath The Mask  
PRODUCER: Chick Corea  
GRP 9649

A fairly standard outing by the electrified Corea quintet should move tonnage to fusion enthusiasts and be embraced by up-the-middle jazz radio. Keyboardist/leader Corea, guitarist Frank Gambale, saxist Eric Marienthal, and rhythmists John Patitucci and Dave Weckl all perform swingingly on familiar blend of free-spirited up-tempo numbers with a lightly Latinized tinge.

### COUNTRY

► **RICKY SKAGGS**  
My Father's Son  
PRODUCERS: Ricky Skaggs, Mac McAnally, Brian Ahern  
Epic 47389

Instrumentally and lyrically, this is Skaggs' most extreme departure yet

### SPOTLIGHT



**BAD ENGLISH**  
Backlash  
PRODUCER: Ron Nevison  
Epic 46935

Sophomore outing from rock outfit finds more of the robust tunes displayed on platinum debut. Lead by Neal Schon's nimble guitar work and John Waite's plaintive, textured vocals, the band lays down a set of straightforward, if indistinguishable, tunes. The up-tempo numbers, such as first single "Straight To Your Heart," driving "Dancing Off The Edge Of The World," and rollicking "So This Is Eden," surpass the ballads. Will certainly please the faithful.

from his bluegrass roots. But there's no disguising his intense and yearning vocals. It is an excellent country album, as best demonstrated by "Life's Too Long (To Live Like This)," "You Don't Count The Cost," and "Simple Life."

► **MARTY BROWN**  
High And Dry  
PRODUCERS: Richard Bennett, Tony Brown  
MCA 10330

There's no mistaking the power, pain, and sincerity in Brown's pure country singing. But his songs are so honeycombed with clichés that they sabotage the total effort.

### CLASSICAL

► **HANDEL: MESSIAH**  
Hunt, Minter, Parker, Philharmonia Baroque Orchestra, McGegan  
Harmonia Mundi USA 907050

A "Messiah" with a difference. The inclusion of alternate treatments of a dozen or so selections allows listeners to program any of several performance versions Handel himself mounted to meet local circumstances. An instructive gimmick, wedded to a fine, if small-scaled performance. The orchestra's modest dimensions and the hall's relatively dry acoustics keep everything intimate and personal, with a clarity that lets contrapuntal lines project with great clarity. Among the soloists, Lorraine Hunt and William Parker stand out with particular distinction. Three CDs for the price of two.

► **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 (P):** New releases predicted to hit the top half of the chart in the format listed.

► **CRITIC'S CHOICE (C):** 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

► **RICHIE SAMBORA**  
Stranger In This Town  
PRODUCERS: Neil Dorfsman & Richie Sambora  
Mercury 848895

Bon Jovi guitarist steps into the spotlight and burns brightly. The blues rock album takes a rawer approach than Bon Jovi material while still remaining extremely radio friendly. First single, strident "Ballad Of Youth," is already getting a positive response at album rock. Other top cuts include "Mr. Bluesman," which features Eric Clapton, the spirited "Rosie," and midtempo pleaser "Church Of Desire." The real surprise is Sambora's expressive, often gruff, vocals.

► **PEARL JAM**  
Ten  
PRODUCERS: Pearl Jam & Rick Parashar  
Epic/Associated 47857

From the ashes of Mother Love Bone rises this sterling new Seattle outfit that combines just a smidgen of grunge with great melodies and playing. MLB members Stone Gossard and Jeff Ament are joined

by a trio of upstarts, including lead singer Eddie Vedder, who sounds like he was raised listening to Bad Company. College and alternative radio is going to jump all over this, and smart album rock programmers will delve deep into this oyster as well. Big push from label should help, but word on the street is that this band is hot. And it is.

► **NOMAD**  
Changing Cabins  
PRODUCER: Damon Rochefort  
Capitol 96727

U.K. act bows with a fine set that has already spawned several international pop and club hits. In the U.S., "(I Wanna Give You) Devotion" recently topped dance charts thanks to Sharon Dee Clark's belting vocals and Damon Rochefort's savvy beat and melody construction. Odds for continued club approval—as well as top 40 and urban radio crossover—are good, given the strength of cuts like next single "Something Special," a lush, R&B-driven houser, and the festive "Don't Make Me Wait."

# SINGLE REVIEWS

## POP

### ★ BRYAN ADAMS Can't Stop This Thing We Started (4:11)

PRODUCERS: Robert John "Mutt" Lange, Bryan Adams  
 WRITERS: B. Adams, R.J. Lange  
 PUBLISHERS: Badams/Almo/Zomba, ASCAP  
 A&M 1576-4 (c/o PGD) (cassette single; CD version also available, A&M 2386-2)

Hot on the heels of the multiplatinum smash "Everything I Do) I Do For You" comes a swaggering, guitar-based pop/rocker. Harmonious, finger-poppin' chorus should keep top-40 programmers in tow, while sparking quick album rock radio play. From the forthcoming album, "Waking Up The Neighbours."

### ★ RYTHM SYNDICATE Hey Donna (3:56)

PRODUCERS: Carl Sturken, Evan Rogers  
 WRITERS: C. Sturken, E. Rogers  
 PUBLISHER: not listed  
 REMIXER: Larry Robinson  
 Impact 1579 (c/o Uni) (cassette single)

Follow-up to No. 1 hit "P.A.S.S.I.O.N." is a similar slice of pop/funk, replete with jangly guitars and chirpy hook. Should have no problem duplicating predecessor's success.

### ★ EDDIE MONEY Heaven In The Backseat (no timing listed)

PRODUCER: Keith Olsen  
 WRITERS: R.J. Lange, C. Joiner  
 PUBLISHER: Zomba, ASCAP  
 Columbia 73976 (c/o Sony) (cassette single)

Peek into Money's new "Right Here" album has him making a welcome return to the more straight-ahead rock setting of early hits. Seasoned vocal works well against track's buzzing guitars and aggressive rhythm section. Sing-along chorus should keep top-40 interest in check. Start me up.

### ★ BAD ENGLISH Straight To Your Heart (4:06)

PRODUCER: Ron Nevison  
 WRITERS: Waite, Schon, Cain, Spiro  
 PUBLISHERS: Sony Songs/Wild Crusade/Dinger & Oille/Mark Spiro, BMI/Frisco Kid/Chappell & Co./Rock Dog, ASCAP  
 Epic 73982 (c/o Sony) (cassette single)

Pop supergroup better known for its sugary power ballads cuts loose a revved rocker, inspiring a less restrained vocal from John Waite. Sounds great cranked up to 10. From the album "Backlash."

### ★ FOREIGNER I'll Fight For You (4:28)

PRODUCER: not listed  
 WRITER: not listed  
 PUBLISHER: not listed  
 Atlantic 94144 (cassette single)

Although new incarnation of classic rock band hasn't exactly set the charts on fire, dramatic power ballad has the formula needed for entry onto pop radio.

### ★ ROBYN HITCHCOCK & THE EGYPTIANS So You Think You're In Love (2:34)

PRODUCER: Paul Fox  
 WRITER: R. Hitchcock  
 PUBLISHERS: Two Crabs, BMI  
 A&M 7268-2 (c/o PGD) (CD single)

Modern rock mainstays show promise for top-40 crossover with this hook-laden popper. '60s-splashed chorus and brain-embedding melody make this a winner. From the current "Perspex Island" album.

## R&B

### ★ HEAVY O. & THE BOYZ Is It Good To You (4:00)

PRODUCER: Teddy Riley

WRITERS: Heavy D., T. Riley  
 PUBLISHER: not listed  
 REMIXER: Pete Rock  
 Uptown/MCA 10976 (c/o Uni) (12-inch single)

While "Now That We Found Love" continues to climb the Hot 100, urban radio is being served this sexy, midtempo hip-hopper that borrows the bass line from Junior's "Mama Used To Say." Look for this one to ultimately become another multiformat smash. From the fine "Peaceful Journey" set.

### ★ KID 'N PLAY Ain't Gonna Hurt Nobody (4:56)

PRODUCER: Quicksilver  
 WRITERS: R. Hargis, E. Johnson, C. Reid  
 PUBLISHERS: Hittage/Calibre/Good High/Kid 'N Play, ASCAP  
 Select 66507 (c/o Elektra) (12-inch single)

First offering from rap duo's new "Face The Nation" set drops dope rhymes within a cookin' beat-broth that is seasoned with samples from Brick's song of the same name. Expect instant urban action, with strong prospects for top-40 crossover.

### ★ CECE ROGERS Thick Girlz (3:47)

PRODUCERS: CeCe Rogers, Mark Beckett, Free  
 WRITERS: C. Rogers, M. Beckett, Free  
 PUBLISHERS: Kasm/Bliss 69  
 Atlantic 94047 (cassette single)

Taking a note from Prince's "Gett Off," track is an ode to the joys of romancing full-figured women. Lyrics are a tad too cheeky; Rogers' excellent voice deserves better. Groove, however, is absolutely irresistible.

### ★ Z'LOOKE My Desire (4:04)

PRODUCER: Fritz Cadet  
 WRITER: F. Cadet  
 PUBLISHER: not listed  
 REMIXERS: Goh Helodia, Fred McFarlane  
 Orpheus/Epic 73879 (c/o Sony) (cassette single)

Quartet switches labels and turns out a bass-dominant funk jam that is knee deep with rich harmonies and subversively catchy synth pulses. From the forthcoming album of the same name.

### ★ DREAD FLIMSTONE & THE MODERN TONE AGE FAMILY From The Ghetto (3:19)

PRODUCERS: Dread Flimstone  
 WRITERS: Dread Flimstone  
 PUBLISHERS: AACI Songs/Acid Jazz, ASCAP  
 REMIXER: Freddy Bastone  
 Acid Jazz/Scotti Bros. (c/o BMG) (cassette single)

Unique nouveau soul act concocts a delicious blend of funk, house, techno, and toasting. Topical lyrics and evocative vocals are icing on the cake. Essential for urban radio and club programmers alike.

### ★ THE ESCOFFERY'S Look Who's Loving Me (4:15)

PRODUCERS: Marcus Johnson, Steve Campbell

WRITERS: M. Johnson, S. Escoffery  
 PUBLISHER: not listed  
 Atlantic 94132 (cassette single)

Quartet occasionally comes on like a jazzy En Vogue on this slow'n'slinky R&B jam. Intricately arranged harmonies are a comfy cushion for a throaty lead vocal.

## COUNTRY

### ★ TRISHA YEARWOOD Like We Never Had A Broken Heart (3:41)

PRODUCER: Garth Fundis  
 WRITERS: G. Brooks, P. Alger  
 PUBLISHERS: Major Bob/Mid-Summer/Bar & Beer/Forerunner, ASCAP  
 MCA 54172 (c/o Uni) (7-inch single)

Strongly and clearly, Yearwood takes the reins and guides this ballad with the same powerful vocal ease as on her tempo debut, "She's In Love With The Boy." Garth Brooks provides guest harmonies.

### ★ THE JUDDS John Deere Tractor (3:27)

PRODUCER: Brent Maher  
 WRITER: L. Hammond  
 PUBLISHER: Roadstar/EMI-Blackwood, BMI  
 RCA/Curb 62038-7 (c/o BMG) (7-inch single)

This wistful letter home was first heard on the Judds' RCA debut album. New vocals are recorded over the original instrumental tracks. The song, which may be the duo's final single, encapsulates all the vocal elements and emotional sensitivities that have so elegantly enriched country music.

### ★ BILLY DEAN You Don't Count The Cost (3:15)

PRODUCERS: Chuck Howard, Tom Shapiro  
 WRITERS: B. Jones, T. Shapiro, C. Waters  
 PUBLISHERS: PolyGram/Midwest/Edge O'Woods/Kinetic Diamond/Moline Valley, ASCAP  
 Capitol/SBK 44773 (c/o CEMA) (7-inch single)

A gentle, reassuring, and thoroughly moving appraisal of how real love shows itself.

### ★ BARBARA MANDRELL The Key's In The Mailbox (2:10)

PRODUCER: Jimmy Bowen  
 WRITER: H. Howard  
 PUBLISHERS: Fort Knox/Trio/Hudson Bay, ASCAP  
 Capitol 79841 (c/o CEMA) (CD promo only)

Mandrell offers a properly weary and smoky reading of this classic reggae song.

### ★ GLEN CAMPBELL Right Down To The Memories (3:06)

PRODUCER: Jimmy Bowen, Jerry Crutchfield  
 WRITERS: S. Bogard, R. Giles  
 PUBLISHERS: Capitol/EGG, ASCAP  
 Capitol 79903 (c/o CEMA) (CD promo only)

Campbell sings the daylights out of this well-produced love song. Colorful melody is pleasing to the ear. AC radio programmers should take note,

too.

### ★ T.G. SHEPPARD It's One A.M. (Do You Know Where Your Memories Are) (3:32)

PRODUCERS: Mac McAnally, Walt Aldridge  
 WRITERS: B. LaBounty, C. Karp  
 PUBLISHERS: Warner-Tamerlane/Top Down/Logrhythm, BMI  
 Curb/Capitol 79799 (c/o CEMA) (CD promo only)

Sheppard croons his way through a storyline that has him sitting up during the wee hours of the morning reflecting on the past. Not bad, but not exceptional.

### ★ KEITH PALMER Don't Throw Me In The Briarpatch (2:53)

PRODUCER: Bob Montgomery  
 WRITERS: K. Brooks, C. Waters  
 PUBLISHERS: Sony Cross Keys/Edge D'Woods/Kinetic Diamond, ASCAP  
 Epic 73988 (c/o Sony) (CD single)

A breezy and bopping exercise in reverse psychology as Palmer turns the old Uncle Remus fable to adult uses.

## DANCE

### ★ THE SOUNDS OF BLACKNESS The Pressure Pt. I (8:39)

PRODUCERS: Gary Hines, Jimmy Jam, Terry Lewis  
 WRITERS: G. Hines, J. Jam, T. Lewis  
 PUBLISHER: Flyte Tyne Tunes, ASCAP  
 REMIXERS: Frankie Knuckles, Jam & Lewis  
 Perspective 1704 (c/o PGD) (12-inch single)

Spiritual/R&B act has been receiving intense early exposure in clubs with this revelatory jam that fuses funk, house, and gospel. Lung-bursting vocals are rousing, to say the least. Raise your hands to the sky!

### ★ HELEN BRUNER Gimme Real Love (7:25)

PRODUCERS: Helen Bruner, Bluejean  
 WRITER: H. Bruner  
 PUBLISHER: Baby Bruner, ASCAP  
 Cardiac 6018 (12-inch single)

Underground buzz on this slamin' deep house has been universally positive—and with good reason. Bruner has refined her vocal style to match that of almost any diva, while constructing a melody that is memorable and a groove that stirs the spine. Dazzling.

### ★ DJ SMASH HUNTER Jazz Not Jazz (no timing listed)

PRODUCER: DJ Smash Hunter  
 WRITER: not listed  
 PUBLISHER: not listed  
 Eight Ball 002 (12-inch single)

Hunter blasts a melange of organic funk, jazz, and house on this refreshingly original instrumental. Well-placed samples complement without overpowering. Also worth noting is the slower, retro-soul "Free The Funk" on the flip. Contact: 212-674-8950.

### ★ FITS OF GLOOM Differences (5:11)

PRODUCER: A.G. Bortolotti  
 WRITER: not listed  
 PUBLISHER: not listed  
 Scorpio 9017 (12-inch single)

Italo-anthem combines a Black Box-like house beat with thoughtful rhymes, diva vocals, and the hook from "Calling You," the theme to the film "Bagdad Cafe." Together they make for a slightly familiar, but ultimately irresistible track. A peak-hour pleasure. Contact: 609-890-6000.

### ★ UNIT 3 UK We Are Family (5:00)

PRODUCER: Victor Trim  
 WRITERS: B. Edwards, N. Rodgers  
 PUBLISHERS: Musikverlag Neue Welt  
 REMIXER: Mark Spoon  
 Logic/RCA 62069 (c/o BMG) (12-inch single)

Sister Sledge's disco evergreen is refashioned with a sleeker-paced regga-dancehall groove. Additional lyrics plead for world peace and are delivered with deft toasting style. A tad left-of-center overall, but a cool playlist addition regardless.

## AC

### ★ MICHAEL DAMIAN Let's Get Into This (Primal Solution) (4:10)

PRODUCERS: Michael Damian, Tom Weir, Larry Weir  
 WRITERS: T. Weir, L. Russo  
 PUBLISHERS: St. Cecilia, BMI/Weir Brothers, ASCAP  
 REMIXERS: Daniel Abraham, Tom Weir  
 A&M 7267 (c/o PGD) (cassette single)

Soap star continues his bid for pop stardom with this light-but-rhythmic pop tune. Soft enough to work at AC, though top-40 may want to investigate this one, too.

## ROCK TRACKS

### ★ TIN MACHINE One Shot (4:02)

PRODUCER: Hugh Padgham  
 WRITERS: D. Bowie, R. Gabriel, M. Sales, T. Sales  
 PUBLISHER: not listed  
 Victory 522 (c/o PLG) (CD promo)

First single from David Bowie-fronted band's label debut, "Tin Machine II," is abundantly more melodic than previous efforts. Sparse instrumentation keeps sound crisp, and Bowie's vocal will undoubtedly inspire comparisons to his early solo work.

### ★ JOAN JETT & THE BLACKHEARTS Backlash (3:30)

PRODUCER: Kenny Laguna  
 WRITERS: J. Jett, P. Westerberg  
 PUBLISHERS: Lagunatic, BMI/Naah, ASCAP  
 Blackheart/Epic 73985 (c/o Sony) (cassette single)

Jett's signature gang-chant sound is given an interesting twist thanks to vocal and songwriting participation of the Replacements' Paul Westerberg. Diehards will love it, and top-40 should find it worth a spin.

### ★ DAN REED NETWORK Mix It Up (4:05)

PRODUCERS: Bruce Fairbair, Dan Reed  
 WRITERS: D. Reed, B. James  
 PUBLISHER: not listed  
 Mercury 493 (c/o PolyGram) (CD promo)

For the record: Reed was fusing rock and funk way before it became the hip flavor of the moment. On this cut from his band's new album, "The Heat," he deftly interweaves slicing metallic riffs into a fabric of midtempo R&B rhythms. Thought-provoking, topical lyrics are a bonus.

## RAP

### ★ MC LYTE When In Love (4:00)

PRODUCERS: Wolf & Epic  
 WRITERS: MC Lyte, R. Wolf, B. Mazur  
 PUBLISHER: Top Billin'/MCA/Totally Mental, ASCAP/Zotar, BMI  
 Atlantic 94085 (cassette single)

Rapstress previews her upcoming "Act Like You Know" album with an insinuating funk-driven hip-hopper. Clever rhymes take an amusing look at the silly things people do when Cupid strikes. Youth-oriented urban radio should take note.

### ★ RAW FUSION Throw Your Hands In The Air (4:26)

PRODUCERS: Raw Fusion  
 WRITERS: Money B., Fuzé  
 PUBLISHER: not listed  
 Hollywood Basic 66546 (CD single)

Scratch-happy rave features raw, streetwise rhymes that should appeal to purists. Rough topical tone may hurt radio chances, though a jam this strong is likely to find its audience anyway.

### ★ EERK & JERK Eerk & Jerk (4:12)

PRODUCER: Steve "Bogle" Grey, Robert Horton  
 WRITERS: J. Lockett, S. Grey  
 PUBLISHERS: Promuse/Sharnell, BMI  
 Profile 7342 (CD single)

Male duo chants up a storm on a track that brings to mind Salt-N-Pepa's "Push It." Catchy and danceable, cut would work well at pop radio.

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.

