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THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

JUNE 22, 1991

ADVERTISEMENTS



DAVE KOZ
The sax sensation continues his success with over 150,000 albums sold and "Nothing But The Radio On" (featuring Joey Diggs) happening at A.C. CHR and Quiet Storm formats. Don't miss his very special tour with Phil Perry this summer. Dave Koz. On Capitol.



Prime Of My Life. PHYLLIS HYMAN's first album in five years, displays the singer at her stylish best while bearing the stamp of the legendary **Gamble & Huff**. Instore: June 25. First single: the buoyant "Don't Wanna Change The World." (Philadelphia International/Zoo Entertainment)



Blockbuster Jr. Coming To Town? Vid Giant Proposes Small-Store Plan

This story was prepared by Paul Sweeting and Ed Christman in New York and Earl Paige in Los Angeles.

NEW YORK—Blockbuster Video apparently is planning to roll out a scaled-down version of its standard superstore outlet that would allow the Fort Lauderdale, Fla.-based chain to invade smaller markets that cannot support the company's current megastore concept.

Blockbuster has long maintained that the U.S. could support 3,000 of its superstores. If the experiment with the smaller outlet proves successful, it would allow Blockbuster to roll out thousands of stores beyond the company's self-imposed saturation point.

The new outlets—dubbed Home Town Superstores—would cover roughly 4,500 square feet, compared with the 5,500-10,000 square feet found in Blockbuster's regulation-size outlets, and would carry proportionally fewer cassettes.

The small-store rollout may bolster the confidence of Blockbuster investors by holding out the potential for continued growth in the chain's store count. But it could be bad news for independent retailers who believe they are safely ensconced in markets too

small to attract Blockbuster's attention.

The essence of the plan is a new franchise package, which includes a smaller initial franchise fee and a lower royalty rate than Blockbuster offers in its current package. These features would presumably make it possible for stores to be profitable enough to attract franchisees, despite the lower volume likely to be generated in smaller markets.

Blockbuster normally charges an initial franchise fee of up to \$55,000 and a monthly royalty of 7%-8% of gross revenues. Under the new package, the royalty would be lowered to about 5%, according to knowledgeable sources.

The new package was discussed at a franchisee meeting in Fort Lauderdale three months ago, according to several sources who attended.

(Continued on page 82)

More Christian Acts Finding Pathway To Secular Market

BY MELINDA NEWMAN

NEW YORK—Bolstered by the success of Amy Grant and Michael W. Smith, more Christian recording artists are entering the secular marketplace than ever before.

As these artists stretch beyond their traditional boundaries into the mainstream, however, it remains to be seen whether they are gaining a new audience at the expense of their message and original fan base.

Unlike R&B artists with a gospel music background, such as BeBe &

CeCe Winans, Take 6, and Al Green, relatively few contemporary Christian artists have crossed to the pop and rock mainstream. Although songs with spiritual overtones by acts such as U2, the Call, and King's X have had success, secular radio has until now tended to shy away from Christian acts, even with songs less blatantly religious than their secular counterparts.

However, as evinced by the reaction to Grant's "Baby Baby" and her new single, "Every Heartbeat," and

(Continued on page 81)

DCC Taking Ride On Dire Straits Tour

BY THOM DUFFY

NEW YORK—In a major promotional boost to its digital compact cassette technology, Philips Audio has struck a deal with Dire Straits for sponsorship of a marathon, 300-date world tour that will herald the launch of Philips' DCC hardware next spring.

While the first leg of the Dire Straits 1991-93 tour, opening in Dublin Aug. 23, will promote Philips com-

compact disc players (marketed under the Magnavox brand name in North America), "approximately April of next year, we switch over to endorsing the DCC format as a sound carrier," says Dire Straits manager Ed Bicknell of Damage Management in London.

However, Bicknell says there are no immediate plans for a DCC release of Dire Straits' upcoming album, "On Every Street," due in early September on Warner Bros. in North Ameri-

ca and PolyGram elsewhere. It is the U.K. band's first studio effort since the hugely successful "Brothers In Arms" in 1985, which has sold more than 6 million copies.