## NEW & NOTEWORTHY

### ★ RICHIE SAMBORA Ballad Of Youth (3:38)

PRODUCERS: Neil Dorfsman, Richie Sambora  
 WRITERS: R. Sambora, T. Morolida  
 PUBLISHER: not listed  
 Mercury 868790 (c/o PolyGram) (cassette single)

Bon Jovi guitarist takes aim at solo success with this well-crafted, inspirational rock anthem. Sambora's reliably strong axework is nearly overshadowed by his surprisingly potent vocals, which have a rich, worldly quality. From "Stranger In This Town" album, cut is an easy bet for both album rock and top 40 approval.

### ★ ZUCCHERO FEATURING PAUL YOUNG Senza Una Donna (Without A Woman) (3:45)

PRODUCER: Corrado Rustici  
 WRITERS: Zucchero, F. Musker  
 PUBLISHER: not listed  
 London 527 (c/o PLG) (CD single)

Italo pop star has outdone Madonna and Michael Jackson in his homeland. On this duet with Young, Zucchero makes his U.S. debut with a smooth and rhythmic ballad that will likely find its initial audience at AC radio, though tune is charming enough to cross into mainstream pop territory.

### ★ RUSS IRWIN I Need You Now (4:34)

PRODUCER: Phil Ramone

WRITER: R. Irwin  
 PUBLISHERS: EMI-Blackwood/3697-Yud, BMI  
 SBK 05401 (c/o CEMA) (cassette single)

Native New Yorker bows with a rambling, piano-driven rocker that occasionally recalls Billy Joel. Irwin's spit-fire vocals give tune's sensitive lyrics much-needed bite. On the whole, a bit off the beaten album rock path, but well worth a shot.

### ★ INCOGNITO FEATURING JOCELYN BROWN Always There (6:37)

PRODUCER: Jean Paul Maunick  
 WRITERS: P. Allen, R. Laws, W. Jeffreys  
 PUBLISHER: not listed  
 REMIXER: David Morales  
 Talinn/Loud/Mercury 868881-4 (c/o PolyGram) (12-inch single)

Here's where the confusion begins. U.K. act delivers a domestic version of an R&B houser that has already jammed hard here in clubs on import. However, portions of song's hook have also been prominently featured on recent club and crossover radio hit "Such A Good Feeling" by Brothers In Rhythm. Although this may initially hurt its mainstream impact, track kicks a tough enough bass line and performance from Brown to push it over the top.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	1	1	11	*** No. 1 *** <b>(EVERYTHING I DO) I DO IT FOR YOU (FROM "ROBIN HOOD")</b> R.J. LANGE (B. ADAMS, R.J. LANGE, M. KAMEN)	◆ BRYAN ADAMS (C) (CD) (V) A&M 1567
2	5	8	8	<b>THE PROMISE OF A NEW DAY</b> D. AUSTIN (D. AUSTIN, M. BIVINS, N. MORRIS, S. STOCKMAN)	◆ PAULA ABDUL (C) (V) CAPTIVE 4-98752/VIRGIN
3	9	11	13	<b>MOTOWNPHILLY</b>	◆ BOYZ II MEN (C) (CD) (M) (T) (V) MOTOWN 2090
4	10	12	8	<b>THINGS THAT MAKE YOU GO HMMM...</b> R.C. LUVILLES, D. COLE (R. CLIVILLES, F.B. WILLIAMS)	◆ C&C MUSIC FACTORY/F. WILLIAMS (C) (CD) (M) (T) (V) COLUMBIA 38-73687
5	7	9	12	<b>3 A.M. ETHERNAL</b> D. AUSTIN (D. AUSTIN, M. BIVINS, N. MORRIS, S. STOCKMAN)	◆ THE KLF (C) (T) (V) ARISTA 2230
6	15	18	7	<b>I ADORE MI AMOR</b> R. BAYYAN, H. LEE (COLOR ME BADD, H. LEE)	◆ COLOR ME BADD (C) (CD) (T) (V) GIANT 4-19204
7	12	13	12	<b>CRAZY</b> T. HORN (SEAL)	◆ SEAL (C) (CD) (M) (T) (V) SIRE 4-19298/WARNER BROS.
8	4	7	15	<b>WIND OF CHANGE</b> K. OLSEN, SCORPIONS (K. MEINE)	◆ SCORPIONS (C) (V) MERCURY 868 180-4
9	13	16	9	<b>TIME, LOVE AND TENDERNESS</b> W. AFANASIEFF, M. BOLTON (D. WARREN)	◆ MICHAEL BOLTON (C) (V) COLUMBIA 38-73689
10	8	10	12	<b>I CAN'T WAIT ANOTHER MINUTE</b> E.F. WHITE (E.F. WHITE)	◆ HI-FIVE (C) (V) JIVE 1445/RCA
11	18	22	8	<b>GOOD VIBRATIONS</b> D. WAHLBERG (D. WAHLBERG, M. WAHLBERG, SPICE)	◆ MARKY MARK & THE FUNKY BUNCH/OLEATTA HOLLOWAY (C) (T) INTERSCOPE 4-98764/EASTWEST
12	16	17	10	<b>TOO MANY WALLS</b> C. DENNIS, P. BOODER (C. DENNIS, A. DUDLEY)	◆ CATHY DENNIS (C) (V) POLYDOR 867 134-4/PLG
13	6	3	13	<b>EVERY HEARTBEAT</b> B. BANNISTEF (B. GRANT, W. KIRKPATRICK, C. PEACOCK)	◆ AMY GRANT (C) (T) (V) A&M 1557
14	14	14	9	<b>UNFORGETTABLE</b> D. FOSTER (D. FOSTER)	◆ NATALIE COLE (C) (V) ELEKTRA 4-64875
15	2	4	13	<b>FADING LIKE A FLOWER (EVERY TIME YOU LEAVE)</b> C. W. WILSON (P. GESSLE)	◆ ROXETTE (C) (V) EMI 50355
16	20	20	10	<b>THE MOTOWN SONG</b> R. PERRY (L.J. MCNALLY)	◆ ROD STEWART (C) (V) WARNER BROS. 4-19322
17	19	21	11	<b>NOW THAT WE FOUND LOVE</b> T. RILEY (K. GAMBLE, L. HUFF, HEAVY D.)	◆ HEAVY D. & THE BOYZ (C) (M) (T) UPTOWN 54090/MCA
18	21	23	11	<b>LOVE OF A LIFETIME</b> D. PRATEP (B. L. WICKI, C. SNARE)	◆ FIREHOUSE (C) (V) EPIC 34-73771
19	3	2	14	<b>IT AIN'T OVER 'TIL IT'S OVER</b> L. KRAVITZ (L. KRAVITZ)	◆ LENNY KRAVITZ (C) (V) VIRGIN 4-98795
20	23	24	7	<b>MY NAME IS NOT SUSAN</b> L.A. REID, GARY PACE (E.F. WHITE)	◆ WHITNEY HOUSTON (C) (T) (V) ARISTA 2259
21	11	5	13	<b>SUMMERTIME</b> HULA K. FINGERS (A. TAYLOR, R. MICKENS, R. BELL, C. BROWN, R. WESTERFIELD, O. THOMAS) (C) (CD) (M) (T) JIVE 1465/RCA	◆ D.J. JAZZY JEFF & THE FRESH PRINCE
22	24	27	7	<b>SHINY HAPPY PEOPLE</b> S. LITT, R. E. M. (BERRY, BUCH, MILLS, STIPE)	◆ R.E.M. (C) WARNER BROS. 4-19242
23	26	29	8	<b>IT HIT ME LIKE A HAMMER</b> B. SCHNEE, HUEY LEWIS & THE NEWS (R.J. LANGE, H. LEWIS)	◆ HUEY LEWIS & THE NEWS (C) EMI 50364
24	28	34	8	<b>SOMETHING TO TALK ABOUT</b> D. WAS, B. RAITT (S. EKHAR)	◆ BONNIE RAITT (C) (CD) CAPITOL 44724
25	17	6	17	<b>TEMPTATION</b> C. BERRIOS (CORINA, F. REYES, C. BERRIOS, L. OUPREY)	◆ CORINA (C) (M) (T) CUTTING 4-98775/ATCO
***Power Pick/Sales & Airplay***					
26	35	---	7	<b>EMOTIONS</b> D. COLE, R. CLIVILLES, M. CAREY (M. CAREY, R. CLIVILLES, D. COLE)	◆ MARIAH CAREY (C) (V) COLUMBIA 38-73977
27	31	36	4	<b>ROMANTIC</b> J. JAM, T. LEWIS (K. WHITE, J. JAM, T. LEWIS)	◆ KARYN WHITE (C) (CD) (M) (T) (V) WARNER BROS. 4-19319
28	34	40	5	<b>DO ANYTHING</b> E. ERICKSON, F. THOMAS (F. THOMAS, E. ERICKSON)	NATURAL SELECTION (C) (T) EASTWEST 4-98724
29	32	37	6	<b>HOLE HEARTED</b> N. BETTENCOURT (N. BETTENCOURT, G. CHERONE)	◆ EXTREME (C) A&M 1564
30	33	35	8	<b>EVERYBODY PLAYS THE FOOL</b> L. RICHIE (G. MASSENBERG, R. KUNKEL, R. CLARK, J. R. BAILEY, K. WILLIAMS)	◆ AARON NEVILLE (C) (T) A&M 1563
31	25	25	10	<b>JUST LIKE YOU</b> R. NEVIL (R. NEVIL)	◆ ROBBIE NEVIL (C) EMI 50356
32	22	15	16	<b>I'LL BE THERE</b> P. WOLF (THE ESCAPE CLUB)	◆ THE ESCAPE CLUB (C) ATLANTIC 4-67693
33	29	30	9	<b>POP GOES THE WEASEL</b> D. ROSS, J. GAMBLE, G. DAJANI (M. BERRIN, P. NASH, J. OAJANI, J. GAMBLE)	◆ 3RD BASS (C) (CD) (M) (T) DEF JAM 38-73728/COLUMBIA
34	42	45	5	<b>LOVE...THY WILL BE DONE</b> PAISLEY PARK, MARTIKA (MARTIKA, PRINCE)	◆ MARTIKA (C) COLUMBIA 38-73853
35	38	47	3	<b>ENTER SANDMAN</b> B. ROCK, HETFIELD, ULTRICH (HETFIELD, ULTRICH, HAMMETT)	◆ METALLICA (C) ELEKTRA 4-64857
36	39	44	9	<b>THE SOUND OF YOUR VOICE</b> R. MILLS (M. CARP, O. CHANCEY, J. PETERIK, J. CARLISI)	◆ 38 SPECIAL (C) CHIRASIS 4-98773
37	36	33	9	<b>YOU COULD BE MINE</b> M. CLUNK, GUN N' ROSES (GUNS N' ROSES)	◆ GUNS N' ROSES (C) (V) GEFEN 19039
38	27	19	15	<b>P.A.S.S.I.O.N.</b> C. STURKEN, E. ROGERS (C. STURKEN, E. ROGERS)	◆ RYTHM SYNDICATE (C) (M) (T) IMPACT 54046/MCA
39	43	50	6	<b>THE TRUTH</b> M. CHAPMAN (MASSEY, MASSEY, T. GAWEH, O.A.M., J. JARAS, M. CHAPMAN)	◆ TAMI SHOW (C) RCA 2694
40	45	56	6	<b>THE ONE AND ONLY (FROM "DOC HOLLYWOOD")</b> A.S.H. KLOCK, N. KERSHAW (N. KERSHAW)	◆ CHESNEY HAWKES (C) CHRYSALIS 23730
41	40	41	10	<b>GET A LOVE FOR YOU</b> JENKINS, RICHARDSON, WARE, WILLIAMS, WASHINGTON, JENKINS, RICHARDSON, WARE)	◆ JOMANDA (C) (M) (T) BIG BEAT 4-98731
42	48	55	6	<b>DON'T WANT TO BE A FOOL</b> L. VANDROSS, M. MILLER (L. VANDROSS, M. MILLER)	◆ LUTHER VANDROSS (C) (T) (V) EPIC 34-73879
43	53	60	5	<b>RUNNING BACK TO YOU</b> K. HAINSTON, T. GALE (K. HAINSTON, T. GALE)	◆ VANESSA WILLIAMS (C) (CD) (M) (T) (V) WING 867 518-4/MERCURY
44	59	77	3	<b>THE REAL LOVE</b> D. WAL (B. SEGER)	◆ BOB SEGER & THE SILVER BULLET BAND (C) (V) CAPITOL 44743
45	61	84	3	<b>REAL REAL REAL</b> M. EDWARDS (JESUS JONES)	◆ JESUS JONES (C) (CD) (T) SBK 07364
46	47	49	11	<b>WITH YOU</b> T. CURRIER (R. REEDER)	◆ TONY TERRY (C) (V) EPIC 34-73713
47	30	28	11	<b>LEARNING TO FLY</b> J. LYNN, E. PETTY, M. CAMPBELL (T. PETTY, J. LYNN)	◆ TOM PETTY & THE HEARTBREAKERS (C) (V) MCA 54124
48	37	26	22	<b>RIGHT HERE, RIGHT NOW</b> M. PHILLIPS (M. EDWARDS)	◆ JESUS JONES (C) (CD) (T) SBK 07345
49	49	53	8	<b>THERE SHE GOES</b> B. ANDREWS (L.A. MAYERS)	◆ THE LA'S (C) LONDON 869 370-4/PLG

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
50	63	87	3	<b>WALK THROUGH FIRE</b> T. THOMAS (H. WEA, THOMAS)	◆ BAD COMPANY (C) ATCO 4-98748
51	58	74	4	<b>KISS THEM FOR ME</b> S. HAGUE (SIOUXSIE & THE BANSHIES)	◆ SIOUXSIE & THE BANSHIES (C) (CD) (T) GEFEN 19031
52	57	64	5	<b>TILL SOMEBODY LOVES YOU</b> R. WAKE (M. BOLTON, O. WARREN, H. SUMMER)	◆ HENRY LEE SUMMER (C) ASSOCIATED 34-73839/EPIC
53	41	31	27	<b>HARD TO HANDLE</b> G. DRAKOULIAS (REDDING, ISBELL, JONES)	◆ THE BLACK CROWES (C) (V) DEF AMERICAN 4-19245/REPRISE
54	56	58	5	<b>LOW RIDER (ON THE BOULEVARD)</b> ROC, TONY G., FROST (ALLEN, BROWN, DICKERSON, GOLDSTEIN, OSKAR, JORDAN, MILLER, SCOTT)	◆ LATIN ALLIANCE FEATURING WAR (C) (T) VIRGIN 4-98751
55	71	78	4	<b>GETT OFF</b> PRINCE, N.P.G. (PRINCE, NEW POWER GENERATION)	◆ PRINCE AND THE N.P.G. (C) (CD) (M) (T) (V) PAISLEY PARK 4-19225/WARNER BROS.
56	64	68	6	<b>JUST WANT TO HOLD YOU</b> R. SALAS (M. ANDREWS, T. ANOREWS, C. HARRIS, JR.)	◆ JASMINE GUY (C) (T) WARNER BROS. 4-19330
57	65	75	4	<b>FACE THE MUSIC</b> C. LORD ALGE (GOURDEAU, MAES)	◆ RTZ (C) GIANT 4-19273
58	72	85	4	<b>LET THE SUMMER'S GONE</b> G. TOBIN (M. PICCOLI, T. JAMES)	◆ PC QUEST (C) RCA 62051
59	46	39	12	<b>ONLY TIME WILL TELL</b> M. TANNER, D. THOMER (M. NELSON, G. NELSON, M. TANNER, G. SUTTON)	◆ NELSON (C) (V) DGC 19014
60	66	72	4	<b>POWER WINDOWS</b> D. KORTCHMAR, J. BON JOVI (B. FALCON)	◆ BILLY FALCON (C) JAMCO 868 672-4/MERCURY
61	55	57	9	<b>MY FALLEN ANGEL</b> Z. TARIQ (Z. TARIQ, D. TARIQ)	◆ CORO (C) (M) (T) CUTTING 4-91599/CHARISMA
62	52	43	19	<b>PLACE IN THIS WORLD</b> M. W. SMITH, B. LENDX (W. KIRKPATRICK, A. GRANT, M. W. SMITH)	◆ MICHAEL W. SMITH (C) (V) REUNION 19019/GEFFEN
63	69	71	5	<b>IF I SAY</b> H. BENSON (FRANKIE J. GRIFFIN)	◆ KING OF THE HILL (C) SBK 07358
64	67	69	5	<b>SILVER THUNDERBIRD</b> M. COHN, B. WISCH (M. COHN)	◆ MARC COHN (C) (V) ATLANTIC 4-87578
65	70	89	3	<b>TONITE</b> DJ QUIK (DJ BLAKE)	◆ DJ QUIK (C) (T) PROFILE 5338
66	90	---	2	<b>STRAIGHT TO YOUR HEART</b> R. NEVISON (J. WAITE, SCHON, CAIN, SPIRO)	◆ BAD ENGLISH (C) EPIC 34-73982
67	62	59	8	<b>LATIN ACTIVE</b> J. CARTER, C. RICHIE, JR. (F. ALFARO, R. GUTIERREZ, L. ORTIZ, J. CARTER, O. CASH, CHULO)	◆ A LIGHTER SHADE OF BROWN FEATURING TEARDROP & SHIRO (C) (T) PUMP 151-6/QUARTO
68	60	51	12	<b>LET THE BEAT HIT 'EM</b> D. COLE, R. CLIVILLES (D. COLE, R. CLIVILLES, A. FRIOMAN, D. RAMOS)	◆ LISA LISA & CULT JAM (C) (CD) (M) (T) (V) COLUMBIA 38-73847
69	44	32	13	<b>LOVE AND UNDERSTANDING</b> G. ROCHE (D. WARREN)	◆ CHER (C) GEFEN 19023
70	74	83	4	<b>I'M NOT YOUR PUPPET</b> TONY A. S. YANO (WILKERSON, ALVAREZ, YANO)	◆ HI-C (C) (M) HOLLYWOOD 4-64849/ELEKTRA
71	82	93	3	<b>LET'S TALK ABOUT SEX</b> HURBY LUV BUG & THE INVINCIBLES (FINGERPRINTS)	◆ SALT-N-PEPA (C) (M) (T) NEXT PLATEAU 331
72	73	67	12	<b>CAN YOU STOP THE RAIN</b> W. AFANASIEFF (W. AFANASIEFF, J. BETTIS)	◆ PEABO BRYSON (C) (V) COLUMBIA 38-73745
***HOT SHOT DEBUT***					
73	NEW	1		<b>HEY DONNA</b> C. STURKEN, E. ROGERS (C. STURKEN, E. ROGERS)	◆ RYTHM SYNDICATE (C) (CD) (M) (T) IMPACT 54209/MCA
74	97	---	2	<b>THE DEVIL CAME UP TO MICHIGAN</b> K. M.C. FRU (C. DANIELS, F. EDWARDS, C. HAYWARD, T. OIGREGORIA, T. CRAIN, T. EDMOND, WHITE)	◆ K.M.C. KRU (C) (M) (T) CUBA 74894
75	81	88	4	<b>THIS BEAT IS HOT</b> J.E. MAR, U.E. MAR, B.G. (THE PRINCE OF RAP)	◆ B.G. THE PRINCE OF RAP (C) (M) (T) EPIC 34-73950
76	79	79	5	<b>LOUDER THAN LOVE</b> J. GARDNER (J. GARDNER, KAYEL, M. QUAYLE)	◆ TKA (C) TOMMY BOY 7998
77	77	80	4	<b>WHEN LOVE CRIES</b> K. DIAMOND (D. SUMMERS, K. DIAMOND, E. NELSON, A. SMITH, L. HENLEY)	◆ DONNA SUMMER (C) (T) ATLANTIC 4-87624
78	98	---	2	<b>EVERYOTHERDAY</b> M. MORE (M. MORE, ORFEL, FATHER, M.C.)	◆ OR-N-MORE (FEATURING FATHER M.C.) (C) (T) EMI 50359
79	54	54	6	<b>THAT'S THE WAY LOVE GOES</b> M. YOUNG (M. YOUNG)	◆ YOUNG M.C. (C) (CD) (T) CAPITOL 44740
80	91	---	2	<b>SHE'S GONE (LADY)</b> M. OPITZ (M. MATUJEVIC)	◆ STEELHEART (C) MCA 54167
81	51	38	22	<b>UNBELIEVABLE</b> R. JEZZARD, U. ATKIN, J. DENCH, Z. FOLEY, M. DECLUDD, O. BROWNSON)	◆ EMF (C) (CD) (T) EMI 50350
82	50	42	18	<b>RUSH RUSH</b> V.J. SMITH, P. LORD (P. LORD)	◆ PAULA ABDUL (C) (V) CAPTIVE 4-98828/VIRGIN
83	86	86	5	<b>CHORUS</b> M. PHILLIPS (CLARKE, BELL)	◆ ERASURE (C) (CD) (M) (T) SIRE 4-40123/REPRISE
84	96	---	2	<b>GONNA CATCH YOU</b> SEVEN INCH (M. LIMO, H. V. SEMPLICI, O. DAVOLI)	◆ LONNIE GORDON (C) (T) SBK 07365
85	NEW	1		<b>O.P.P.</b> NAUGHTY BY NATURE (V. BROWN, K. GIST, A. CRISS, B. GORDY)	◆ NAUGHTY BY NATURE (M) (T) TOMMY BOY 988*
86	NEW	1		<b>SOMETIMES (IT'S A BITCH)</b> D. KORTCHMAR, J. BON JOVI (J. BON JOVI, B. FALCON)	◆ STEVIE NICKS (C) (V) MODERN 4-98758/ATLANTIC
87	75	48	25	<b>DO YOU WANT ME</b> HURBY LUV BUG & THE INVINCIBLES (FINGERPRINTS)	◆ SALT-N-PEPA (C) (M) (T) NEXT PLATEAU 331
88	NEW	1		<b>SAVE ME</b> N.M. WALDEN (N.M. WALDEN, L. FISCHER)	◆ LISA FISCHER (C) (M) (T) ELEKTRA 4-64854
89	83	73	26	<b>I'LL NEVER LET YOU GO</b> M. OPITZ (M. MATUJEVIC)	◆ STEELHEART (C) MCA 53801
90	NEW	1		<b>WHY CAN'T YOU COME HOME</b> FULL FORCE (FULL FORCE)	◆ EX-GIRLFRIEND (C) (CD) (M) (T) REPRISE 4 40065
91	NEW	1		<b>NEVER STOP</b> THE BRAND NEW HEAVIES (J. KINCAID)	◆ THE BRAND NEW HEAVIES (FEATURING N'DEA DAVENPORT) (C) (CD) (M) (T) DELICIOUS VIBES 568 522-4/PLG
92	89	76	6	<b>GET SERIOUS</b> CUT 'N' MOVE (M. C. ZIPP, JORN K., P. HOLM, H. KELLY)	◆ CUT 'N' MOVE (C) (M) (T) EPIC 31-73878
93	76	66	6	<b>TURN IT UP</b> J. EARLEY, M. KELLY (J. EARLEY, M. KELLY, D. JOHNSON)	◆ OAKTOWN'S 3.5.7.5 (C) (CD) (T) BUST IT 44717CA/PILOT
94	78	61	25	<b>HERE I AM (COME AND TAKE ME)</b> LIBRA (A. GREEN, HODGE)	◆ UB40 (C) VIRGIN 4-99141
95	94	95	5	<b>JUST ASK ME TO (FROM "BOYZ N THE HOOD")</b> A. B. SURE, K. WEST (K. WEST, A. B. SURE, C. ROCK)	◆ TEVIN CAMPBELL (C) QWEST 4-19275/WARNER BROS.
96	95	91	4	<b>WISHING ON THE SAME STAR</b> G. GERARD, C. GAUDETTE (D. WARREN)	◆ KEEDY (C) (V) ARISTA 2255
97	NEW	1		<b>I WONDER WHY</b> G. BALLARD (C. STIGERS, G. BALLARD)	◆ CURTIS STIGERS (C) ARISTA 2331
98	68	46	18	<b>PIECE OF MY HEART</b> J. SMITH, T. ROY (T. KEMP, J. SMITH, T. ROY)	◆ TARA KEMP (C) (M) (T) GIANT 4-19364
99	85	65	23	<b>I WANNA SEX YOU UP (FROM "NEW JACK CITY")</b> D. DR. FREEZE (D. FREEZE)	◆ COLOR ME BADD (C) (M) (T) (V) GIANT 4-19382
100	80	52	12	<b>LOVE ON A ROOFTOP</b> D. CHILD, A. PYNSON (D. CHILD, D. WARREN)	◆ DESMOND CHILD (C) (V) ELEKTRA 4 64883