While endorsing the technology, Bicknell stresses that artists should not release product on DCC until they are guaranteed royalties based on the retail price of the new format. This is in stark contrast, he says, to the royalty arrangement that accom-

(Continued on page 83)

1-Stops: Majors Sidestep Own Export Rules

This story was prepared by Ed Christman in New York, Adam White and Jeff Clark-Meads in London, and Steve McClure in Tokyo.

NEW YORK—U.S. manufacturers that have cracked down on one-stops shipping product overseas are looking the other way when it comes to powerful accounts like Tower Records exporting product to their Japanese stores.

Tower Records, which operates 12 stores in Japan; HMV, which has two outlets there; and Japanese merchants like the Wave are openly selling U.S.-manufactured product in Japan. In fact, Sony and WEA have import arms that supply some of the U.S. product sold by those retailers, and CEMA is setting up a similar operation.

Since March, all six majors have

(Continued on page 72)

No. 1 IN BILLBOARD

HOT 100 SINGLES	
★ RUSH RUSH	PAULA ABDUL (CAPTIVE/VIRGIN)
TOP POP ALBUMS	
★ EFIL4ZAGGIN	N.W.A (RUTHLESS/PRIORITY)
HOT R&B SINGLES	
★ POWER OF LOVE/LOVE POWER	LUTHER VANDROSS (EPIC)
TOP R&B ALBUMS	
★ POWER OF LOVE	LUTHER VANDROSS (EPIC)
HOT COUNTRY SINGLES	
★ THE THUNDER ROLLS	GARTH BROOKS (CAPITOL)
TOP COUNTRY ALBUMS	
★ NO FENCES	GARTH BROOKS (CAPITOL)
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JUNE 22, 1991

RENEWED SUPPORT FOR R&B/OLDIES?

While there are only some 30 R&B/oldies radio stations nationwide, a rash of recent converts suggests that outlets playing R&B gold can shine in select markets. Sean Ross reports. **Page 12**

MTV CELEBRATES 'BLOCK' PARTY

MTV is diving into summer with a new method of video presentation. Beginning this month, the network is airing blocks of videos that are grouped according to genre. Melinda Newman has details about this programming change and MTV's new summer shows. **Page 32**

THROWING THE BOOK AT VIDEO

There was good news for the video industry from the American Booksellers Assn. with word that more bookstores are embracing the medium. Labels, however, are still skeptical about that industry's commitment to their product. Read all about it in Paul Sweeting's report. **Page 39**

DISTRIBS FETE BLACK MUSIC MONTH

The six major-label distributors are heralding Black Music Month (June) with extensive retail-oriented campaigns designed to increase awareness of established and up-and-coming African-American acts. Trudi Miller has the story. **Page 56**

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CLASSIFIED/REAL ESTATE

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Prices Cut On Top U.K. Vid Titles Suppliers Eye Faster Move To Sell-Thru

■ BY PETER DEAN

LONDON—U.S. home video majors are rolling back the wholesale price by as much as one-third on top summer rental titles for the U.K. market. At the same time, they are shortening the rental window for those titles, with an eye toward fourth-quarter sell-through.

The aggressive stance—which includes an unprecedented package of incentives and compensation—is a response to a depressed rental market. It also represents U.S. majors' hopes for the U.K. sell-through business.

The strategy is aimed at increasing dealers' profitability on rentals by lowering the cost of goods, while strengthening the suppliers' sell-through hand at Christmas. Buena Vista, Warner Home Video, and FoxVideo are all experimenting with various approaches; conspicuous by its absence, so far, is CIC Video, a joint venture between MCA and Paramount.

U.K. wholesale prices on blockbuster rental titles have risen to the \$100 mark (60 pounds), but the summer programs see some returning to 1985 levels. Among key titles, Buena Vista's "Arachnophobia" is being offered to dealers for \$75 and Warner's "Neverending Story II" is \$66. FoxVideo's "Home Alone" is also \$66 if bought in a twin pack. At MCEG/Virgin Video, "Teenage Mutant Ninja Turtles" has sold in for \$83.

It is hoped that the lower wholesale price will stimulate deeper buying by retailers—thus increasing customer satisfaction. MCEG/Virgin chief Angus Margerison says he was seeking an increase of 10% in the "Turtles" ship-out to justify the drop in price.