Records with the greatest airplay and sales gains this week. ◆ Videoclip availability. ● Recording Industry Assn. of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with additional million indicated by a numeral following the symbol. Catalog number is for cassette single. \* Asterisk indicates catalog number is for cassette maxi-single; regular cassette single unavailable. (C) Cassette single availability. (CD) Compact disk single availability. (M) Cassette maxi-single availability. (T) 12-inch vinyl single availability. (V) 7-inch vinyl single availability. © 1991, Billboard/BPI Communications, Inc.

# HOT 100 SINGLES SPOTLIGHT



by Michael Ellis

**BRYAN ADAMS HOLDS AT NO. 1** for a seventh, and possibly final, week with "(Everything I Do) I Do It For You" (A&M). The margin over all challengers is still large but diminishing. "Everything" is certified double-platinum and is going for triple-platinum this week, after which the single will be cut out to stimulate sales for Adams' forthcoming album. "The Promise Of A New Day" by Paula Abdul (Virgin) is now within striking distance and may take over next week if it continues its strong gains and "Everything" drops. The bulleted records at Nos. 3, 4, and 6 are lined up to challenge for the top in two weeks.

**MARIAH CAREY'S "EMOTIONS"** (Columbia) wins the combined Power Pick/Sales & Airplay at No. 26 on explosive growth in both sales (debuting at No. 37 on the Top POS Singles Sales chart) and radio (zooming 56-13 on the Top 40 Radio Monitor). "Emotions" now has an 89% chance of matching the No. 1 showing of all four singles from Carey's debut album. The new single moves 8-6 at Kiss 102 Charlotte, N.C., and 13-7 at Q105 Portland, Ore. Referring again to the Top 40 Radio Monitor, the monitored panel has been expanded this week to 123 stations in 82 markets. All are monitored 24 hours a day, seven days a week. BDS plans to hook up its final three markets in the next two weeks.

**THE MOST-ADDED RECORDS** at radio this week are "Hey Donna" by Rythm Syndicate (Impact), with 70 adds fueling a debut at No. 78, and "Sometimes" by Stevie Nicks (Modern), with 52 adds and a debut at No. 86. Third-most-added (43 adds) is "Straight To Your Heart" by Bad English (Epic), which takes the biggest jump on the chart, 24 places to No. 66. It's already No. 19 at both 98PXY Rochester, N.Y., and 93Q Houston. In addition to the Rythm Syndicate, three more new acts are among the six most-added. "Everyotherday" by Or-N-More (EMI) leaps 20 places to No. 78 on the strength of 32 adds and a top 20 report from 194 Honolulu. "Real Real Real" by Jesus Jones (SBK) jumps 16 places to No. 45 with 27 radio adds and a 10-9 move at KWOD Sacramento, Calif. And Curtis Stigers, originally from Boise, Idaho, is off to a great start with 40 adds for his debut single, "I Wonder Why" (Arista).

**QUICK CUTS:** Three other artists make their Hot 100 bows this week, all crossing over from the top 25 of the Hot R&B Singles chart. New Jersey-based male trio Naughty By Nature debuts at No. 85 with "O.P.P." (Tommy Boy). At top 40 radio, it's breaking out of San Francisco (8-7 at KMEL) and Philadelphia (15-9 at Q102); early sales are also impressive, with a jump from 39-16 on the POS Singles Sales chart. The female quartet Ex-Girlfriend from New York enters at No. 90 with "Why Can't U Come Home" (Reprise), showing early top 40 strength at KS104 Denver (15-13) and FM102 Sacramento, Calif. (10-5). And quintet the Brand New Heavies from London debuts at No. 91 with "Never Stop" (Delicious Vinyl). Early activity includes 22-18 at Power 106 Los Angeles... "Word To The Mutha," an album cut by Bell Biv DeVoe (MCA) is among the 10 most-added at radio, but don't look for it on the Hot 100 anytime soon. MCA plans no single release for the track.

## HOT 100 A-Z

- TITLE (Publisher - Licensing Org.) Sheet Music Dist.
- 5 3 A.M. ETERNAL (London, ASCAP/Polygram, ASCAP) WBM
  - 58 AFTER THE SUMMER'S GONE (George Tobin, BMI)
  - 72 CAN YOU STOP THE RAIN (WB, ASCAP/Wallyworld, ASCAP/John Bettis, ASCAP) WBM
  - 83 CHORUS (Musical Moments/Sone/Andy Bell)
  - 7 CRAZY (Beethoven/Perfect) MSC
  - 74 THE DEVIL CAME UP TO MICHIGAN (Cabin Fever, BMI) WBM
  - 28 DO ANYTHING (Carl, ASCAP/Kush, ASCAP)
  - 42 DON'T WANT TO BE A FOOL (EMI April, ASCAP/Uncle Ronnie's, ASCAP/MCA, ASCAP/Thriller Miller, ASCAP) HL
  - 87 DO YOU WANT ME (Next Plateau, ASCAP/Sons Of K-oss, ASCAP)
  - 26 EMOTIONS (Mariah Songs, BMI/Sony Songs, BMI/Cole-Civiles, ASCAP/Virgin, ASCAP) HL
  - 53 ENTER SANDMAN (Creeping Death, ASCAP) CLM
  - 30 EVERYBODY PLAYS THE FOOL (Trio, BMI/Alley, BMI) HL
  - 13 EVERY HEARTBEAT (Age To Age, ASCAP/Reunion, ASCAP/Emily Boothe, BMI/Andi Beat Goes On, BMI/Sparrow, BMI) HL
  - 78 EVERYOTHERDAY (Slick Boyz, 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
  - 57 FACE THE MUSIC (Turbo, ASCAP/Shire, ASCAP)
  - 15 FADING LIKE A FLOWER (EVERY TIME YOU LEAVE) (Jimmy Fun, BMI/EMI Blackwood, BMI) CLM
  - 92 GET SERIOUS (Virgin, ASCAP) HL
  - 54 GETT OFF (Controversy, ASCAP/WB, ASCAP) WBM
  - 84 GONNA CATCH YOU (Gi Gnomi, ASCAP)
  - 11 GOOD VIBRATIONS (WB, ASCAP/Donnie D, ASCAP/Marley Mark, BMI/Aysha, ASCAP) WBM
  - 41 GOT A LOVE FOR YOU (CRK, ASCAP/B-Room, ASCAP/Warner Chappell, ASCAP) WBM
  - 53 HARD TO HANDLE (Iring, BMI) CPP
  - 94 HERE I AM (COME AND TAKE ME) (Iring, ASCAP/Al Green, BMI) CPP
  - 73 HEY DONNA (Bayjun Beat, BMI)
  - 29 HOLE HEARTED (Funky Metal, ASCAP/Almo, ASCAP) CPP
  - 6 I ADORE MI AMOR (Me Good, ASCAP/Azmah Eel, ASCAP)
  - 10 I CAN'T WAIT ANOTHER MINUTE (Zomba, ASCAP/AMW, ASCAP)
  - 63 IF I SAY (EMI Blackwood, BMI/Cranky, BMI/Psycho Chick, BMI) HL
  - 32 I'LL BE THERE (Love Pump, ASCAP/Warner-Tamerlane, BMI) WBM
  - 89 I'LL NEVER LET YOU GO (MCA, ASCAP/Forty Plus, ASCAP/Still Hard, ASCAP) HL
  - 70 I'M NOT YOUR PUPPET (Onay, ASCAP)
  - 19 IT AIN'T OVER 'TIL IT'S OVER (Miss Bessie, ASCAP) CLM
  - 23 IT HIT ME LIKE A HAMMER (Zomba, ASCAP/Hulex, ASCAP) CLM
  - 99 I WANNA SEX YOU UP (FROM NEW JACK CITY) (Hip Hop, BMI/Hi-Frost, BMI)
  - 97 I WONDER WHY (Sony Tunes, ASCAP/C. Montrose S, ASCAP/Aerostation, ASCAP/MCA, ASCAP)
  - 95 JUST ASK ME TO (FROM BOYZ N THE HOOD) (EMI April, ASCAP/Across 110th Street, ASCAP/Al B. Sure!, ASCAP/Willaire, ASCAP)
  - 31 JUST LIKE YOU (WB, ASCAP/Oresden China, ASCAP)
  - 51 JUST WANT TO HOLD YOU (Ensign, BMI/Caltone, BMI) CPP
  - 51 KISS THEM FOR ME (Dreamhouse, ASCAP/Chappell & Co., ASCAP) HL
  - 67 LATIN ACTIVE (RMI, BMI /Full Keel, ASCAP) WBM
  - 47 LEARNING TO FLY (Gene Gator, ASCAP/EMI April, ASCAP/Wild Gator, ASCAP) CPP/HL
  - 71 LET'S TALK ABOUT SEX (Next Plateau, ASCAP/Sons Of K-oss, ASCAP)
  - 68 LET THE BEAT HIT 'EM (Virgin, ASCAP/Cole-Civiles, ASCAP) HL
  - 14 LOUDER THAN LOVE (Tee Girl, BMI/Third & Luv, BMI/Sir/Mac Of Quyojo, BMI/Blue Ink, BMI/Music Corp. Of America, BMI) HL
  - 69 LOVE AND UNDERSTANDING (Realsongs, ASCAP) WBM
  - 18 LOVE OF A LIFETIME (Sony Tunes, ASCAP/Wocka-Wocka, ASCAP) HL
  - 100 LOVE ON A ROOFTOP (Realsongs, ASCAP/EMI April, ASCAP/Oesmobile, ASCAP) HL/WBM
  - 34 LOVE... THEY WILL BE DONE (Famous, ASCAP/Tika, ASCAP/Girlsongs, ASCAP/WB, ASCAP) CPP/WBM
  - 54 LOW RIDER (ON THE BOULEVARD) (TMC, ASCAP/Far Out, ASCAP/Mo Knows, BMI)
  - 3 MOTOWNPHILLY (Diva One, BMI/Biv/Ten, BMI/Mike Ten, BMI)
  - 16 THE MOTOWN SONG (Zeffen, ASCAP/McNally, ASCAP/Unity, ASCAP) HL
  - 61 MY FALLEN ANGEL (Zahd's, ASCAP/Cutting, ASCAP)
  - 20 MY NAME IS NOT SUSAN (Zomba, ASCAP/AMW, ASCAP) WBM
  - 91 NEVER STOP (London, BMI)
  - 17 NOW THAT WE FOUND LOVE (Warner-Tamerlane, BMI) WBM
  - 22 THE ONE AND ONLY (Chrysalis, BMI) CLM
  - 59 ONLY TIME WILL TELL (Matt-Black, ASCAP/Gunster, ASCAP/EMI April, ASCAP/BMG, ASCAP/Otherwise, ASCAP/Iring, BMI/Dooftite, BMI) CPP/HL/WBM
  - 85 O.P.P. (Naughty, ASCAP/Jobete, ASCAP)
  - 38 P.A.S.S.I.O.N. (Bayjun Beat, BMI/Warner-Tamerlane, BMI/Could Be Music, ASCAP) WBM
  - 96 PIECE OF MY HEART (Kallman, BMI/One Two, BMI)
  - 62 PLACE IN THIS WORLD (Emily Boothe, BMI/Age To Age, ASCAP/Ryan, ASCAP) HL
  - 33 POP GOES THE WEASEL (Rhythm Is Fundamental, ASCAP/Clyde Pearl, ASCAP/Oel Jam, ASCAP/Black Bull, ASCAP/Jobete, ASCAP/Peter Gabriel, BMI/Hidden Pun, BMI) CPP
  - 60 POWER WINDOWS (Pretty Blue, BMI/Pri, BMI) HL
  - 2 THE PROMISE OF A NEW DAY (EMI April, ASCAP/LeSun, ASCAP/Maanami, ASCAP/PJA, ASCAP/EMI Blackwood, BMI/Vermil, BMI) WBM
  - 44 THE REAL LOVE (Gear, ASCAP) WBM
  - 45 REAL REAL REAL (EMI, BMI)
  - 48 RIGHT HERE, RIGHT NOW (EMI Blackwood, BMI) HL
  - 27 ROMANTIC (Warner-Tamerlane, BMI/Kings Kid, BMI/Plyte Time, ASCAP) WBM
  - 43 RUNNING BACK TO YOU (Hiss 'N' Tel, ASCAP/Gale Windings, BMI)
  - 82 RUSH RUSH (EMI April, ASCAP/LeSun, ASCAP)

## Billboard. FOR WEEK ENDING SEPTEMBER 7, 1991

# 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)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL)
			*** NO. 1 ***						
1	1	10	(EVERYTHING I DO) I DO IT FOR ...	BRYAN ADAMS (A&M) 9 weeks at No. 1	38	46	4	SHINY HAPPY PEOPLE	R.E.M. (WARNER BROS.)
2	2	14	MOTOWNPHILLY	BOYZ II MEN (MOTOWN)	39	30	14	DO YOU WANT ME	SALT-N-PEPA (NEXT PLATEAU)
3	4	13	SUMMERTIME	D.J. JAZZY JEFF/FRESH PRINCE (JIVE/RCA)	40	—	1	IT'S SO HARD TO SAY GOODBYE ...	BOYZ II MEN (MOTOWN)
4	3	9	YOU COULD BE MINE	GUNS N' ROSES (GEFFEN)	41	44	4	I'M NOT YOUR PUPPET	H.I.C. (HOLLYWOOD/ELEKTRA)
5	7	11	3 A.M. ETERNAL	THE KLF (ARISTA)	42	47	6	CAN YOU STOP THE RAIN	PEABO BRYSON (COLUMBIA)
6	5	13	WIND OF CHANGE	SCORPIONS (MERCURY)	43	51	3	TOO MANY WALLS	CATHY DENNIS (POLYDOR/PLG)
7	8	10	NOW THAT WE FOUND LOVE	HEAVY D. & THE BOYZ (UPTOWN/MCA)	44	40	12	HERE I AM (COME AND TAKE ME)	UB40 (VIRGIN)
8	6	11	I'LL BE THERE	THE ESCAPE CLUB (ATLANTIC)	45	36	14	LOSING MY RELIGION	R.E.M. (WARNER BROS.)
9	10	5	I ADORE MI AMOR	COLOR ME BADO (GIANT)	46	37	14	YOU CAN'T PLAY WITH MY YO-YO	YO-YO (EASTWEST)
10	9	10	UNFORGETTABLE	NATALIE COLE (ELEKTRA)	47	41	14	GYPSY WOMAN (SHE'S HOMELESS)	CRYSTAL WATERS (MERCURY)
11	14	4	GOOD VIBRATIONS	MARLEY MARK (INTERSCOPE/EASTWEST)	48	45	10	TONITE	DJ QUIK (PROFILE)
12	11	11	POP GOES THE WEASEL	3RD BASS (DEF JAM/COLUMBIA)	49	49	4	TIME, LOVE AND TENDERNESS	MICHAEL BOLTON (COLUMBIA)
13	13	9	THINGS THAT MAKE YOU GO ...	C&C MUSIC FACTORY (COLUMBIA)	50	32	14	UNBELIEVABLE	EMF (EMI)
14	12	4	ENTER SANDMAN	METALLICA (ELEKTRA)	51	59	2	DO ANYTHING	NATURAL SELECTION (EASTWEST)
15	15	12	I CAN'T WAIT ANOTHER MINUTE	HIEFE (JIVE/RCA)	52	42	14	PLAYGROUND	ANOTHER BAD CREATION (MOTOWN)
16	39	3	O.P.P.	NAUGHTY BY NATURE (TOMMY BOY)	53	50	4	THE MOTOWN SONG	ROBERT WALTER (WARNER BROS.)
17	27	5	CRAZY SEAL	SHRE (WARNER BROS.)	54	56	3	CHORUS	ERASURE (SIRE/REPRISE)
18	16	10	I'LL NEVER LET YOU GO	LENNY KRAVITZ (VIRGIN)	55	52	5	HARD TO HANDLE	BLACK CROWES (DEF AMERICAN/REPRISE)
19	25	7	LOVE OF A LIFETIME	FIREHOUSE (EPIC)	56	48	14	HOW CAN I EASE THE PAIN	LISA FISCHER (ELEKTRA)
20	20	9	EVERY HEARTBEAT	AMY GRANT (A&M)	57	54	6	LOVE AND UNDERSTANDING	CHEER (GEFFEN)
21	34	5	GETT OFF	PRINCE (PAINLESS PARK/WARNER BROS.)	58	63	2	GOT A LOVE FOR YOU	JOANAS (BIG BEAT/ATLANTIC)
22	19	11	LET THE BEAT HIT 'EM	LISA LISA & CULT JAM (COLUMBIA)	59	—	1	LOVE... THEY WILL BE DONE	MARTINA (COLUMBIA)
23	17	14	RUSH RUSH	PAULA ABDUL (CAPTIVE/VIRGIN)	60	53	11	NIGHTS LIKE THIS	AFTER 7 (VIRGIN)
24	24	10	TEMPTATION	CORINA (CUTTING/ATCO)	61	55	14	DON'T TREAT ME BAD	FIREHOUSE (EPIC)
25	23	9	FADING LIKE A FLOWER	ROXETTE (EMI)	62	65	3	6 MINUTES OF PLEASURE	LIL' COOL J. (DEF JAM/COLUMBIA)
26	31	5	THE PROMISE OF A NEW DAY	PAULA ABDUL (CAPTIVE/VIRGIN)	63	69	2	MY NAME IS NOT SUSAN	WHITNEY HOUSTON (ARISTA)
27	21	14	I'LL NEVER LET YOU GO	STEELHEART (MCA)	64	75	2	ROMANTIC	KARLYN WHITE (WARNER BROS.)
28	18	14	I WANNA SEX YOU UP	COLOR ME BADO (GIANT)	65	68	3	SOMETHING TO TALK ABOUT	BONNIE RAITT (CAPTOL)
29	22	11	P.A.S.S.I.O.N.	RYTHM SYNDICATE (IMPACT/MCA)	66	72	2	THIS BEAT IS HOT	B.G. & THE PRINCE OF RAP (EPIC)
30	26	14	RIGHT HERE, RIGHT NOW	JESUS JONES (SBK)	67	61	8	ONLY TIME WILL TELL	NELSON (GGC)
31	33	6	AIN'T NO FUTURE IN YO' FRONTING	M.C. BREED & D.F.C. (S.D.G.E./ICHI BAN)	68	67	8	LILY WAS HERE	DAVID STEWART/CANDY DULFER (ARISTA)
32	28	14	WITH YOU	TONY TERRY (EPIC)	69	57	6	ELEVATE MY MIND	STEREO MC'S (4TH & B'WAY/ISLAND)
33	35	4	LOW RIDER (ON THE BOULEVARD)	LATIN ALLIANCE FEATURING WAR (VIRGIN)	70	58	10	I SHOULDN'T HAVE DONE IT	SLUICK RICK (DEF JAM/COLUMBIA)
34	29	12	PLACE IN THIS WORLD	MICHAEL W. SMITH (REUNION/GEFFEN)	71	60	8	IF YOU WANNA SEX ME UP	T.C.F. (COLD CHILLIN'/WB)
35	43	4	HOLE HEARTED	EXTREME (A&M)	72	62	14	POWER OF LOVE/LOVE POWER	LORIAN WANDROSS (EPIC)
36	38	3	THAT'S THE WAY LOVE GOES	YOUNG M.C. (CAPITOL)	73	—	1	LET'S TALK ABOUT SEX	SALT-N-PEPA (NEXT PLATEAU)
37	—	1	EMOTIONS	MARIAH CAREY (COLUMBIA)	74	64	12	WALKING IN MEMPHIS	MARC COHN (ATLANTIC)
38	—	1	EMOTIONS	MARIAH CAREY (COLUMBIA)	75	66	14	WE WANT THE FUNK	GERARDO (INTERSCOPE/EASTWEST)

Single with increasing sales. © 1991, Billboard/BPI Communications, Inc. and SoundScan, Inc.

## HOT 100 SINGLES ACTION

### RADIO MOST ADDED

	PLATINUM/ GOLD ADDS 22 REPORTERS	SILVER ADDS 38 REPORTERS	BRONZE/ SECONDARY ADDS 166 REPORTERS	TOTAL ADDS 226 REPORTERS	TOTAL ON HOT 100
HEY DONNA	6	13	51	70	71
RYTHM SYNDICATE IMPACT					
SOMETIMES (IT'S A BITCH)	0	2	50	52	52
STEVIE NICKS MODERN					
STRAIGHT TO YOUR HEART	0	3	40	43	91
BAD ENGLISH EPIC					
I WONDER WHY	0	5	35	40	40
CURTIS STIGERS ARISTA					
EVERYOTHERDAY	2	4	26	32	65
OR-N-MORE EMI					
REAL REAL REAL	2	2	23	27	116
JESUS JONES SBK					
WALK THROUGH FIRE	1	1	20	22	119
BAD COMPANY ATCO					
DO ANYTHING	2	4	12	18	174
NATURAL SELECTION EASTWEST					
WORD TO THE MUTHA	2	2	14	18	37
BELL BIV DEVOE MCA					
GOOD TIME	1	5	12	18	19
ZIGGY MARLEY VIRGIN					

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

- 88 SAVE ME (Gratitude Sky, ASCAP/Niru, ASCAP/MCA, ASCAP)
- 89 SHE'S GONE (LADY) (MCA, ASCAP/Still Hard, ASCAP/40 Plus, ASCAP) HL
- 22 SHINY HAPPY PEOPLE (Night Garden, BMI/Unichappell, BMI) HL
- 64 SILVER THUNDERBIRD (Museum Steps, ASCAP) CPP
- 24 SOMETHING TO TALK ABOUT (Canoe, BMI/Lynn Jacobs, BMI/Socan, BMI) WBM
- 86 SOMETIMES (IT'S A BITCH) (Pri, BMI/Bon Jovi, ASCAP/Pretty Blues, BMI)
- 36 THE SOUND OF YOUR VOICE (Two Tail, BMI/Danny Tunes, BMI/Rocknocker, ASCAP/Virgin, ASCAP/Easy Action, BMI) HL
- 66 STRAIGHT TO YOUR HEART (Sony Tunes, ASCAP/Wild Crusade, ASCAP/Onger & Ollie, BMI/Marq Spin, BMI/Fisco Kid, ASCAP/Chappell & Co., ASCAP/Rock Dog, ASCAP) HL/WBM
- 21 SUMMERTIME (Warner-Tamerlane, BMI/Second Decade, BMI/Wildesden, BMI/Da Posse's, BMI/Zomba, ASCAP)
- 25 TEMPTATION (Corina Starr Sound, ASCAP/King Reyes, ASCAP/Berrios, ASCAP/Cutting, ASCAP)
- 79 THAT'S THE WAY LOVE GOES (Almo, ASCAP/Young Man Moving, ASCAP) CPP
- 49 THERE SHE GOES (Gol Discs, ASCAP)
- 44 THINGS THAT MAKE YOU GO HMMMM... (Virgin, ASCAP/Cole-Civiles, ASCAP/RGB-Domme, ASCAP) HL
- 75 THIS BEAT IS HOT (Edition Allstar, ASCAP/Rolf Elmer, ASCAP/BMG UFA, ASCAP) HL
- 52 TILL SOMEBODY LOVES YOU (Warner Chappell, PRS/Mr. Bolton's, BMI/Warner-Tamerlane, BMI/Realsongs, ASCAP/Virgin, ASCAP/Leesum, BMI) CLM/HL/WBM
- 9 TIME, LOVE AND TENDERNESS (Realsongs, ASCAP) WBM
- 65 TONITE (Protoons, ASCAP/Total Trak, ASCAP)
- 120 TOO MANY WALLS (Colgems-EMI, ASCAP/Buffalo, ASCAP/EMI April, ASCAP) HL/WBM
- 39 THE TRUTH (Mike Chapman, ASCAP/All Nations, ASCAP) WBM
- 93 TURN IT UP (Bust-I!, BMI)
- 81 UNBELIEVABLE (Warner Chappell, PRS/WB, ASCAP) WBM
- 14 UNFORGETTABLE (Bourne, ASCAP)
- 50 WALK THROUGH FIRE (Warner Chappell, ASCAP/TJT, ASCAP/Phantom, ASCAP/WB, ASCAP) HL/WBM
- 77 WHEN LOVE CRIES (Sweet Summer Night, ASCAP/Eve Nelson, ASCAP/Keth Diamond, BMI/Ensign, BMI/Warner-Tamerlane, BMI/Joey, BMI) CPP/WBM
- 90 WHY CAN'T YOU COME HOME (Farciful, BMI/Wildesden, BMI)
- 8 WIND OF CHANGE (Pri, ASCAP) HL
- 96 WISHING ON THE SAME STAR (Realsongs, ASCAP) WBM
- 46 WITH YOU (Re-deer, ASCAP/Sun Face, ASCAP)
- 37 YOU COULD BE MINE (Guns N' Roses, ASCAP) CLM

## FOXVIDEO'S 'HOME' DELIVERY JUST IN TIME FOR RETAILERS

(Continued from page 1)

disc and mail order, by street date.

With reorders, the figure was up to 9.9 million one week after release, add sources. Best-selling tape titles to date have been MCA/Universal's "E.T." at about 14 million-15 million and Warner Home Video's "Batman," which logged about 10 million units.

"We think the sell-through percentage after five days was extremely high," says FoxVideo president Bob DeLellis. "We tried not to push too much out there. Our strategy was to have the market create the demand rather than us create the demand. We think that's working."

While there was some early criticism in retail circles that the title was being released too early to maintain Christmas "legs," dealers now say it's a welcome sight. DeLellis adds that the campaign, which involves a mass Diet-Pepsi tie-in and rebate,

"won't stop. It's going right on through until the end of the year. No one's going to forget the title, I assure you."

However, the Diet-Pepsi tie-in caused some excitement on its own when the Phar-Mor drugstore chain chose to advertise a rebate with Coca-Cola in its 270 outlets (see story, this page).

"We're very pleased with it," says Ron Castell, VP, Blockbuster Video. "We ordered pretty healthy on it and priced it at \$17.95. With the \$5 rebate, it's basically \$12.95. Whether or not it has legs, we'll find out. But it has one hell of a marketing campaign behind it."

It's also renting well, Castell notes. "It provides a lot of low-priced rental inventory. It helps the retailer at the end of the year by getting dollars he missed at the beginning of the year because of the Gulf war."

Castell adds that "Home Alone" has "charged the business." He notes that the upcoming releases of "Wolves," "Silence," "Godfather III," "City Slickers," and "Terminator 2" will only help things pick up in the final quarter of 1991.

Says Vicky Mehring, video product manager at Tower Video headquarters in Sacramento, Calif., "Home Alone" has been an incredible hit for us. It's selling every bit as well as we could have hoped.

"We placed a reorder prior to street date," she adds, "as the stores were bumping up their orders. And I have a feeling we will probably be placing another reorder by [Aug. 30]."

Mehring notes that "business is picking up" thanks in part to increased store traffic resulting from the FoxVideo hit. "We expect to show an increase in sales compared to this time last year, hopefully 10%-15%," she says.

Mehring, like other retailers, observes that while "Home Alone" is No. 1 chainwide, "The Terminator," Hemdale Video's low-priced reissue of the 1984 original Arnold Schwarzenegger sci-fi hit, is still selling exceedingly strongly. "The Terminator" was probably the one title that took everyone by surprise this summer," she adds, "and it's still No. 2." She also says the chain would "applaud" a Warner sell-through effort on "Robin Hood." "Besides 'Home Alone' and 'Fantasia,' there's not a lot out there in terms of strong first-release movies for adults," she observes.

Bob Knight, merchandise manager of 30-store Stars & Stripes Video of Decatur, Ill., says "Home Alone" did "real well. It took off a lot better than I thought." He claims to have ordered about 10,000 copies, or 333 per store.

Overall, Knight says, "business is picking up every day." He also points to the sell-through-priced "Turtles II" as a leading title in the business surge. "It wasn't as sensational as a sell-through title, but it's doing all right in rental," he says. "Turtles II" arrived in stores July 31 as the first fall sell-through title.

At the Music Plus chain in Los Angeles, video buyer Eric Sandberg says "Home Alone" is "selling better than we expected. There's not too much we have in terms of merchandising since there's such an enormous campaign in place to push it. It's bringing more people into the stores and business appears to be up in general."

Says Ted Engen, president of Min-

neapolis-based Video Buyers Group, "Home Alone" itself is doing very well for most people we talk to from both a rental and sell-through perspective."

He does note, as is typical with a title of this type, that it came with its share of "problems," namely, some street-date violations and price foot-balling.

"We've been in close contact with FoxVideo," he says, "informing them of the problems we are seeing. FoxVideo has been pretty good to deal with on that level."

He claims some discounters, as well as supermarket and drugstore chains, were "breaking street date as far back as Monday, Aug. 19."

Engen says some of the stores he

represents didn't receive the title until 3 p.m. on Aug. 22, allowing competitors a jump on the title.

FoxVideo's DeLellis acknowledges that there were some street-date infractions, but he downplays any unusual problems.

FoxVideo, he adds, cooperated with large retailers in preserving street date. The company affixed large warning stickers to the cartons in which it shipped the title, he says.

Similarly, such chains as Blockbuster and Waldenbooks issued stern warnings to their store staffs not to violate the release date.

Waldenbooks senior video buyer Bryan Curtis says, "When our store personnel turn on their cash registers every morning, there's a message

from the home office. When a big title's coming out, the message tells them not to violate street date if they have the title early."

Curtis says "Home Alone" is "doing well. Not as well as 'Jungle Book' did in its first week, but it has outperformed everything else this year."

Based in Stamford, Conn., Waldenbooks operates some 1,200 outlets, of which 1,100-1,150 carry video. The chain is also doing well with "Lonesome Dove" and "The Terminator," says Curtis, who adds that he has high expectations for the video release of several episodes of "Star Trek: The Next Generation."

## Nielsen Vid Viewer Index May Fade

■ BY SUSAN NUNZIATA

NEW YORK—Nielsen Media Research is expected to decide later this week whether its Home Video Index has a future. The 18-month-old service that supplies data on consumer prerecorded videotape-viewing habits is in danger of being aborted by the company due to lack of subscribers.

There are six program suppliers subscribing to the service, four of which are major studios, according to Paul Lindstrom, VP/product manager of Nielsen Home Video Index here. "What I really need in order to make this work would be probably another two major companies in," says Lindstrom, "and that's what we're working very heavily on."

The original plan for the system was to make the data available to major studios and advertising agencies as part of Nielsen's broader TV tracking data. It was to be a segment of a new service offered by the company that measured playback of consumer-recorded cassettes that, according to Lindstrom, would "piggyback" Nielsen's standard service.

However, Nielsen canceled the consumer-recorded cassette measurement project and decided to offer the home video index as a stand-alone measurement of prerecorded cas-

sette viewing habits, available exclusively to the studios. "We ended up in a spot where our expenses were a lot higher than they would have been otherwise," says Lindstrom.

A subscription to the service is approximately \$50,000 per year, which Lindstrom says is the lowest-priced of all Nielsen's services.

The service offers information that can be used for market research on how to better position titles or can be supplied by the studios to ad agencies to make more informed decisions about placing commercials on prerecorded videocassettes.

There are 1,000 households equipped with Home Video Index tracking equipment, according to Lindstrom, approximately 1,400 fewer than the company had projected when it launched the system in 1990 (Billboard, April 22, 1989).

## CHER FIT TO TAKE ON SPECIAL-INTEREST VID SECTOR

(Continued from page 5)

Fly With Me," which reportedly has sold close to half a million units through retail outlets.

The tape features music recorded by Cher from past albums as well as her current Geffen release, "Love Hurts." Cher will conduct a national

media tour, including TV talk shows, beginning in October.

The tape and the rebate offer will be featured on 4 million boxes of Equal and on case cards and tear pads in 25,000 retail outlets serviced by Equal. CBS/Fox has created a 54-unit, prepacked floor display for the title, as well as a 40-piece floor unit and a 20-piece counter display.

Cher and her management had been shopping for a label to produce a fitness tape for some time before settling with CBS/Fox, according to several trade sources. "CBS/Fox gave me the best deal, quite frankly, and I put them through a lot," the singer said via a phone hookup at the press conference, adding, "They also let me do what I wanted to do."

"CherFitness" is actually the first of two planned tapes featuring the performer. According to Scamardo, the second tape, which is not included in the Equal promotion, concludes Cher's "modular" fitness program. No release date has been set for the second tape, though Scamardo says it will not be out until after the current promotion has run its course.

As for the possibility of additional workout tapes from Cher, the singer is noncommittal. "I don't know if I want to make a second career of this," she said in reference to video fitness queen Jane Fonda's lucrative series of tapes. "I'm not quitting show business to do this. But if this one is a big success, who knows?"

DON JEFFREY

## Phar-Mor Has Own Prescription For 'Home' Tie-In

■ BY EARL PAIGE

LOS ANGELES—As FoxVideo's "Home Alone" debuts as one of the biggest-selling home video titles ever (see story, page 1), it is also at the center of a ticklish rebate battle between the nation's two largest soft-drink makers.

A FoxVideo tie-in on the title with Diet-Pepsi allows consumers to receive a \$5 rebate from the soft-drink supplier after purchasing the movie.

However, 270-store Phar-Mor, the Youngstown, Ohio-based discount drug chain, is offering a competitive \$6 rebate with a minimum purchase of Coca-Cola products.

At Phar-Mor, a representative acknowledges that the chain's tie-in is with Coca-Cola, but declines to comment other than "what we are saying in the ads." According to Phar-Mor's ads, the \$6 rebate brings the price of the movie down to \$8.95 from a discounted \$14.95.

The coupon provided by Phar-Mor with the purchase of "Home Alone" carries the message "This offer is sponsored by Phar-Mor and is not affiliated with Twentieth Century Fox Corporation or The Coca-Cola Company." Since it requires a different form of proof-of-purchase, the Phar-Mor offer does not preclude consumers from also obtaining the \$5 Pepsi rebate.

At Pepsi-Cola Co., spokesman Gary Gerdemann says, "We have heard about [the Phar-Mor offer]. From our standpoint, it's important to remember that Pepsi and FoxVideo have the national rights to promote this videotape. Pepsi and Fox are probably in 10,000 locations across the U.S., from 7-Elevens to grocery stores.