With "Arachnophobia," Buena Vista is also offering dealers 10% cash back on consumer advertising

if they reach a required target.

On the sell-through front, the customary 12-month window between rental and sell-through release is being reduced to three to four months for many of the key titles—"Arachnophobia" possibly excluded.

FoxVideo managing director Stephen Moore says, "We're primarily conscious of the sell-through." *(Continued on page 82)*

VSDA Looking Outside Biz For Help With Vid Campaign

■ BY PAUL VERNA

NEW YORK—The Video Software Dealers Assn. has gone back to the drawing board on its Home Video Awareness Campaign. Conceding that "all aspects of the campaign are in review," VSDA has begun soliciting independent consultants to help develop a more specific business plan for the program.

VSDA president Jack Messer, in a statement issued by the trade group, says, "We are anxious to review the recommendations of the business plan ... before we move forward any further."

At a March 12 press conference, VSDA had outlined an elaborate surcharge scheme whereby it

hoped to raise \$9 million-\$12 million within the space of a year (Billboard, March 23). Now, the group admits that the entire program, including this funding mechanism, is subject to the recommendations of an outside consultant.

The funding mechanism originally announced involved a specially designed logo, which VSDA would license to suppliers for a fee of 25 cents per rental cassette. In exchange, retailers would promise to prominently display and promote titles bearing the logo.

It was left up to the studios whether to pass the licensing fee along to retailers, although it was widely expected that they would do so. *(Continued on page 82)*

LIVE Seeks Merger With Carolco Pictures Debt-Laden Film Firm Appears Receptive To Idea

■ BY KEN TERRY
and DON JEFFREY

NEW YORK—LIVE Entertainment has proposed a merger with Carolco Pictures, which already owns 47% of LIVE's voting stock and 54% of its equity. Spokesmen for both companies say the merger would provide debt-laden Carolco with funds for new film production.

Meanwhile, rumors that LIVE is trying to unload Lieberman Enterprises, its troubled rackjobbing subsidiary, intensified last week. According to one published report, LIVE is close to selling Lieberman to Handleman Co., the biggest music/video rackjobber. LIVE declined comment on the report, and Handleman executives were unavailable at press time.

The LIVE offer to Carolco immedi-

ately drove up LIVE's stock price. On June 10, the day the proposed merger was announced, LIVE's stock was the highest percentage price gainer on the New York Stock Exchange, rising 18.5%, or \$1.875 a share, to close at \$12. For the next two days, LIVE's shares continued to rise, closing at \$13.25 on June 12.

Carolco's stock, meanwhile, has not performed as well since the news. It rose 25 cents a share to \$7.75 the first day, but then fell back to \$7.25 the next two days.

Since Carolco owns 54% of LIVE's outstanding shares, acquiring the stock it does not own would cost \$74.3 million at the current market value. LIVE's total market valuation is \$161.6 million.

While it is unclear how a merger would be accomplished, Carolco says it would likely be a stock swap between the two publicly traded companies. Michael J. White, senior VP and general counsel for LIVE, stresses that "LIVE shareholders would need to obtain a premium above the price of the stock," and he also suggests that LIVE might acquire Carolco's stock in a cashless transaction.

One Wall Street analyst wonders whether "Carolco could get away with exchanging share for share with LIVE." Keith Benjamin, an analyst with Burnham Securities, targets a stock price range of \$15-\$20 a share for LIVE, but adds that "to justify it you have to see the red ink stop at Lieberman."

(Continued on page 83)

Ire & Stock Plunge Plague Time Warner Equity Plan

■ BY DON JEFFREY

NEW YORK—Failing to line up joint-venture partners for its entertainment units, Time Warner Inc. has come up with an unusual—and controversial—plan to raise up to \$3.5 billion to pay down debt and protect its interests in valuable assets such as its music businesses in any potential partnership.

But the stock rights offering plan has already infuriated investors, caused the stock price to fall nearly 20%, led to the filing of a shareholder class-action suit, and created questions about the company's ability to secure outside partners for its music, movie, and cable TV businesses.

Analyst Steven Hill of Sutro & Co. says the rights offering "surprised" him because it indicates the company "wasn't able to sell assets at the price it wanted." He adds, "I think most of its businesses were up for partnership or [partial] sale, but probably nobody wanted to pay their price."

Other analysts say Time Warner is unlikely to sell any of its operating divisions—including the music and home video units—in order to pay off debt.

Time Warner is selling equity to raise capital to help pay down its \$11.3 billion debt, most of which was incurred when Time Inc. and Warner Communications Inc. *(Continued on page 82)*



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Baby, You're The Greatest. Arista president Clive Davis congratulates Whitney Houston after her show at the Los Angeles Forum, where she performed songs from her current multiplatinum album, "I'm Your Baby Tonight."

EXECUTIVE TURNTABLE

RECORD COMPANIES. Neil McCarthy is appointed executive VP of Capitol-EMI Music in Los Angeles. He was senior VP of operations and finance for Orion Pictures Corp.

RCA Records appoints Martin Olinick VP of licensing in Los Angeles and Beth Schillinger senior counsel in New York. They were, respectively, VP of business affairs and legal affairs, West Coast, and senior director for business and legal affairs.

Steve Leeds is named director of video and national alternative music for PolyGram Label Group in New York. He was director of international talent for MTV Networks.



MCCARTHY



LEEDS



KENNEDY



WORTHY

Warner Bros. Records appoints Randall Kennedy national marketing director for jazz/progressive music in Los Angeles, Keir Worthy director of national rap promotion in New York, and Patricia Jones director of artist relations in Los Angeles. They were, respectively, national marketing director of jazz and classical music at A&M, national rap promotion director at Elektra, and manager of artist relations at Warner Bros.

Andrea Paulini is named national adult contemporary promotion direc-



PAULINI



LIGHTSTONE



ZUCKER



ALEXANDER

tor, overseeing both the national adult contemporary and jazz formats, at A&M Records in Los Angeles. She was jazz promotion director at the label.

Garson Foos is promoted to VP of product management for Rhino Records in Los Angeles. He was director of product management.

Keith Thompson is promoted to associate director of artist development for Capitol Records in Los Angeles. He was a management trainee.

Sony Music Entertainment in New York promotes James Lightstone and Daniel Zucker to senior counsels in the law department. They were both previously counsels in the law department of the company.

Paul West is named director of national quality assurance and studio operations for MCA/Uni in Los Angeles. He was director of national sales and marketing for JVC Disc America.

Justice Records in Houston appoints Monte Thomas VP and Don Zimmerman consultant. They were, respectively, musical casting director for "Star Search '90," and president of EMI International Marketing.

PUBLISHING. John Alexander is named VP of talent acquisition, East Coast, for MCA Music Publishing in New York. He was director of A&R for MCA Records and MCA Music Publishing in Canada.

RELATED FIELDS. Henry Blaukopf is appointed national marketing manager, audio product, for Peter Pan Industries in Newark, N.J. He was audio buyer for Arovox/Rank Retail Services of America.

N.W.A Displays A Winning Attitude

Stickered Album Is Nation's Top Seller

BY DEBORAH RUSSELL

LOS ANGELES—Hardcore, independently distributed rap rules Billboard's Top Pop Albums chart this week, as Priority Records' "Efil4zaggin" by N.W.A goes to No. 1 with a bullet.

Described as a "monster" by one retailer, "Efil4zaggin," which debuted at No. 2 on the pop chart last week, has shipped close to 900,000 units since its May 29 release, says Priority president Bryan Turner.

Retailers such as Warehouse En-

tertainment of Torrance, Calif., Central South Music Sales of Nashville, and Camelot Music of North Canton, Ohio, rank the album as their No. 1 seller for the week ended June 8; StreetSide of St. Louis and Washington, D.C.'s Kemp Mill Music rank it No. 2 for the same week. According to sources, the title is top 5 at Musi-cland Stores, Trans World Music Corp., Sound Warehouse, and Music Plus, and No. 1 at Record Bar.

This mainstream success comes despite the standard "explicit lyrics" advisory sticker and a list of tracks with

titles like "Findum, Fuckum, and Flee," "I'd Rather Fuck You," "Real Niggaz Don't Die," and "To Kill A Hooker."