"The Pepsi rebate is... the only national promotion. That's our perspective."

FoxVideo executives declined to comment.

## Sony Closes RCA/Col Buy Suits Dropped; TriStar Video Born

NEW YORK—Sony Pictures Entertainment has completed the acquisition of the 50% interest in RCA/Columbia Home Video that had been owned by NBC. Industry sources estimate the deal at \$300 million.

Sony now owns 100% of the former 50/50 joint venture, which will be renamed Columbia TriStar Home Video (Billboard, Aug. 17). Pat Campbell is its chief executive.

NBC has agreed to drop a lawsuit filed last year against Sony, charging it with attempting to "appropriate the assets, business opportunities, and profits" of the joint venture and start a competing home video label. The venture was formed in 1982.

Columbia TriStar Home Video will distribute on videocassette films made by the Sony-owned studios Columbia Pictures and TriStar

Pictures, as well as movies made by other companies such as Orion.

Orion, meanwhile, is renegotiating that distribution deal with Sony. To avert bankruptcy, Orion agreed to a recapitalization plan with its bondholders that requires the renegotiation. The debt-ridden company needs to gain more cash flow from movies that it produces, such as the recent hits "Dances With Wolves" and "The Silence Of The Lambs."

Orion has declined comment on the talks. A spokesman for Sony said at press time: "There are no current negotiations. Orion did come to us a couple of weeks ago and it's quite possible they may come to us again."

One source familiar with the companies says, "What Orion had to offer was not something Sony was interested in."

## MORE BLACK MUSIC ACTS ARE BANDING TOGETHER AS TREND TOWARD ENSEMBLE SOUND GAINS GROUND

(Continued from page 1)

Power Generation member Tony M. "Now he's really started to lead the way back into having total bands. A lot of the tracks [on the new album] were made up from jams in the studio. You can only draw so much from yourself. This is a band that he really feels he's been waiting for."

New Power Generation keyboardist and vocalist Rosie Gaines adds: "This whole thing is different for Prince because he's letting everybody [in the band] do their own thing... There's something about this band that sparks him. I think that's what's missing [in a lot of music now], that live thing, when you get the whole band there and you get all that energy." (For more on Prince's new album, see accompanying story.)

What's behind this resurgence of the live band dynamic in black music? Industry observers say it may be a reaction to a certain sterility in the studio-generated music of recent years; a younger generation's rediscovery of influences like Sly Stone, George Clinton, James Brown, and Jimi Hendrix; and, most important, a growing response to alternative black bands by modern-rock and some album-rock programmers.

Some suggest that the limits on what black radio will play also has prompted labels to sign and market black acts that can be promoted to other formats—often acts with a hand sensibility.

### ACCEPT NO SUBSTITUTES

"There is no substitute for the chemistry of a band," says Warner Bros. A&R VP Benny Medina, one of the industry's top R&B talent executives, whose work also embraces his label's pop, rap, and jazz rosters. "You ask yourself, 'What happened to the Ohio Players, to Parliament, to Earth, Wind & Fire, War?' As the electronic age allowed everybody to make a record in the closet by themselves, musicians realized this missing dynamic was real important."

Other artists and label executives involved in the black music scene acknowledge both the potential and pitfalls new alternative black music acts face in challenging industry stereotypes—stereotypes that Prince himself broke down when he emerged as an album-rock star in the '80s.

"The business and the public, they're not entirely to blame," suggests Ian Musington, drummer with the black British trio Stress, signed to Warner/Reprise, which made its first mark in the U.S. at modern rock radio. "If you check out a lot of black artists... they restricted themselves. They had this way of thinking that black music is rap music or dance music."

No longer. Virgin Records' Kravitz, fronting a band and drawing on a multiracial musical palette ranging from the Beatles to Curtis Mayfield, earned a top 10 hit on the Modern Rock Tracks chart with "Always On The Run" before charting on the R&B, adult contemporary, and Hot 100 charts with "It Ain't Over 'Til It's Over." Ice-T has been stirring up audiences on this summer's alternative-oriented Lollapalooza Festival tour with the rap-metal mix of his band Body Count, featured on his Sire Records album "O.G. Original Gangster." Columbia Records' funk'n'roll masters Fishbone have broken through as modern-rock radio favorites. Elektra went to album-rock with its young guitar whiz Eric Gales, and RCA/Cypress guitarist Vinnie James

scored at album-rock radio earlier this year with "Black Money."

"I think most of the reception that we garnered on Vinnie James was due to an undeniably great record and great presentation," says Wynn Jackson, VP of national album promotion at RCA. The question of album-rock radio accepting a band fronted by James, a black guitarist, "crossed my mind in early marketing meetings," says Jackson, "but we never had to confront it."

### BLACK RADIO RELUCTANT

More troubling for many executives is the reluctance of black and urban radio to accept black bands creating music in styles outside the R&B mainstream.

"There still isn't that wide variety of music in black radio," says Medina. "I feel that within the black community, there is probably a large community that are very interested and excited about listening to black rock. You see that often times when you go to the concerts, you see a larger majority of black kids and black young adults at the shows than you would normally expect."

The difficulty of breaking this new generation of black bands at black radio also is evidenced by the experience of EastWest Records America in promoting the Family Stand (which collaborated with Paula Abdul on her hit sophomore album, "Spellbound") and Pride 'N PolitiX—both bands that exhibit the kind of creative dynamic and stylistic crossover of Prince's New Power Generation.

"We know Family Stand is not going to be an overnight success," says Sylvia Rhone, president of EastWest America. "The music is adventurous... the whole project has to be treated in a unique fashion." The label plans to promote the band's next album, "Moon In Scorpio," first by promoting a five-song sampler of alternative-oriented tracks to modern-rock radio, supporting a mixed-bill tour—possibly with the Psychedelic Furs and 24-7 Spyz—then promoting album rock and even AC/jazz stations before hitting top 40.

"Black radio right now is not adventurous enough or visionary enough to support this kind of group," says Rhone, who quickly adds, "It's not a criticism of black radio. I don't know if their listener is prepared for Family Stand with the cuts we want to come out with." Conversely, EastWest has attempted to promote Pride & PolitiX to R&B radio as well as other formats.

"We attempted to go out of the box at pop, AC, R&B, and the most successful format embracing it is AC," she says. "Maybe black radio doesn't understand that the listener has a varied music appreciation. I understand their needs within programming, but there has to be a way that black artists not playing straight-ahead R&B music can find some exposure within a 24-hour period."

But black programmers say such complaints by labels about their format's resistance to alternative black acts are perennial—and ignore their programming needs.

"It is primarily music made by persons of color, but it is outside the personality of my radio station," says Vinny Brown, PD of urban WRKS (KISS-FM) New York. "People aren't listening to KISS-FM to hear Fishbone. There's always somebody who's outside the mainstream who is struggling for more exposure and we

have this discussion every year, starting with Tracy Chapman's 'Fast Car.' If we were a station that was all over the map musically—and I'm not sure that would work—we would play more Bobby McFerrin, Johnny Mathis, Living Colour, etc."

Labels acknowledge the tough time they face selling alternative black bands at radio. In conceiving its new Black Rock Coalition album, "The History Of Our Future"—featuring such rising BRC acts as the Good Guys, Michael Hill's Bluesland, J.J. Jumpers, and Blackasaurus Mex—Rykodisc president Don Rose says, "We wanted every track to reflect an aspect of the modern black rock experience. But we've concentrated on [promoting in] the print media because a compilation like this is difficult at radio."

However, modern-rock radio—and, to a lesser extent, album-rock—have become the formats of choice then

for labels promoting the new alternative black bands, as the handful of success stories such as Living Colour, Fishbone, Stress, James, and others illustrate.

### MODERN ROCK RESPONDS

"Alternative radio can be the alternative to everything," says Tony Powers, PD of modern rock KJJO Minneapolis. "We're the alternative to R&B too, I guess. Groups like Fishbone are just incredible and I see more coming into the format." Other modern rock programmers agreed.

"Are there more black artists doing this? Yes," says Max Tolkoff, PD at modern rock WFNX Boston. Modern rockers are picking up on the new crop of alternative black bands "not because of their color but because the music fits."

And that clearly is influencing the willingness of labels to seek and sign black artists who have returned to

the band dynamic to create new sounds for the '90s.

"It becomes a necessity based on the opportunity [at radio] to do it," says Medina. "I think there's a much more open attitude at the college station level, at alternative, and even, to some extent, in the AOR area."

On "Diamonds And Pearls," says Medina, Prince re-embraced the band sensibility "mostly because he came into contact with a group of artists he was excited about. It was the right people to do it with and the right energy at the right time."

As an A&R executive who may come upon new talent with the right energy at the right time in a band context, adds Medina, "I can't say, 'I'm afraid of this because that brother's black.' The record companies themselves have to be completely open-minded if the artists are going to create this new opportunity."

## Prince Shows Off 'Diamonds & Pearls'

BY THOM DUFFY

NEW YORK—"A family is born and God bless us cuz we funky!" declares Prince, introducing the New Power Generation in the liner notes of his forthcoming Paisley Park/Warner Bros. album "Diamonds And Pearls," which the superstar has previewed with his band in an unusual sweep of recent industry showcases.

Propelled by his collaboration with his eight-piece ensemble, Prince's latest album is a 13-track, multifaceted feast that spans soul, funk, rock, and pop and, most notably, features the most hip-hop-oriented tracks of the artist's career.

The promotional buildup for the album began with the release June 7—Prince's 31st birthday—of "Gett Off," which this week hit No. 19 on the Hot R&B Singles chart and No. 5 on the Hot Dance Music chart. Originally intended as a single-only "bootleg" teaser for club play, "Gett Off" has been added to the final sequence of the album, prompting a postponement in its release from Sept. 17 to early October.

After a midsummer performance on a patio at Warner Bros. headquarters in Burbank (and an impromptu show during that trip at the China Club in L.A.), Prince and his band have taken their show on the road to the WEA convention in Chicago Aug. 16, an MTV 10th anniversary party in New York Aug. 19, and the Jack The Rapper convention in Atlanta Aug. 23 (see The Rhythm & the Blues, page 21).

Of the album's striking hip-hop edge, Paisley Park Records VP Alan Leeds says, "It's not so much 'Prince goes rap.' It just seems to me that the reality is any musician who's contemporary in the '90s has to accept that various musical and rhythmic elements from that school are part of the vocabulary."

At the same time, the musicians and executives close to the "Diamonds And Pearls" project say Prince has tapped into the live-band dynamic of an earlier R&B era to a greater degree than he has on any album since 1984's multiplatinum "Purple Rain" (see story, page 1).

"He's embracing the fact that young kids today should have musicians, as well as rappers and scratchers, to look up to," says Leeds.

Warner Bros. A&R VP Benny Medina says the enthusiastic reaction to Prince's recent industry showcases suggest how rare the live-band dynamic has become in R&B music.

"What has become really important to do is get out there and show the industry people first, what a brilliant performer he is," says Medina. "The black community doesn't get a great performance anymore. It's not

### The album boasts the most hip-hop tracks of his career

like they're getting a show like James Brown, the Jackson 5, or Sly Stone used to give them."

The new work is a collaborative effort with the members of the New Power Generation: rhythm guitarist Levi Seacer Jr.; keyboardist Tommy Barbarella; keyboardist and co-lead vocalist Rosie Gaines; rapper Tony M.; percussionists Kirk Johnson and Damon Dickson; bassist Sonny T.; and drummer Michael B. Says Tony M., "He gives us the opportunity to put our own sauce on it."

Here is a preview of "Diamonds And Pearls," track by track:

After opening the album with the one-man studio creation of "Thunder," a midtempo funk-pop concoction spiced with sitar-like effects, multitracked vocals, and squealing guitar, Prince brings in the band. "I got grooves and grooves on the shelf," he sings in "Daddy Pop," a rock-steady funk tune built on a live organ riff and the first of Tony M.'s stentorian raps.

The album's title track follows, a slow, lush, and richly melodic ballad. "Cream" is sparse glam rock, constructed atop fatback drumming and wah-wah guitar. The band takes a turn toward light jazz with the light-hearted, falsetto-fueled "Strollin'." Buoyant, township-jive-like guitar and light percussion propel "Willing And Able," which taps into both gospel and rap vocal styles. In the cassette configuration, the funk-dance of "Gett Off" closes the album's first half.

"Walk Don't Walk" opens its second half with an upbeat pop groove with Prince and Gaines sharing lead

vocals above car-horn accents. Tony M. takes the spotlight on the hard-edged hip-hop of "Jughead" (which closes with a hilarious bit about managers preying on musicians).

Prince takes another midtempo, soul-pop turn on "Money Don't Matter 2 Night," asking in the lyric why a "child" should die in a war for oil. And after the rap and dance-driven beat of "Push" and the slow, sultry "Insatiable" the album closes with "Live 4 Love," a seven-minute extravaganza mixing a funk groove, rock guitar riffs, bass solos, keyboard bursts, and raps around a lyric of a young bomber pilot confronting his conscience.

"Cream" will be the next single from "Diamonds And Pearls," with black radio its most likely target.

However, says Leeds, "With an artist like Prince, you run a risk of offending programmers by not doing blanket service... There is a variety of formats and programmers who like to claim Prince as their own and we've had to walk more than one line as a result. But it's a lovely problem to have."

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# Top 40 Radio Monitor™

Compiled from a national sample of monitored top 40 radio stations by Broadcast Data Systems. 123 top 40 stations are monitored 24 hours a day, seven days a week. The titles are printed in order of gross impressions, which are computed by cross-referencing exact times of airplay with Arbitron listener data. The chart is being printed for comparison to the Hot 100 Singles chart, which uses playlists, rather than monitored airplay.

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL)	
			★ ★ NO. 1 ★ ★			38	36	11	HARD TO HANDLE	BLACK CROWES (DEF AMERICAN/REPRISE)
1	1	10	(EVERYTHING I DO) I DO IT FOR ...	BRYAN ADAMS (A&M)	39	37	7	UNFORGETTABLE	NATALIE COLE (ELEKTRA)	
2	2	12	EVERY HEARTBEAT	AMY GRANT (A&M)	40	47	5	SOMETHING TO TALK ABOUT	BONNIE RAITT (CAPITOL)	
3	4	7	I ADORE M&A MOR	COLOR ME BADD (GIANT)	41	39	5	RUNNING BACK TO YOU	VANESSA WILLIAMS (WING/MERCURY)	
4	3	15	TEMPTATION	CORINA (CUTTING/ATCO)	42	40	11	LET THE BEAT HIT 'EM	LISA LISA & CULT JAM (COLUMBIA)	
5	5	13	THE PROMISE OF A NEW DAY	PAULA ABUOL (CAPTIVE/VIRGIN)	43	48	4	LOVE ... THEY WILL BE DONE	MARTIKA (COLUMBIA)	
6	6	13	I CAN'T WAIT ANOTHER MINUTE	HIFIVE (JIVE/RCA)	44	51	5	EVERYBODY PLAYS THE FOOL	AARON NEVILLE (A&M)	
7	8	11	MOTOWNPHILLY	BOYZ II MEN (MOTOWN)	45	50	7	JUST LIKE YOU	ROBBIE NEVIL (EMI)	
8	9	14	IT AIN'T OVER 'TIL IT'S OVER	LENNY KRAVITZ (VIRGIN)	46	44	20	POWER OF LOVE/LOVE POWER	LUTHER WANDROSS (EPIC)	
9	7	16	RIGHT HERE, RIGHT NOW	JESUS JONES (SBK)	47	49	7	LOUDER THAN LOVE	CHER (TOMMY BOY)	
10	10	10	THINGS THAT MAKE YOU GO ...	C&C MUSIC FACTORY (COLUMBIA)	48	73	2	WORD TO THE MUTHA	BELL BIV DAVEO (MCA)	
11	12	4	ROMANTIC	MARTIN WHITE (WARNER BROS.)	49	45	20	NIGHTS LIKE THIS	AFTER 7 (VIRGIN)	
12	13	12	FADING LIKE A FLOWER	ROKETTTE (EMI)	50	43	12	LOVE AND UNDERSTANDING	CHER (Geffen)	
13	56	2	EMOTIONS	MARIAH CAREY (COLUMBIA)	51	42	8	ONLY TIME WILL TELL	NELSON (GDC)	
14	23	7	GOOD VIBRATIONS	MARRY MARK (INTERSCOPE/EASTWEST)	52	53	3	GONNA CATCH YOU	LONNIE GORDON (SBK)	
15	16	8	TIME, LOVE AND TENDERNESS	MICHAEL BOLTON (COLUMBIA)	53	60	3	DON'T WANT TO BE A FOOL	LUTHER WANDROSS (EPIC)	
16	19	12	I'LL BE THERE	THE ESCAPE CLUB (ATLANTIC)	54	58	8	WITH YOU	TONY TERRY (EPIC)	
17	21	8	WIND OF CHANGE	SCORPIONS (MERCURY)	55	52	8	POP GOES THE WEASEL	3RD BASS (DEF JAM/COLUMBIA)	
18	14	13	SUMMERTIME	D.J. JAZZY JEFF/FRESH PRINCE (JIVE/RCA)	56	65	2	LET'S TALK ABOUT SEX	SALT-N-PEPA (NEXT PLATEAU)	
19	17	23	HERE I AM (COME AND TAKE ME)	UB40 (VIRGIN)	57	64	4	JUST WANT TO HOLD YOU	JASMINE GUY (WARNER BROS.)	
20	11	15	P.A.S.S.I.O.N.	RHYTHM SYNDICATE (IMPACT/MCA)	58	57	7	THIS BEAT IS HOT	B.G. THE PRINCE OF RAP (EPIC)	
21	24	10	CRAZY	SEAL (SIRE/WARNER BROS.)	59	—	1	REAL REAL REAL	JESUS JONES (SBK)	
22	28	5	DO ANYTHING	NATURAL SELECTION (EASTWEST)	60	72	2	O.P.P.	NAUGHTY BY NATURE (TOMMY BOY)	
23	20	10	TOO MANY WALLS	CATHY DENNIS (POLYDOR/PLG)	61	68	2	THE SOUND OF YOUR VOICE	3B SPECIAL (CHARISMA)	
24	18	18	RUSH RUSH	PAULA ABUOL (CAPTIVE/VIRGIN)	62	61	4	KEEP WARM	JINNY (NEXT PLATEAU)	
25	27	9	NOW THAT WE FOUND LOVE	HEAVY D & THE BOYZ (UPTOWN/MCA)	63	—	1	KISS THEM FOR ME	SIOUXSIE & THE BANSHIEES (Geffen)	
26	15	20	UNBELIEVABLE	EMF (EMI)	64	63	4	LEARNING TO FLY	TOM PETTY & THE HEARTBREAKERS (MCA)	
27	30	9	THE MOTOWN SONG	ROD STEWART (WARNER BROS.)	65	55	14	THE DREAM IS STILL ALIVE	WILSON PHILLIPS (SBK)	
28	31	6	SHINY HAPPY PEOPLE	R.E.M. (WARNER BROS.)	66	54	3	WHEN LOVE CRIES	DONNA SUMMER (ATLANTIC)	
29	22	15	PLACE IN THIS WORLD	MICHAEL W. SMITH (REUNION/Geffen)	67	—	1	WHY CAN'T YOU COME HOME	EX-GIRLFRIEND (REPRISE)	
30	29	13	GOT A LOVE FOR YOU	JOMANDA (BIG BEAT)	68	59	20	HOW CAN I EASE THE PAIN	LISA FISCHER (ELEKTRA)	
31	34	6	LOVE OF A LIFETIME	FIREHOUSE (EPIC)	69	—	2	NEVER STOP	BRAND NEW HEAVIES (DELICIOUS VINYL)	
32	32	11	3 A.M. ETERNAL	THE KLF (ARISTA)	70	—	1	SAVE ME	LISA FISCHER (ELEKTRA)	
33	25	17	PIECE OF MY HEART	TARA KEMP (GIANT)	71	—	1	THE REAL LOVE	BOB SEGER (CAPITOL)	
34	33	6	MY NAME IS NOT SUSAN	WHITNEY HOUSTON (ARISTA)	72	—	1	THE WHISTLE SONG	FRANKIE KNuckles (VIRGIN)	
35	35	10	MY FALLEN ANGEL	CORO (CUTTING/CHARISMA)	73	—	1	IT'S SO HARD TO SAY GOODBYE ...	BOYZ II MEN (MOTOWN)	
36	46	4	HOLE HEARTED	EXTREME (A&M)	74	70	19	DON'T TREAT ME BAD	FIREHOUSE (EPIC)	
37	38	6	IT HIT ME LIKE A HAMMER	HUEY LEWIS & THE NEWS (EMI)	75	69	19	NEVER GONNA LET YOU DOWN	SURFACE (COLUMBIA)	

Tracks moving up the chart with airplay gains. © 1991, Billboard/BPI Communications, Inc.