To date, the 110-store WaxWorks Inc. chain of Owensboro, Ky., is the only major retailer that has refused to stock "Efil4zaggin" based on its lyric content. But WaxWorks has never carried N.W.A titles in its Disc Jockey stores, and a representative says "Efil4zaggin" will still be available to WaxWorks' one-stop customers. The nation's rackjobbers also have avoided stocking the title, but with little effect on its sales impact.

"We're speechless," Turner says. "The euphoria of the chart position is one thing; the relative sales are another."

"Other albums have sold as well and didn't get the chart position," says Lew Garrett, VP of purchasing at Camelot. "This is the benefit of [Billboard's] new report system."

N.W.A's crossover appeal is the primary agent pushing the title's relative sales in mainstream America, say a number of retail accounts

(Continued on page 76)

It's Official! JVC Launches U.S. Label In PolyGram Orbit

BY CHRIS MORRIS

LOS ANGELES—Victory Music Inc., an L.A.-based label wholly funded by Victor Musical Industries, the record division of Japanese electronics giant JVC, has added its name to the ever-burgeoning list of new record companies.

As expected, Victory Music will be headed by former Atlantic Records senior VP and personal manager Phil Carson. The company has signed David Bowie's rock band, Tin Machine, the re-formed Emerson, Lake & Palmer, and the L.A. rock band the Apostles. It will be distributed by PolyGram worldwide.

Although Victory Music marks the first startup effort bankrolled by a Japanese label in the U.S., it is not the first American record company owned and established by a Japan-based firm. In the early '80s, Alfa



CARSON

Records was set up here by the Yanasse Corp., a Japanese automobile distributor.

Nor is Victory Music the first American presence for JVC. From 1988 through January of this year, GRP Records licensed jazz product and issued it here and in Western Europe under the JVC logo; the Japanese company had no financial stake in the venture.

In the U.S., Victory Music product will move through the PolyGram Label Group, the umbrella marketing organization for such subsidiary labels as London, Smash, Polydor, and Island. In the rest of the world, Victory will be distributed by PolyGram's London Records.

Commenting on the deal with Victory, PLG president Rick Dobbis says, "The primary asset [of the label] actually is Phil, and the commitment from the management of JVC and [its 51% owner] Matsushita in funding and creating a vital and vibrant repertoire center in the United States."

(Continued on page 81)

Cancer Fells Stan Getz, Great Among Tenor Saxists

BY JEFF LEVENSON

NEW YORK—Stan Getz, the tenor saxophonist considered by many to be the most richly melodic improviser in modern jazz, died of liver cancer on June 6 at his home in Malibu, Calif. He was 64.

Getz's illness was diagnosed in 1987. He bravely fought the disease by maintaining a schedule of recording and performing. Much to the delight of his followers, his output from that period ranked high among his best works.

Best known for helping to launch the bossa nova craze in the early '60s through his collaborations with Brazilian artists, Getz was also a distinctive jazz stylist whose music was both populist and singularly artistic. Initially inspired by the saxophone playing of Lester Young, he fashioned a buoyant sound that conveyed the essence of relaxed invention. It stood apart from the pugnaciousness of bebop, the prevailing jazz style of the '40s, by virtue of its elegance and easy virtuosity. A typical Getz solo emphasized the power and primacy

of melody.

"He was one of the few people left who had an identifiable sound," said pianist Kenny Barron, Getz's accompanist for the better part of the last decade. "You heard him and you knew who it was. His lyricism was such that on ballads he could make you cry."

Getz was born in Philadelphia in 1927, though he grew up in the Bronx. At the age of 15 he was a working musician, playing with trombonist Jack Teagarden. A year later, he joined the groups of Stan Kenton and Benny Goodman.

He next joined Woody Herman's band, where, along with Zoot Sims, Serge Chaloff, and Herbie Steward, he became a member of the fabled Four Brothers saxophone section. His recorded solo on the Ralph Burns composition, "Early Autumn," brought him instant notoriety. It was a brief but exquisitely shaped invention that branded him a major improviser and helped launch his solo career.

"Stan could do things that none of (Continued on page 76)

Classical Pianist Claudio Arrau Dead At 88

BY IS HOROWITZ

NEW YORK—Claudio Arrau, one of the century's major pianists, died June 9 in Austria following emergency surgery. He was 88.

Arrau was to play publicly in Murzzuschlag, after a hiatus of two years following the death of his wife, when he suffered an intestinal blockage and was hospitalized.



ARRAU

He had also resumed recording during the past year and, in fact, had scheduled sessions to complete a survey of the Bach partitas when he was stricken.

Only months before his death he is reported to have spoken to conductor Riccardo Muti about the possibility of more concerto recordings.

Arrau, universally lauded as a master of 19th-century repertoire, had been a performer for more than eight decades. He gave his first concert at age 5.

His most recent recordings for Philips, his exclusive label for the past 30 years, included sonatas by Beethoven and Schubert, as well as solo works by Debussy, all repertoire he returned to time and again as he rethought interpretive approaches.

These recordings, as well as the aborted Bach partita series, remain to be edited and are expected to be released next year.

The Bach project had particular (Continued on page 60)

Keys To Success On Pop Catalog Chart

Low Prices, Tours Unlock Peak Positions

■ BY DAVE DIMARTINO

LOS ANGELES—Drops to midline pricing, long-awaited tours, hot new albums, and video, cable TV, and classic rock radio exposure appear to be keys to the success of titles on Billboard's Top Pop Catalog Albums chart, which debuted May 25.

And while the sales success of many titles holding the chart's 50 positions can be attributed to specific factors, the success of some—such as Meatloaf's "Bat Out Of Hell"—is not so easily explained.

Retailers uniformly agree that the

sales allure of Curb Records' "Best Of The Righteous Brothers"—now No. 5 on the catalog chart after three weeks at No. 1—stems from the popular resurgence of their hit "Unchained Melody," which was conspicuously featured in the film "Ghost." Not coincidentally, Paramount Home Video's videocassette of "Ghost" continues its reign atop the Top Video Rentals chart.

Similarly, Walt Disney Home Video's release of "The Jungle Book," which has headed the Top Video Sales chart for the last five weeks, might be viewed as the major factor

behind the film's soundtrack album reaching No. 21 on the chart earlier this month.

Likewise, as RCA's soundtrack to "Dirty Dancing" climbed the catalog chart to No. 28—it has now dropped off—the film itself was enjoying renewed exposure via showing on the HBO cable television network.

Other titles charting in recent weeks have high-flying counterparts on the main Top Pop Albums chart, such as Michael Bolton's "The Hunger," Queensryche's "Operation Mindcrime," AC/DC's "Back In Black" and "Who Made Who," Rod Stewart's "Downtown Train/Selections From Storyteller," and Scorpions' "Best Of Rockers & Ballads."

(Continued on page 80)



He's Got The 'Spirit.' MCA Music Entertainment Group chairman Al Teller, left, will receive the Spirit of Life award from the City of Hope's Music and Entertainment Industry Chapter Sept. 4. Plans for the event were unveiled at three luncheons, held in Los Angeles, New York, and Nashville. Shown congratulating Teller at the Los Angeles luncheon are MCA recording artist Tom Petty and his wife, Jane. The City of Hope is a nonprofit medical center that treats and researches major diseases such as cancer, AIDS, diabetes, and leukemia.

Finances, Election Expected To Spark Biennial AFM Meet

■ BY MELINDA NEWMAN

NEW YORK—As the American Federation of Musicians teeters on the edge of bankruptcy, how to financially restructure it will be the big topic at the union's biennial conclave, to be held Monday to Friday (17-21) in Las Vegas.

While the big news is the reorganization, there will also be a fair amount of attention paid to the presidential race, which pits current AFM VP Mark Tully Massagli of Las Vegas against Richard Totusek, executive committee member and president of Local 105 in Spokane, Wash.

Indianapolis union member Joseph Tripodi has also declared his candidacy.