## TOP 40 RADIO RECURRENT MONITOR

1	1	2	I WANNA SEX YOU UP	COLOR ME BADD (GIANT)	14	5	3	I DON'T WANNA CRY	MARIAH CAREY (COLUMBIA)
2	—	1	MORE THAN WORDS	EXTREME (A&M)	15	13	17	GONNA MAKE YOU SWEAT	C&C MUSIC FACTORY (COLUMBIA)
3	2	3	DO YOU WANT ME	SALT-N-PEPA (NEXT PLATEAU)	16	14	40	RUB YOU THE RIGHT WAY	JOHNNY GILL (MOTOWN)
4	3	2	LOSING MY RELIGION	R.E.M. (WARNER BROS.)	17	16	4	STRIKE IT UP	BLACK BOX (RCA)
5	4	6	BABY BABY	AMY GRANT (A&M)	18	15	5	RHYTHM OF MY HEART	ROD STEWART (WARNER BROS.)
6	6	5	I LIKE THE WAY	HIFIVE (JIVE/RCA)	19	30	30	FEELS GOOD	TOMMY TONE (WING/MERCURY)
7	7	7	TOUCH ME (ALL NIGHT LONG)	CATHY DENNIS (POLYDOR/PLG)	20	18	13	ROUND AND ROUND	TEVIN CAMPBELL (PAISLEY PARK/WB)
8	8	14	SOMEDAY	MARIAH CAREY (COLUMBIA)	21	17	7	HERE WE GO	C&C MUSIC FACTORY (COLUMBIA)
9	10	11	HOLD YOU TIGHT	TARA KEMP (GIANT)	22	20	40	VOGUE	MADONNA (SIRE/WARNER BROS.)
10	9	11	I'VE BEEN THINKING ABOUT YOU	LONDONBEAT (RADIOACTIVE/MCA)	23	24	37	SOMETHING HAPPENED ON THE ...	PHIL COLLINS (ATLANTIC)
11	—	1	LOVE IS A WONDERFUL THING	MICHAEL BOLTON (COLUMBIA)	24	21	31	CAN'T STOP	AFTER 7 (VIRGIN)
12	11	22	LOVE WILL NEVER DO	JANET JACKSON (A&M)	25	—	33	CLOSE TO YOU	MAXI PRIEST (CHARISMA)
13	12	10	TOGETHER FOREVER	LESETTE MELENDEZ (FEVER/COLUMBIA)					

Recurrents are titles which have appeared on the Monitor for 20 weeks and have dropped below the top 20.

## JRS TO DISTRIBUTE NEW BFE LABEL

(Continued from page 11)

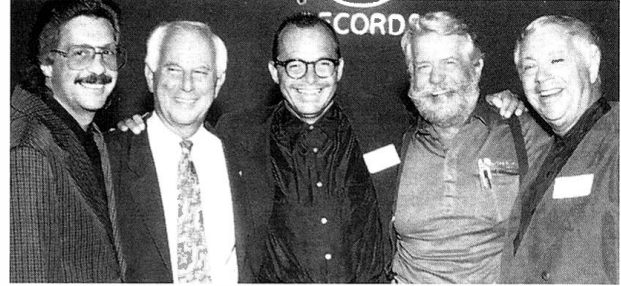
one morning in my high-rise and said, "What the hell am I doing here?" Blixseth sold out his interests in Crown Pacific in 1990 to concentrate on the music business. He suggested to Fach that they start a label together and spurred Fach's relocation from Nashville to Portland. Blixseth is providing all of the financing for the company.

The first BFE release, "Curtis Salgado & The Stilettoes," was issued Aug. 25. The album features the blues/R&B-based singing and harmonica-playing of Portland-based Salgado, former vocalist with the Robert Cray Band and Roomful Of Blues and the inspiration for John Belushi and Dan Aykroyd's Blues Brothers routines.

BFE has also signed Dirty Rhythm, a Portland-based rock group. The band's debut album, produced by Paul Dean of Loverboy, will be a probable November release.

Blixseth says that the label has "verbal agreements" with two other acts, including one country act.

Fach says he anticipates that BFE will release four to six albums within



Shown celebrating the launch of BFE Records, from left, are Lou Tatulli, senior director/label liaison, BMG; Artie Mogull, president, JRS Records; Tim Blixseth, co-chairman, BFE Records; Portland, Ore., Mayor J.E. Bud Clark; and Charlie Fach, co-chairman, BFE Records.

the first year of operations. He adds that at least half of the label's artists will be from the Pacific Northwest, although the artists the company is currently negotiating with are not from the region.

"We hope to become the SBK of the Pacific Northwest," Fach says.

While BFE currently has video production and art staffs and three pro-

motion staffers in its home office, it will use the resources of JRS (which has its own regional promotion team of 14) and BMG for marketing and promo services.

"It's a great deal for everybody concerned," Fach says. "Artie gets some additional material, and BMG can obviously use the volume our companies can supply."

## MOTLEY CRUE ON VERGE OF MEGABUCKS DEAL

(Continued from page 1)

dustry sources say that if the band continues to perform up to its track record, the deal could be worth in excess of \$35 million.

The Crue deal also includes a clause stating the act will not be charged for packaging deductions and it will receive payment on free goods.

The free-goods clause is "not shocking," says an industry source, although he had never heard of such a deal. "It's just an attempt to make the royalty rate calculations less complicated," he says. However, the fact that the band will receive payment on free goods doesn't mean that its deal is necessarily better. "If they are getting a 15% royalty rate, someone else who's getting an 18% rate and paying for free goods still has better bragging rights," says the source.

The deal comes on the heels of Aerosmith's recent pact with Sony Music. According to a statement from Columbia Records, that deal "involves a commitment in the \$25 million range" (Billboard, Aug. 17).

Elektra officials confirmed that the

band is in renegotiations with the label, but declined to comment on the specifics of the deal.

According to the band's attorney David Rudich, Motley Crue had been in negotiations with Elektra since January, despite the fact that the band had at least three albums to deliver on the contract it signed in September 1986.

"I suggested to the group and management and their business manager that I felt the time was right to renegotiate, and they agreed," says Rudich. "I approached Elektra and made a proposal. The most recent album [1989's "Dr. Feelgood"] sold so well, and the group is clearly at its strongest point ever and continues to get stronger and stronger."

Revelation of the new deal comes a month prior to the release of "Decade Of The Decadence," the band's greatest-hits package, which hits the streets Oct. 1.

Motley Crue's five albums have all gone platinum. "Dr. Feelgood" has passed the 4-million sales mark in the U.S. In addition, 1983's "Shout At

The Devil" has been certified triple-platinum, with double-platinum certifications for 1985's "Theater Of Pain" and 1987's "Girls, Girls, Girls." Its 1982 debut, "Too Fast For Love," has sold more than 1 million copies.

According to Rudich, the band did not threaten Elektra that it would go elsewhere. "We didn't take that approach," he says. "We came forth as gentlemen and we are really pleased with the company's reaction. They made us feel like we are a very important act and gave us a real vote of confidence."

When word got out that the band was negotiating, other labels, including Geffen, expressed interest. Geffen A&R executive Tom Zutaut signed the band to Elektra in the early '80s, when he worked at that label.

"We had to tell everybody that we were really quite far from being in a free-agent situation," Thaler says.

"The group truly does believe in loyalty," Rudich adds. "Elektra did a fantastic job for the group and they were willing to recognize the change in the group's stature."

## Berry Gordy Sues Author Claims Libel In Bio On Jackson

LOS ANGELES—As expected, Motown Records founder Berry Gordy has filed a lawsuit claiming libel and false light invasion of privacy against author J. Randy Taraborrelli and New York-based Carol Publishing Group (Billboard, Aug. 31).

Berry filed suit in L.A. County Superior Court Aug. 22, targeting Taraborrelli's unauthorized biography, "Michael Jackson: The Magic And The Madness," published by the Carol Group's Birch Lane Press division.

Gordy held a press conference in L.A. the day he filed suit, citing 22 specific references in the Jackson biography, which he says are "totally false and spiteful," regarding the way he ran Motown Records. He seeks \$100 million in general and punitive damages.

"I have nothing to be ashamed of, I

have nothing to hide," Gordy said during the press conference. He described statements in the book—including allegations that he was a "softhearted pimp" and a "crook who cheated Motown artists and the company"—as "lies unleashed by unguided SCUD missiles."

Taraborrelli's publisher, Steven Schragis, stands by the book's integrity, and says his firm will file a \$100 million countersuit on behalf of the author against Gordy, claiming libel and defamation.

Taraborrelli released a statement through the Carol Publishing Group Aug. 26, noting that he has "great respect and admiration for Mr. Gordy. I loathe the idea of suing him for defamation. However, he has left me no alternative."

DEBORAH RUSSELL

## ROCK HALL OF FAME

(Continued from page 11)

rent list reflects more of the guitar-driven, psychedelic sounds of the late '60s. "Part of the reason for this year's guitar/psychedelic flavor is date-related, a sign of the times when these groups first came on the scene," says Larry Thompson, executive director of the Rock and Roll Hall of Fame and Museum.

Several of the nominees this time around have in common a first single released in the U.K. David Bowie, then known as Davy Jones, had an initial release titled "You've Got A Habit Of Leaving" on Parlophone Records in August 1965 with a group called the Lower End. The first Jimi Hendrix Experience single was the 1966 U.K. release of "Hey Joe" on Polydor Records. Cream's first record, "Wrapping Paper," was released on the Reaction label in November 1966 and made it to No. 34 on the U.K. chart.



## SEPTEMBER ALBUMS

(Continued from page 11)

Adams has scored the biggest-selling single in the history of A&M Records. On Sept. 24, he unveils "Waking Up The Neighbours," his first album since 1987's "Into The Fire," which A&M sources predict will enter at No. 1 on The Billboard 200.

Karyn White should be able to avoid the sophomore jinx with "Ritual Of Love" (Warner Bros., Sept. 10), the follow-up to her self-titled platinum debut. The Jimmy Jam & Terry Lewis-produced set is preceded by the single "Romantic," which sprinted into the top 40 of the Hot 100 Singles chart three weeks after its release.

R&B balladeer James Ingram tries to continue his sales hot streak with "The Power Of Great Music" (Qwest/Warner Bros., Sept. 24). He is joined by a variety of noteworthy producers, including mentor Quincy Jones.

Prince continues to prove himself as one of the most prolific artists in music as he releases "Diamonds & Pearls" (Warner Bros., Sept. 17). He is backed by a newly formed band, New Power Generation, featuring highly touted protégé/vocalist Rosie Gaines (see story, page 71). Prince is currently striding up several charts with the set's racy first single, "Gett Off." A longform video version of the track is planned for release later this month.

After racking up platinum sales with the stripped-down "Five Man Acoustical Jam" EP, headbanger act Tesla returns to metal form with "Psychotic Supper" (Geffen, Sept. 10). The band will hit the road this fall to support the set as well as the first single, "Edison's Medicine."

David Bowie's band Tin Machine has already generated heat even before "Tin Machine II" ships Tuesday (3). Jumping from EMI to the PolyGram-distributed Victory Records, the band raised eyebrows by displaying nude statues in the album's cover art—which since has been modified. The single "One Shot" is beginning to pick up adds at album rock and alternative radio.

Long revered as the reigning queen of dance music, Donna Summer follows her 1990 certified-gold "Another Place & Time" with "Mistaken Identity" (Atlantic, Sept. 3). Preceded by the single "When Love Cries," the album finds the singer taking a more urban/R&B stylistic approach (related story, page 26).

One of the potentially hot debuts of the month is from Bon Jovi guitarist Richie Sambora, who makes a bid for solo success with "Stranger In This Town" (Mercury, Sept. 3). The album features guest appearances by Eric Clapton, as well as Bon Jovi band mates David Bryan and Tico Torres.

Other noteworthy rock releases include "Catfish Rising" by Jethro Tull (Chrysalis, Sept. 10); "Roll The Bones" by Rush (Atlantic, Sept. 3); and "The Cult" (Warner Bros., Sept. 24).

Key country albums are offered by Keith Whitley, "Kentucky Bluebird" (RCA, Sept. 10), and Ricky Skaggs, "My Father's Son" (Columbia, Sept. 3).

Assistance in preparing this story was provided by Karen O'Connor and Trudi Miller in New York and Adele Parrish in Nashville.



**J.S. BACH THROUGH Z.Z. TOP.  
FROM "NEW YORK, NEW YORK"  
TO "CALIFORNIA DREAMIN'."  
(AND ALL THE MUSIC IN-BETWEEN!)**

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# THE Billboard 200

## TOP ALBUMS

FOR WEEK ENDING  
SEPTEMBER 7, 1991

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



THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
				<b>★ ★ No. 1 ★ ★</b>		
1	1	—	2	METALLICA ELEKTRA 61113 (10.98)	METALLICA	1
(2)	2	1	11	NATALIE COLE ▲ ELEKTRA 61049 (13.98)	UNFORGETTABLE	1
3	3	5	5	COLOR ME BADD GIANT 24429*/REPRISE (9.98)	C.M.B.	3
(4)	7	6	10	VAN HALEN ▲ WARNER BROS. 26594* (10.98)	FOR UNLAWFUL CARNAL KNOWLEDGE	1
5	4	2	9	BONNIE RAITT ▲ CAPITOL 96111 (10.98)	LUCK OF THE DRAW	2
6	5	3	15	BOYZ II MEN ▲ MOTOWN 6320* (9.98)	COOLEYHIGHARMONY	3
7	6	4	35	C&C MUSIC FACTORY ▲ 2 COLUMBIA 47093 (9.98 EQ)	GONNA MAKE YOU SWEAT	2
8	8	7	18	MICHAEL BOLTON ▲ COLUMBIA 46771 (10.98 EQ)	TIME, LOVE AND TENDERNESS	1
9	9	8	15	PAULA ABDUL ▲ CAPTIVE 91611*/M*GIRL (10.98)	SPELLBOUND	1
10	13	10	24	R.E.M. ▲ 2 WARNER BROS. 26496 (9.98)	OUT OF TIME	1
11	12	12	51	GARTH BROOKS ▲ 2 CAPITOL 93866* (9.98)	NO FENCES	4
(12)	15	15	39	EXTREME ▲ A&M 5313 (8.98)	EXTREME II PORNOGRAFFITI	10
13	11	9	8	SOUNDTRACK MORGAN CREEK 20004* (10.98)	ROBIN HOOD: PRINCE OF THIEVES	5
14	10	11	25	AMY GRANT ▲ A&M 5321 (9.98)	HEART IN MOTION	10
15	14	13	7	D.J. JAZZY JEFF & THE FRESH PRINCE JIVE 1392 (9.98)	HOMEBASE	12
16	17	17	77	THE BLACK CROWES ▲ 3 DEF AMERICAN 24278*/REPRISE (9.98)	SHAKE YOUR MONEY MAKER	4
17	16	14	7	SOUNDTRACK QWEST 26643*/WARNER BROS. (10.98)	BOYZ N THE HOOD	12
18	20	18	13	N.W.A ▲ RUTHLESS 57126*/PRIORITY (9.98)	EFIL4ZAGGIN	1
19	19	19	8	TOM PETTY & THE HEARTBREAKERS MCA 10317 (10.98)	INTO THE GREAT WIDE OPEN	13
20	18	16	11	SKID ROW ▲ ATLANTIC 82242* (10.98)	SLAVE TO THE GRIND	1
21	23	23	42	SCORPIONS ▲ MERCURY 846 908 (9.98 EQ)	CRAZY WORLD	21
22	21	20	63	MARIAH CAREY ▲ 5 COLUMBIA 45202 (9.98 EQ)	MARIAH CAREY	1
(23)	28	28	51	QUEENSRYCHE ▲ EMI 92806 (9.98)	EMPIRE	7
(24)	31	37	8	SEAL SIRE 26627*/WARNER BROS. (9.98)	SEAL	24
25	22	21	8	HEAVY D. & THE BOYZ MCA 10289 (9.98)	PEACEFUL JOURNEY	21
(26)	32	35	7	THE GETO BOYS RAP-A-LOT 57161*/PRIORITY (9.98)	WE CAN'T BE STOPPED	26
27	27	27	17	LUTHER VANDROSS ▲ EPIC 46789 (10.98 EQ)	POWER OF LOVE	7
28	24	22	15	EMF ▲ EMI 96238 (9.98)	SCHUBERT DIP	12
29	30	29	27	FIREHOUSE ▲ EPIC 46186* (9.98)	FIREHOUSE	21
30	26	24	10	3RD BASS DEF JAM 47369/COLUMBIA (9.98 EQ)	DERELICTS OF DIALECT	19
31	29	26	27	ANOTHER BAD CREATION ▲ MOTOWN 6318* (9.98)	COOLIN' AT THE PLAYGROUND YA' KNOW!	7
32	25	25	12	CANDY DULFER ARISTA 8674* (9.98)	SAXUALITY	22
33	36	32	22	ROD STEWART ▲ WARNER BROS. 26300* (9.98)	VAGABOND HEART	10
(34)	40	38	13	TRAVIS TRITT ▲ WARNER BROS. 26589* (9.98)	IT'S ALL ABOUT TO CHANGE	34
35	34	31	8	TRISHA YEARWOOD MCA 10297* (9.98)	TRISHA YEARWOOD	31
36	35	36	29	JESUS JONES ▲ SBK 95715* (9.98)	DOUBT	25
37	37	37	7	SOUNDTRACK INTERSCOPE 91725*/ATLANTIC (10.98)	BILL & TED'S BOGUS JOURNEY	28
38	41	39	9	ANTHRAX MEGAFORCE 84880*/SLAND (9.98)	ATTACK OF THE KILLER B'S	27
(39)	50	58	5	MARKY MARK & THE FUNKY BUNCH INTERSCOPE 91737*/ATLANTIC	MUSIC FOR THE PEOPLE	39
40	33	30	21	ROXETTE ▲ EMI 94435* (10.98)	JOYRIDE	12
41	39	40	21	LENNY KRAVITZ VIRGIN 91610* (9.98)	MAMA SAID	39
42	38	34	74	WILSON PHILLIPS ▲ 5 SBK 93745 (9.98)	WILSON PHILLIPS	2
43	42	42	14	RICKY VAN SHELTON ▲ COLUMBIA 46855* (9.98 EQ)	BACKROADS	23
44	44	44	15	ALAN JACKSON ▲ ARISTA 8681* (9.98)	DON'T ROCK THE JUKEBOX	17
(45)	53	55	11	THE KLF ARISTA 8657* (9.98)	WHITE ROOM	45
46	43	47	25	SOUNDTRACK ▲ GIANT 24409*/REPRISE (10.98)	NEW JACK CITY	2
(47)	52	49	15	ICE-T ▲ SIRE 26492*/WARNER BROS. (9.98)	O.G. ORIGINAL GANGSTER	15
48	48	46	41	MADONNA ▲ 2 SIRE 26440*/WARNER BROS. (13.98)	THE IMMACULATE COLLECTION	2
49	45	41	70	GARTH BROOKS ▲ 2 CAPITOL 90897 (8.98)	GARTH BROOKS	22
(50)	56	54	33	HI-FIVE ▲ JIVE 1328/RCA (9.98)	HI-FIVE	38
51	46	43	28	DJ QUIK ▲ PROFILE 1402 (9.98)	QUIK IS THE NAME	29
(52)	54	50	49	L.L. COOL J ▲ DEF JAM 46888/COLUMBIA (9.98 EQ)	MAMA SAID KNOCK YOU OUT	16
53	49	51	42	CLINT BLACK ▲ RCA 2372* (9.98)	PUT YOURSELF IN MY SHOES	18
54	47	45	87	UB40 ▲ VIRGIN 91324 (9.98)	LABOUR OF LOVE II	30
55	51	48	51	REBA MCENTIRE ▲ MCA 10016 (9.98)	RUMOR HAS IT	39

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
(56)	69	73	11	AARON NEVILLE A&M 5354* (9.98)	WARM YOUR HEART	44
(57)	66	68	8	TANYA TUCKER CAPITOL 95562* (9.98)	WHAT DO I DO WITH ME	57
58	60	61	20	MARC COHN ATLANTIC 82178* (9.98)	MARC COHN	49
59	58	53	20	ALICE IN CHAINS COLUMBIA 46075* (9.98 EQ)	FACELIFT	42
60	59	125	44	PAUL SIMON ▲ WARNER BROS. 26098 (9.98)	RHYTHM OF THE SAINTS	4
61	63	59	112	MICHAEL BOLTON ▲ 2 COLUMBIA 45012 (9.98 EQ)	SOUL PROVIDER	3
62	62	60	79	ORIGINAL LONDON CAST ▲ POLYDOR 831563/PLG (10.98 EQ)	PHANTOM OF THE OPERA HIGHLIGHTS	55
63	68	77	16	HUEY LEWIS & THE NEWS ● EMI 93355* (10.98)	HARD AT PLAY	27
64	55	52	10	CHER GEFEN 24369* (10.98)	LOVE HURTS	48
(65)	73	69	51	STEELHEART MCA 6368 (9.98)	STEELHEART	40
(66)	75	—	2	YOUNG M.C. CAPITOL 96337 (10.98)	BRAINSTORM	66
(67)	91	86	11	SHOXSIE AND THE BANSHEES GEFEN 24387* (9.98)	SUPERSTITION	67
(68)	80	82	119	BONNIE RAITT ▲ 2 CAPITOL 91268 (8.98)	NICK OF TIME	1
69	71	75	28	ENIGMA ▲ CHARISMA 91642* (9.98)	MCMXC A.D.	6
70	61	57	23	DOLLY PARTON ● COLUMBIA 46882* (9.98 EQ)	EAGLE WHEN SHE FLIES	24
71	70	—	2	SOUNDTRACK VARESE SARABANDE 5335* (9.98)	TERMINATOR 2: JUDGEMENT DAY	70
72	72	67	49	AC/DC ▲ 2 ATCO 91413 (9.98)	THE RAZORS EDGE	2
(73)	86	88	67	VAN MORRISON ● MERCURY 841 970 (9.98 EQ)	THE BEST OF VAN MORRISON	41
74	57	74	13	VARIOUS ARTISTS ● WALT DISNEY 60616* (9.98)	FOR OUR CHILDREN	31
75	74	62	79	M.C. HAMMER ▲ 10 CAPITOL 92857 (9.98)	PLEASE HAMMER DON'T HURT 'EM	1
76	81	83	8	BEBE & CECE WINANS CAPITOL 92078* (9.98)	DIFFERENT LIFESTYLES	75
77	65	65	8	SOUNDTRACK ARISTA 8692* (10.98)	DYING YOUNG	50
(78)	95	93	49	CARRERAS • DOMINGO • PAVAROTTI ▲ LONDON 43043*/PLG (9.98 EQ)	IN CONCERT	35
79	67	64	7	KIX EASTWEST 91714*/ATLANTIC (9.98)	HOT WIRE	64
80	64	56	8	ALICE COOPER EPIC 46786 (9.98)	HEY STOOPID	47
81	82	78	54	YANNI ● PRIVATE MUSIC 2067* (9.98)	REFLECTIONS OF PASSION	29
82	83	72	8	SLICK RICK DEF JAM 47372/COLUMBIA (9.98)	RULER'S BACK	29
83	77	63	8	GLADYS KNIGHT MCA 10329 (9.98)	GOOD WOMAN	45
84	89	84	46	CHRIS ISAAK ▲ REPRISE 25837 (9.98)	HEART SHAPED WORLD	7
85	85	79	23	GEORGE STRAIT ▲ MCA 10204* (9.98)	CHILL OF AN EARLY FALL	45
(86)	104	138	7	NAT KING COLE CAPITOL 93590* (7.98)	COLLECTOR'S SERIES	86
87	84	76	50	WARRANT ▲ 2 COLUMBIA 45487 (9.98 EQ)	CHERRY PIE	7
88	97	92	112	DON HENLEY ▲ 3 GEFEN 24217 (9.98)	THE END OF THE INNOCENCE	8
89	76	66	12	VANILLA ICE SBK 96648* (10.98)	EXTREMELY LIVE	30
90	88	81	30	GLORIA ESTEFAN ▲ EPIC 46988 (10.98 EQ)	INTO THE LIGHT	5
91	98	95	60	HARRY CONNICK, JR. ▲ COLUMBIA 46146 (9.98 EQ)	WE ARE IN LOVE	22
92	102	108	9	PEABO BRYSON COLUMBIA 46823* (9.98 EQ)	CAN YOU STOP THE RAIN	92
93	78	71	60	NELSON ▲ DGC 24290/GEFFEN (9.98)	AFTER THE RAIN	17
94	87	80	13	STEVIE WONDER ● MOTOWN 6291* (10.98)	MUSIC FROM 'JUNGLE FEVER'	24
95	90	85	13	EURHYTHMICS ARISTA 8660* (9.98)	GREATEST HITS	72
96	93	91	16	LORRIE MORGAN RCA 3021* (9.98)	SOMETHING IN RED	91
97	79	70	9	L.A. GUNS POLYDOR 849485/PLG (9.98 EQ)	HOLLYWOOD VAMPIRES	42
98	94	100	13	DIAMOND RIO ARISTA 8673* (9.98)	DIAMOND RIO	94
99	100	87	42	WHITNEY HOUSTON ▲ 3 ARISTA 8616 (10.98)	I'M YOUR BABY TONIGHT	3
100	105	99	42	PHIL COLLINS ▲ ATLANTIC 82157 (14.98)	SERIOUS HITS...LIVE!	11
101	96	89	51	VANILLA ICE ▲ 3 SBK 95325* (9.98)	TO THE EXTREME	1
102	101	96	176	ORIGINAL LONDON CAST ▲ POLYDOR 831 273/PLG (17.98 EQ)	PHANTOM OF THE OPERA	33
103	111	113	118	CLINT BLACK ▲ 2 RCA 9668 (8.98)	KILLIN' TIME	31
(104)	149	—	2	DOUG STONE EPIC 47357* (9.98 EQ)	I THOUGHT IT WAS YOU	104
(105)	NEW	—	1	VANESSA WILLIAMS WING 843 522/MERCURY (9.98)	THE COMFORT ZONE	105
106	117	118	56	TRAVIS TRITT ● WARNER BROS. 26094* (9.98)	COUNTRY CLUB	70
107	110	121	53	JANE'S ADDICTION ● WARNER BROS. 25993 (9.98)	RITUAL DE LO HABITUAL	19
108	99	115	151	PAULA ABDUL ▲ 2 VIRGIN 90943 (9.98)	FOREVER YOUR GIRL	1
109	106	111	76	ALAN JACKSON ▲ ARISTA 8623 (8.98)	HERE IN THE REAL WORLD	57

○ 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.



# Top Pop Catalog Albums™

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE	WKS. ON CHART
1	1	THE RIGHTEOUS BROTHERS CURB 77381 (6.98)	★ ★ NO. 1 ★ ★ BEST OF RIGHTEOUS BROTHERS 10 weeks at No. 1	16
2	3	STEVE MILLER BAND ▲ <sup>3</sup> CAPITOL 46101 (7.98)	GREATEST HITS	16
3	2	MEAT LOAF ▲ <sup>6</sup> CLEVELAND INT'L 34974/EPIC (5.98 EQ)	BAT OUT OF HELL	16
4	4	THE EAGLES ▲ <sup>12</sup> ELEKTRA 105 (7.98)	GREATEST HITS 1971-1975	16
5	5	JIMMY BUFFETT ▲ MCA 5633 (7.98)	SONGS YOU KNOW BY HEART	16
6	6	BOB MARLEY AND THE WAILERS ▲ <sup>2</sup> TUFF GONG 422-846-210/ISLAND (9.98)	LEGEND	5
7	7	GUNS N' ROSES ▲ <sup>8</sup> Geffen 24148* (9.98)	APPETITE FOR DESTRUCTION	16
8	10	JAMES TAYLOR ▲ <sup>3</sup> WARNER BROS. 3113 (7.98)	GREATEST HITS	16
9	8	AC/DC ▲ <sup>10</sup> ATLANTIC 16018* (7.98)	BACK IN BLACK	16
10	9	AEROSMITH ▲ <sup>5</sup> COLUMBIA 36865* (5.98 EQ)	GREATEST HITS	16
11	16	ERIC CLAPTON ▲ <sup>2</sup> POLYDOR 825 382 (6.98 EQ)	TIME PIECES - THE BEST OF ERIC CLAPTON	16
12	11	JOURNEY ▲ <sup>3</sup> COLUMBIA 44493* (9.98 EQ)	JOURNEY'S GREATEST HITS	16
13	13	LED ZEPPELIN ▲ <sup>10</sup> ATLANTIC 19129 (7.98)	LED ZEPPELIN IV	16
14	12	PATSY CLINE ▲ <sup>2</sup> MCA 12 (4.98)	GREATEST HITS	16
15	21	NINE INCH NAILS TVT 2610 (8.98 EQ)	PRETTY HATE MACHINE	10
16	17	THE DOORS ▲ ELEKTRA 60345* (12.98)	BEST OF THE DOORS	5
17	14	PAUL SIMON ▲ <sup>3</sup> WARNER BROS. 25447 (9.98)	GRACELAND	6
18	15	BAD COMPANY ▲ <sup>2</sup> ATLANTIC 81625* (7.98)	10 FROM 6	16
19	18	THE EAGLES ● ELEKTRA 60205* (7.98)	GREATEST HITS VOL. 2	16
20	20	ELTON JOHN ● MCA 1689 (4.98)	GREATEST HITS	15
21	22	BILLY JOEL ▲ <sup>2</sup> COLUMBIA 40121* (11.98 EQ)	GREATEST HITS VOL. I & II	16
22	19	METALLICA ▲ <sup>2</sup> ELEKTRA 60812* (9.98)	...AND JUSTICE FOR ALL	7
23	28	CHICAGO ● REPRISE 26080 (9.98)	GREATEST HITS 1982-1989	16
24	26	PINK FLOYD ▲ <sup>8</sup> COLUMBIA 36183 (15.98 EQ)	THE WALL	16
25	32	FOREIGNER ● ATLANTIC 80999* (7.98)	RECORDS	16
26	30	THE POLICE ▲ A&M 3902* (9.98)	SINGLES - EVERY BREATH YOU TAKE	14
27	25	THE DOORS ▲ <sup>2</sup> ELEKTRA 5157* (7.98)	GREATEST HITS	5
28	23	METALLICA ▲ <sup>2</sup> ELEKTRA 60439* (9.98)	MASTER OF PUPPETS	3
29	29	AC/DC ▲ ATLANTIC 81650 (7.98)	WHO MADE WHO	16
30	27	LED ZEPPELIN ▲ <sup>4</sup> ATLANTIC 19126 (7.98)	LED ZEPPELIN	15
31	24	METALLICA ▲ ELEKTRA 60396* (9.98)	RIDE THE LIGHTNING	3
32	31	DEF LEPPARD ▲ <sup>10</sup> MERCURY 830 675 (9.98)	HYSTERIA	16
33	46	GRATEFUL DEAD ▲ WARNER BROS. 2764 (7.98)	THE BEST OF SKELETONS FROM THE CLOSET	9
34	38	LED ZEPPELIN ▲ <sup>5</sup> ATLANTIC 19127 (7.98)	LED ZEPPELIN 2	13
35	44	SIMON & GARFUNKEL ▲ <sup>5</sup> COLUMBIA 31350 (9.98 EQ)	GREATEST HITS	2
36	33	THE EAGLES ▲ <sup>9</sup> ELEKTRA 103* (7.98)	HOTEL CALIFORNIA	16
37	39	ROD STEWART WARNER BROS. 26158 (9.98)	DOWNTOWN TRAIN/SELECTIONS...	16
38	42	JANE'S ADDICTION ● WARNER BROS. 25727 (8.98)	NOTHING'S SHOCKING	5
39	36	PINK FLOYD ▲ <sup>11</sup> CAPITOL 46001 (9.98)	DARK SIDE OF THE MOON	16
40	35	MICHAEL BOLTON ▲ COLUMBIA 40473* (6.98 EQ)	THE HUNGER	10
41	40	ANNE MURRAY ▲ <sup>4</sup> CAPITOL 46058* (7.98)	GREATEST HITS	3
42	—	VAN HALEN ▲ <sup>4</sup> WARNER BROS. 25394 (9.98)	5150	1
43	45	GUNS N' ROSES ▲ <sup>3</sup> Geffen 24198* (9.98)	G N' R LIES	8
44	41	LUTHER VANDROSS ▲ EPIC 45320 (13.98 EQ)	BEST OF LUTHER: THE BEST OF LOVE	16
45	48	JIMI HENDRIX ● REPRISE 2276 (7.98)	SMASH HITS	6
46	50	SCORPIONS ● MERCURY 842 002 (9.98)	GREATEST HITS - BEST OF ROCKERS N' BALLADS	14
47	37	INXS ▲ ATLANTIC 81796* (7.98)	KICK	16
48	—	BILLY JOEL ▲ <sup>7</sup> COLUMBIA 34987* (5.98 EQ)	THE STRANGER	7
49	—	TOM PETTY ▲ <sup>3</sup> MCA 6253 (9.98)	FULL MOON FEVER	7
50	—	ORIGINAL BROADWAY CAST ● Geffen 24151 (17.98)	LES MISERABLES	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 sales 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.

## 'FANTASIA' IS ALL-TIME LASERDISC SALES CHAMP

(Continued from page 1)

100,000-115,000 copies. However, the "Top Gun" numbers were achieved in the four years since distributor Pioneer LDCA launched "Top Gun" on disc in 1987. "Fantasia" has surpassed 175,000 units in less than 40 days.

By contrast, Image has just shipped about 50,000 laserdiscs of the VHS megahit "Home Alone," according to DelGrosso, who expects that title to end up in the 70,000-80,000 range.

Other top laserdisc sellers include "Ghost," with a total of 91,000 units after a 66,000 initial pre-ship; "The Hunt For Red October" with a total to date of about 66,500 units; and "The Empire Strikes Back," which has sales to date of between 75,000 and 100,000 units.

MCA/Universal's blockbuster "E.T. The Extra-Terrestrial," released in 1983, has sold more than 70,000 units, and was the laserdisc sales champ of the '80s.

On the music side, Madonna's recent "Blond Ambition" laserdisc was considered a strong seller at 38,321 units.

"The ["Fantasia"] total could exceed 200,000 by ship date," says DelGrosso. "This is a very significant event for both us and the laser industry."

Image will shortly bring in an accounting firm for outside verification of the record-breaking numbers.

"We want to be as accurate as we can in helping people understand the growth of the laser industry. We're pretty excited about the progress laser is showing," he says.

The laserdisc orders have broken down to 117,492 orders for the \$39.99 three-sided CLV (extended play) version of "Fantasia" and 57,807 units ordered for the \$99.99 five-sided CAV boxed set, according to DelGrosso.

While acknowledging that retailers are bringing in larger quantities because of the moratorium factor, he notes the title has strong "collectibility" appeal among both Disney fans and laser fans.

"With the CAV version, for example, viewers can enjoy it frame by frame," he says. "There's also a seasonality factor in that November-December is the peak sell-through season."

At the recent Video Software Dealers Assn. convention in Las Vegas, Bill Mechanic, Disney's president of international theatrical distribution and worldwide video, predicted the

"Fantasia" laserdisc would sell at least 100,000 units.

Says Disney Video VP Tania Steele, "I don't think we anticipated a number quite this high. We know it's a growing business, however."

"We put a lot of money into the restoration of the film," adds Steele.

*The 'Fantasia' total could exceed 200,000 by ship date*

"It's as technically perfect as we could make it and our feeling was from the outset that if we were going to put it out, it would have to be in the best technical state possible."

Reflecting retail enthusiasm, Vicky Mehring, product manager at the Sacramento, Calif.-based Tower Video web, a major laserdisc proponent, describes "Fantasia" as a "perfect" title for the chain. "This is a disc we can cross-merchandise in our record stores as well as our video stores both on laser and on cassette. We can

take the soundtrack and put them in the video stores."

She adds that just as Pink Floyd's "Dark Side Of The Moon" was the "ultimate" CD when that business was younger, "Fantasia" is the "ultimate" laserdisc.

Bob Knight, merchandise manager of Decatur, Ill.-based Stars & Stripes Video, with 30 stores, says "Fantasia" was single-handedly responsible for Stars & Stripes' recent addition of laser to its product line.

He adds that the store has received four orders for "Fantasia" and will start stocking that and other titles on a per-request basis.

"I think it's going to give us the boost we needed on laser," he says.

According to Ted Engen, president, Video Buyers Group, Minneapolis, "We noticed the demand for laser really taking off with 'Ghost,' and that has continued to build. We now have laser programs in place."

He adds that Disney's "Rescuers Down Under" is another big laser title for him.

Assistance in preparing this story was provided by Paul Verna in New York.



by Geoff Mayfield

A weekly look behind Billboard's album charts.

**NAME GAME:** As noted on page 5, we have changed the name of what was previously called the Top Pop Albums chart to The Billboard 200 Top Albums. We thank Bruce Hinton, president of MCA Nashville, for proposing the new moniker, which better reflects the chart's purpose: to rank the nation's best sellers, regardless of genre. Now writer Cliff Radcliff of the Cincinnati Enquirer can stop losing sleep over the issue he raised in May, when he asked: "What are country albums doing on the pop chart?"

**HALF FULL:** Industryites are still shaking their heads in wonderment over the whopping first-week numbers—in the neighborhood of 600,000 units—scored last week by Metallica. In its first two weeks, the album shipped more than 2.3 million copies. Although unit sales on the metalists' self-titled set are less than half what they were last week, the group out-sells No. 2 Natalie Cole by about 60%. Despite the large percentage drop, Metallica's current total is the second-highest one-week tally we've seen since the piece-count system debuted in the May 25 issue, and still exceeds the huge total that Van Halen posted when it opened at No. 1.

**ROAD WORK:** Cole, who is selling out halls and earning critics' raves on her "Unforgettable" tour, continues to build momentum, and just might recapture the top spot in the next week or two. There is a significant gap between her title and the rest of the pack. Her concerts are also reminding consumers of her late, great father, too, as the Nat King Cole "Collector's Series" moves 104-86... Heavy concert action, big MTV play, and rock radio exposure power Van Halen back into the top five... Of all the acts on the Lollapalooza tour, the act that has benefited most from the eclectic concert package appears to be Siouxsie & the Banshees. That tour, and the Banshees' new single, accelerate the group's album 91-67.