Unlike in 1989, when the Department of Labor oversaw the election because of campaign improprieties, this year's process is proceeding smoothly. According to outgoing president J. Martin Emerson, the AFM has gone out of its way to clear any activities that might be deemed questionable with the DOL. "Just to make sure that no mistakes happen, we've asked for rulings on almost everything we've done." He does not expect any DOL representatives to

(Continued on page 76)

Gospel Committee Formed To Tackle Black Complaints

■ BY EDWARD MORRIS

NASHVILLE—Officials of the Gospel Music Assn. met here June 6 with some of those who have criticized the group as being insensitive to black members. The open meeting was called by GMA president John W. Styll and drew more than 30 participants.

Styll says the meeting resulted in the formation of a committee that will study the complaints and make recommendations at the GMA board meeting here Aug. 19-20.

Styll says the controversy was sparked by what he described as "a

rumor" that the Black Spectacular concert, during the recent GMA Week, had been cancelled. Says Styll, "All that really happened was they added some white artists to the night. And Gloria Hawkins—one of our board members—recommended that we do that. But then she ended up not being the producer of that event, and I think people in the black community felt she had been treated unfairly and that we had cancelled the Black Spectacular—that there was an overt move on the part of GMA to exclude blacks—which is not the case."

(Continued on page 81)

BNA Joins Nashville Fray Ric Pepin Heads New BMG Unit

NASHVILLE—BMG Music here has settled on BNA Entertainment as the name for its new country label and has signed three of the total of five acts it aims to have on its roster in the near future. The label is headed by GM Ric Pepin, previously senior director of marketing administration at RCA/Nashville.

Singer B.B. Watson was the new label's first signing. His single, "Light At The End Of The Tunnel," will be released in mid-July, and the same-named album will be out by early fall. Watson made his stage debut June 7 as a BNA act, opening for Hank Williams Jr. in Shreveport, La.

The new single has an accompanying video.

The other signings are John Anderson, who was most recently on Capitol Nashville, and a vocal trio comprised of Jimmy Griffin, Richard Mainegra, and Rick Yancey. Griffin was formerly with Bread and Black Tie, and he and Mainegra were also with the group Cimarron. No dates have been set for releases from these two acts.

Although it took the label months to settle on a name, Pepin says that "thanks to a lot of hard work and creativity on the part of my staff, we

(Continued on page 72)

N.W.A Is Top Priority On Albums Chart; McCartney Plugs In; New Ice Debuts

N.W.A's "Efil4zaggin" this week becomes the first explicit, hardcore rap album to hit No. 1 on the Top Pop Albums chart. The four previous rap albums to reach No. 1—the Beastie Boys' "Licensed To Ill," Tone Loc's "Loc-Ed After Dark," M.C. Hammer's "Please Hammer Don't Hurt 'Em," and Vanilla Ice's "To The Extreme"—all did so with the aid of top 10 pop singles and widely shown videos. But N.W.A has ascended to the top spot with little radio or video exposure. The first single, a cleaned-up version of "Always Into Somethin'," won't even be released until July.

"Efil4zaggin" is the fourth album to top the pop chart in the past 10 years without generating a top 40 single. It follows AC/DC's "For Those About To Rock (We Salute You)," Barbara Streisand's "The Broadway Album," and Bonnie Raitt's "Nick Of Time." (Strange bedfellows, indeed.) William Simpson of Los Angeles adds that "Efil4zaggin" is the first studio album to hit No. 1 without spawning even a Hot 100 single since Led Zeppelin's "Presence" in 1976.

The N.W.A album on Priority Records is the first No. 1 album on an independently owned and distributed label since Pat Benatar's "Precious Time" on Chrysalis in 1981.

Finally, a note about how times change. Twenty years ago this week, Carole King's "Tapestry" took over the No. 1 spot; its gentle songs about home and hearth made the album a touchstone for a generation. People were looking for reassurance after the tumult of the '60s. "The Cooling of America," pundits dubbed it.

The N.W.A album may also be regarded as a sociological benchmark. Surely its instant success signifies that it is tapping into a deep current of anger and frustration. The titles alone tell the story (and if it's the No. 1 pop album in the country, we surely ought to be able to print them here): "To Kill A Hooker," "One Less Bitch," "Findum, Fuckum & Flee," "She Swallowed It," and "I'd Rather Fuck You."