**GOIN' TO THE COUNTRY:** Mary-Chapin Carpenter, nominated for the Country Music Assn.'s Horizon Award, gets a boost from her hot "Down At The Twist And Shout" video, and re-enters The Billboard 200 at No. 151. The video, shot with BeauSoleil, is getting play on both country cable stations and limited exposure from VH-1. Meanwhile, on the World Music chart, BeauSoleil moves up two places to No. 5... Despite a small decline in sales, Trisha Yearwood, who seems a shoo-in for next year's Horizon trophy, continues to hang in the top 40 on The Billboard 200.

**WHILE CHART HAWKS** clamor about the high debuts and fast moves that have occurred in the new point-of-sale system, Toni Childs is proving that slow-but-steady works, too. She hasn't had much support from top 40 radio, but adult stations and MTV help her jump 134-115... The third single seems to be the charm for Cathy Dennis (142-113). She makes big moves at Musicland and Roundup... A new single also helps Ziggy Marley & the Melody Makers (176-124).

## DUTCH GOVERNMENT SETS BLANK-TAPE LEVY

(Continued from page 5)

Louw, it consists of three representatives from the tape manufacturers and three from rights owners organizations.

When it became clear that consensus was not going to be reached, van der Louw, supported by his two independent advisers—Fans Hut, accountant with the Netherlands' leading steel company, and Jan Bannink, former chief executive of Rotterdam city council—made an independent decision.

STEMRA spokesman George Knops says his organization is "not unhappy" about van der Louw's decision. Local IFPI group VPI says it, too, is content.

However, FIAR president Peter Haan says, "It's an absurd decision." He adds that FIAR is likely

to seek to have van der Louw's decision overturned in the courts.

Haan says that, when Value Added Tax is taken into consideration, FIAR will be paying 69 cents per each 90-minute tape. "Taking into account that the average retail price of such a tape is [\$2.05], then a levy of [69 cents] is ridiculously high in our opinion."

Haan points to the Sweden, where a blank-tape levy was introduced some years ago. "The Swedish market collapsed, showing clearly that the levy in that country, which is a bit lower than the Dutch levy, is counterproductive."

Each year, between 26 million and 30 million blank audiotapes are sold in the Netherlands with a total recording time of between 35 million and 40 million hours. According to the Homecopying Foundation, that should produce a levy income of up to \$7.2 million annually.

A total of 10 million blank videotapes are sold in the Netherlands each year. They represent a total recording time of 30 million hours.

## TURNER'S VIDEO COUP

(Continued from page 78)

celebrate the 50th anniversary of Pearl Harbor.

Meanwhile, MPI Home Video, which distributes the ABC News video line, including its "Behind Kremlin Walls" title, is watching the drama in the Soviet Union warily.

"I've received several calls about our plans, but it would be premature to put out anything now that would be outdated almost within a day," says MPI marketing VP Jaffer Ali.

"The coup was just the first thing. We're chomping at the bit waiting to get out of the gate, but knowing that we haven't seen the most significant events occur yet. I'm now part marketing guy, part political analyst!"

MPI, which also covered the Gulf war with nine releases, has no plans to fully repromote either its Kremlin title or a 20-volume "Made In The U.S.S.R." series, but is sending out new press releases announcing its availability.

Simtar Entertainment is another supplier with interest in Soviet affairs. But while it is currently readying four cassettes concerning the Soviet military, it has no plans to exploit the recent coup, mainly because it was so short-lived.

"We've given up on current events because it's so hit and miss," says Simtar national sales manager Joel Smetanka, though he notes that Simtar's seven Gulf war titles did very well.

"We acquired a piece after the Berlin Wall came down but it got a cool reception because it came out too late," he adds. "You almost have to anticipate these things."

## MUSICLAND PROFITS DOWN SHARPLY IN QTR.

(Continued from page 6)

offer of stock. Keith Benson, chief financial officer, was unavailable at press time for comment. Last year Musicland announced that it would sell 6 million shares at a tentative price range of \$13-\$16 a share. But the recession, the Iraqi invasion of Kuwait, and the subsequent plunge in stock prices forced the company to shelve the offer until market conditions improved. Musicland had been a public company before, but

went private in a \$406 million leveraged buyout in 1988.

Keith Benjamin, analyst with Ladenburg, Thalmann, says, "The big question is, when are these guys going to go public? I would be surprised if it were today because these numbers aren't much to talk about. But if they had a decent Christmas, it wouldn't be too hard to take it public again."

For all of 1990, Musicland reported a net profit of \$7.42 million on revenues of \$836 million, compared with net income of \$5.27 million on revenues of \$695 million the year before. For the first six months of this year, its net loss was \$9.75 million on revenues of \$342.2 million, compared with

## MEL LEWINTER TO NAVIGATE ATLANTIC GROUP IN NEW VICE CHAIRMAN POST

(Continued from page 6)

As to the use of financial resources for music investments, Lewinter holds that when taking shots, "don't lie in any one facet. You've got to balance it out with megastars and finding young people to sign. Basically, you like to follow the beliefs of your A&R staff. When they want to accomplish something, my job is to deal with lawyers and business managers and make it happen."

Assessing business, Lewinter says that Atlantic will be able "to hold its own even in a down year," and believes that, with some apparent relief from the soft economy, the fourth quarter is promising. "But I guess you could also say that I have a crystal ball that's a little dusty."

Lewinter reports directly to The Atlantic Group co-chairman/co-CEO Doug Morris, who refers to Lewinter as his "right-hand man" who "occupies a pivotal role in setting the course of The Atlantic Group in the '90s and beyond."

Ahmet Ertegun, co-chairman/co-CEO, in joining in the announcement of Lewinter's promotion, notes



Atlantic Group co-chairmen/co-CEOs Doug Morris, left, and Ahmet Ertegun, right, congratulate Mel Lewinter on his promotion to vice chairman/chief financial officer of The Atlantic Group.

Lewinter's "rare combination of business savvy and musical sensibility."

After joining Atlantic in 1970 as comptroller, Lewinter was promoted to VP/comptroller in 1974 and be-

came a senior VP in 1980. In May 1990, following the departure of Sheldon Vogel to the Warner Music corporate level as CFO, he was named chief financial officer/senior VP.

## MUSIC MERCHANTS WELCOME FALL DEALS

(Continued from page 6)

chael Bolton, and Luther Vandross.

A "B list" is offered from Aug. 19 to Sept. 20 at 7% off cassettes and 10% off CDs. This roster contains such items as Pink Floyd's "The Wall" and many of Sony's developing acts.

All of Sony's music video product released before August is discounted 10% from Aug. 19, to Sept. 20.

Dating for all three tiers of the Sony program is Jan. 10.

### CEMA'S 'ESSENTIALS'

CEMA Distribution's "Fall Essentials" program offers dealers three options: a 7% discount with a Dec. 10 payment date; a 6% off option due Jan. 15; and a 5% off alternative with Feb. 15 dating.

Dealers are offered two chances to order from the program, and they may exercise any of the different discount/dating options each time. Effective dates are Aug. 26-Sept. 25, and a minimum order of 500 units is required to qualify.

Some of CEMA's specialty lines are included in the three-option discount program, like its "Price Busters" top 100; Rhino "Have A Nice Day," "Incredible Collections," and "Soul Hits Of The '70s" series; Capitol "Collectors Series"; and EMI "Legends Of Rock'n'Roll Series."

CEMA will also offer a three-option developing-artists program titled "Brilliant New Music" from Sept. 3 through Oct. 25.

### UNI-VERSAL APPEAL

Uni Distribution launched its program Aug. 19, offering midline releases on cassette and CD at 10% off and front-line product at 7% off. The program runs through Sept. 20 and is payable Dec. 10.

The company is also offering pre-packs of 120 units on a selection of rock and R&B titles at 12% off, according to Uni president John Burns.

### PGD'S HIT PARADE

PolyGram Group Distribution has an option program whereby dealers can choose a 7% discount on full-line product with Jan. 10 dating or a 9% discount on the same titles with no extra dating.

The Soundsaver series is going for 5% off with 60 days extended dating. Both the full-line and Soundsaver programs run Aug. 26-Oct. 15.

A new budget line called Great Sounds, which typically carries suggested lists of \$5.98 cassette and \$9.98 CD, will be offered at 17% off and 5% off, respectively, for tapes and discs. That program runs from Aug. 26 through Dec. 20.

PolyGram offers rackjobbers deeper discounts on most of its programs, according to a retail source. For instance, on Soundsaver titles, racks receive discounts of 11% for 60 days' extended dating, 13% for 30 days, and 15% for no extra dating, according to the retailer.

An earlier PGD "Hits" program went out Aug. 5, giving retailers 11 days to take advantage of discounts ranging from 5% to 9% on recent titles. This program, which allowed retailers 30 extra days for payment, also carried a 5% discount on videos

by the Three Tenors and Extreme.

### BMG'S ONE-TWO PUNCH

BMG's two-shot program is available Aug. 12-30 and Oct. 7-Oct. 25, both stages with Jan. 10 dating. Full-line cassettes and CDs are offered at 5% off, while midline product is 8% off on cassettes and 10% off on CDs.

Full-line jazz product ordered from Sept. 9-Sept. 27 is available at 5% off; midline jazz is 10% off. Children's music titles are slashed 5% from Sept. 30 to Oct. 18, payable in January.

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Nielsen mulls future  
of its Video Index  
... page 70

Assistance in preparing this story  
was provided by Earl Paige in L.A.

# Turner Hopes That Failed Soviet Coup Is Vid Success

BY JIM BESSMAN

NEW YORK—The second Russian Revolution continues—and home video is there.

Even as the shifting story unfolds, Turner Home Entertainment, via its recently christened CNN Video line, is rushing out the hourlong "The Soviet Crisis: Three Days In August."

MPI Home Video also is planning a video on the subject, but says it will wait for events taking place in the Soviet Union to unfold further before it begins a title to market.

Meanwhile, Simitar Entertainment, which issued a series of tapes on the Persian Gulf war, has decided that current-event videos are too risky a product line and will not offer any titles on the Soviet Union crisis.

Turner Home Entertainment's title, which carries a \$14.98 price tag, is culled from CNN footage and narration. The tape is due in-store by mid-September, making it the company's quickest turnover between news event and video documentary. A three-part "Desert Storm" series was previously issued, with releases beginning in March and ending in July.

That series, according to Turner Home Entertainment executive VP Steve Chamberlain, has sold more than 500,000 units. He says that production of the Soviet tape was actually spurred by advance retail interest.

"We were debating whether to do it during a meeting at Blockbuster in Fort Lauderdale discussing other titles like 'Citizen Kane,'" says Cham-

berlain. "Blockbuster and Waldenbooks have already pre-ordered enough for us to go for it, and a casual retail poll indicates that this kind of product is indicating new and different for the consumer."

Chamberlain says that revenues from the "Soviet Crisis" video will be invested back into CNN to increase news coverage. He notes that the Gulf War brought CNN tremendous name recognition, such that the company should now "own the franchise" on the emerging news-and-information home video genre.

"We learned from the 'Desert Storm' tapes to get product out quickly and give retailers a turn-key formula in marketing instant publishing-type releases," he says. "Now they're much more knowledgeable in how to position and sell it."

Chamberlain has five Turner-owned cable networks at his disposal, and he says the Soviet tape will be advertised heavily on-air. He adds that because of the new title's international appeal, virtually all of Turner's international licensees have expressed interest, thereby guaranteeing an "upside" prior to release.

Overall, Chamberlain predicts that at least six CNN Video documentaries will be released annually, with material encompassing the full range of CNN coverage. "So many major news events come around quickly, with marquee value and a lot of background interest," he says. The next CNN title scheduled will commemorate

(Continued on page 77)

## INSIDE TRACK



Edited by Irv Lichtman

**AN ATTORNEY FOR Motown Records** says the label has narrowed its negotiations for a new distributor to a "couple" of key players, and is making "great progress." Attorney Steve Marenberg would not name the distributors with which Motown is negotiating, despite published reports that point to PolyGram and CEMA. "There's no deal right now with any distributor, but we're very close," Marenberg says. A representative for PolyGram president/CEO Alain Levy would not comment on the negotiations. CEMA president Russ Bach was not available at press time. Motown announced in early August that it planned to sever ties with current distributor MCA over the distributor's alleged mishandling of Motown product (Billboard, Aug. 17).

**PAYBACK?** Judge Thomas O'Brien of Circuit County Court in Chicago has granted preliminary approval to a settlement that may resolve a class-action fraud lawsuit filed against Milli Vanilli's label, Arista. The label and its distributor, BMG, have offered to pay \$1 for singles, \$2 for vinyl albums and cassettes, and \$3 for CDs to any plaintiffs who can prove they purchased the recordings before Nov. 27, 1990. O'Brien had previously rejected an earlier proposal wherein fans had to purchase additional Arista product in order to receive a refund.

**CHANGES AT THE TOP:** Tokugen Yamamoto has retired as president of Warner Music Japan, turning over the reins to Ikuzo Orita, who moves over from his post as president of Warner Music KK. Tokugen, a 10-year veteran of the Warner operation, having joined the company as managing director in 1981 when it was known as Warner Pioneer, continues on as a non-executive director of Warner Music Japan. Orita, appointed managing director of WEA Music KK in 1989 and promoted to president the following year, joined Warner Pioneer in 1970. In another international development, Deutsche Schallplatten, the newly privatized former East German state record company, will soon have a new managing director, as those in the know are revealing little, but nod in the direction of a free agent who not that long ago was a London-based international exec. DS also has a new label, MFS.

**SOUND INVESTMENT:** Three songs by Michael Jackson will be featured on Sony Corp.'s Mini Disc demo discs. Along with "Billie Jean," "The Way You Make Me Feel," and "Man In The Mirror," the Sony Music artist will lend his image to the discs. MD is slated to debut in late 1992.

**BUYOUT BLUES:** Matsushita Electric Industrial Co. says that costs associated with its acquisition last year of MCA Inc., at a cost of more than \$6 billion, last caused net profit to plunge 34% in the first quarter, which ended June 30, to \$277 million. The Japan-based company says first-quarter sales from its entertainment sector, which includes recorded music, movies, and home video, totaled \$977 million.

**LIVE ENTERTAINMENT INC.** has confirmed it is in formal negotiations with Carolco Pictures Inc. on a possible merger of the two companies. LIVE issued in July a merger proposal to Carolco, which already owns a 54% stake in LIVE, but no action was taken on it. The company says it plans to issue no further comment until either a merger takes place or talks terminate. An agreement would have to be approved by the boards of both companies. LIVE's stock rose 25 cents a share to \$11.75 on the day of the confirmation, while Carolco's fell 12.5 cents to \$6.25.

**BRITISH RETAIL GIANT W.H. Smith** is looking to make another purchase of record stores in the Eastern U.S., says company chairman Sir Simon Hornby. However, when asked at the announcement of the company's year-end results if that purchase would be the beleaguered Record World chain, he had no comment. In the year ended June 1, the company produced a pretax profit of \$151.3 million on overall revenues of \$3.3 billion. Profits were up 3.5% and revenues increased 9.4%.

**TURNER ENT.** has asked for an audit concerning MGM-Pathé Communications' sales performance on its catalog of more than 3,000 MGM and pre-1948 Warner Bros. films. Turner acquired the catalog in 1986 and relicensed home video rights to MGM/UA Home Video. Last fall, however, Pathé acquired MGM Communications, virtually shut down the MGM/UA Home Video operation, and made a home video sales arrangement with Warner Home Video. One source says that during the frenzied transition period, Turner felt catalog sales were neglected. Moreover, says this source, Turner feels the Warner Home Video sales force is currently too overburdened with product to give adequate attention to its catalog.

**PROMOTED:** Fred Ehrlich moves up at Columbia as VP/GM, with day-to-day responsibilities for all departments, including the label's Def-Jam-RAL venture, other than A&R and promotion, which continue to report to label president Don Ienner. Ehrlich, who also reports to Ienner, has been associated with parent CBS Records (now Sony) since 1982 and was named a VP of Columbia in August 1990.

**LATE WORD** has major changes at Emmis Broadcasting going beyond the ouster of WFAN New York GM Scott Meier (Newsline, page 20). KPWR Los Angeles GM Phil Newmark is out, too; radio division president Doyle Rose assumed his duties. Back at WFAN, PD Mark Mason is now OM. GSM Joel Hollander is named station manager. Emmis honcho Jeff Smulyan, who has been selling off stations to pay for the Seattle Mariners, may now have to sell the M's too, according to the Seattle papers, if he can't repay the nearly \$40 million being called in by his lenders by next spring. In other late radio news, former WAMO Pittsburgh PD Eric Faison is the new PD at WBLK Buffalo, N.Y.

**GOING SOUTH:** This year's Looking East & West music industry conference has been canceled as a result of the upheavals sweeping the U.S.S.R. It was to have taken place Nov. 7-9 in Warsaw, but now will not happen before next spring. Last year's event drew between 400 and 500 from Eastern and Western Europe to Budapest.

**NEW RAP FLAP:** Eazy-E of the rap group N.W.A. has filed suit against band mate Dr. Dre and rapper the D.O.C., alleging that he was coerced into releasing the artists from their recording contracts. In the action, filed Aug. 23 in Los Angeles Superior Court, Eazy-E claims he holds exclusive contracts with Dre and the D.O.C., and was pressured into signing an April 23 release on those contracts. Agent Marion Knight, who now claims to hold contracts with the artists, is also named as a defendant in the suit, which seeks a declaration to bind the musicians to their original contracts and unspecified real and punitive damages.

**BUZZ ON THE BIZ:** The B'nai B'rith Music & Performing Arts Unit has arranged two panel discussions in New York as part of monthly meetings at the Sutton Place Synagogue Sept. 3 and Oct. 7. For the former, Billboard radio editor Sean Ross will moderate a panel on New York radio featuring radio figures Russ Davis, Bob Dunthy, Kevin McCabe, Gary Fisher, Joe McCoy, and Vinnie Brown. On Oct. 7, a panel dubbed "Inside Scoop" will feature journalists/authors Meg Cox, Frederick Dannen, Fred Goodman and Billboard senior news editor Ken Terry.

**A GOOD NIGHT:** The McDonald Center of Scripps Memorial Hospital raised more than \$100,000 during a "Tropicana Night" Aug. 24 in Del Mar, Calif. The annual event was chaired by Atlantic Record Group execs Doug Morris and Paul Cooper, with involvement of Warner Music Group.

**WILD ABOUT HARRY:** AT&T has exclusive sponsorship of Harry Connick Jr.'s U.S. concert tour of 30 cities, starting Tuesday (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.

**STRECH-ING OUT:** Jazz keyboard veteran Chick Corea is set to roll out a new label, to be called Stretch, which will be distributed by GRP, his label home for the last six years. First release on Stretch will likely be a concerto written and performed by John Patitucci, Corea's bassist, but Corea also plans to feature new artists.

## "Instant Classic"

"Country music has always had a way with words. In 1945 it was Tex Ritter's 'You Two-Timed Me One Time Too Often'. In 1991, it's newcomer Travis Tritt's 'Here's A Quarter (Call Someone Who Cares)'.

David Zimmerman  
USA Today

"You can add the name Travis Tritt to your list of box office heavies."

Jerry Vovscko  
Worcester Telegram  
& Gazette

"'Here's A Quarter' is an instant classic country single. It should be on jukeboxes forever."

Wheaton Daily Herald

# TRAVIS TRITT

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



# EMOTIONALLY GOLD



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