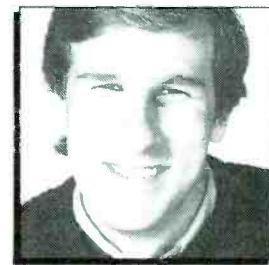
It's a long way from "You've Got A Friend" and "Way Over Yonder."

PAUL McCARTNEY's "Unplugged (The Official Bootleg)" is the top new entry on the pop albums chart at No. 14. The ex-Beatle taped the all-acoustic session in January for the MTV show "Unplugged." It's McCartney's highest-charting album since "Wings Over America" in 1976. In fact, it's already McCartney's highest-charting album since "Tug Of War" hit No. 1 in 1982.

This low-key, informal collection of lesser-known

McCartney hits and odds-and-ends has already outperformed the lavish, double-CD "Tripping The Live Fantastic," a more definitive collection taped on McCartney's 1990 world tour.

FAST FACTS: Vanilla Ice's "Extremely Live" enters the pop chart at No. 48. The album comes just nine months after the release of Ice's blockbuster debut, "To The Extreme." Since teen-oriented phenomena are notoriously short-lived, record companies are eager to strike while the iron is hot. Waiting for a second studio album could take a year or two, by which time the act's fickle fans may well have moved on to other faves. Between October 1989 and December 1990, Columbia released three albums by New Kids On The Block—a Christmas album, a studio set, and a



by Paul Grein

dance remix compilation.

Another Bad Creation's "Coolin' At The Playground Ya' Know!" jumps to No. 7 on the pop albums chart, becoming Motown's highest-charting album since Lionel Richie's "Dancing On The Ceiling" nearly five years ago. (All together now: Whatever happened to Lionel Richie?)

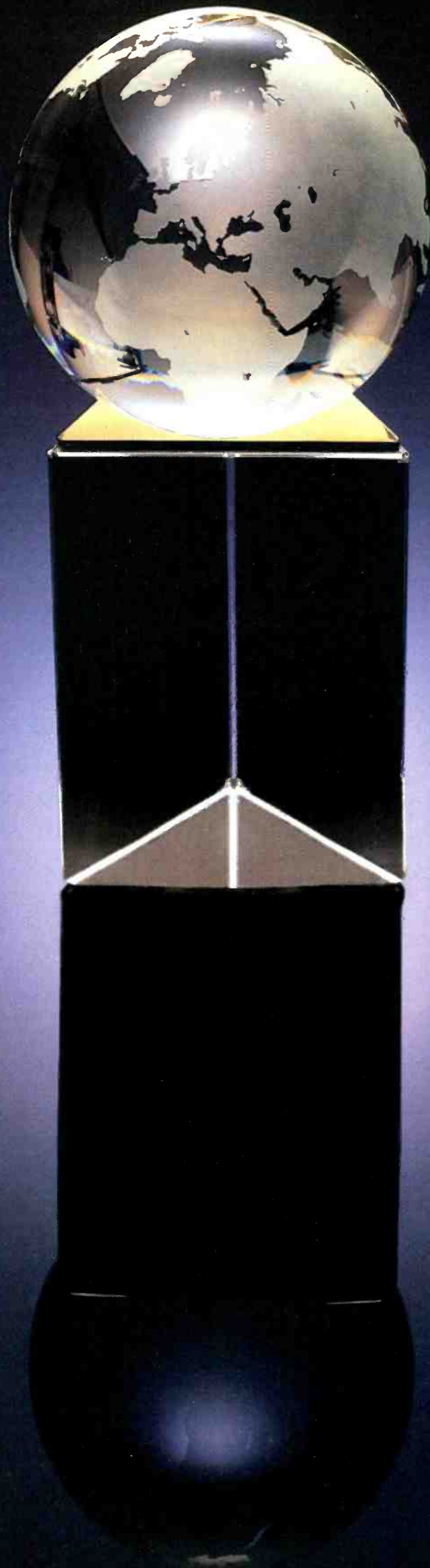
Desmond Child, who has written and/or produced more than a dozen hits in the past five years for the likes of Cher, Bon Jovi, and Alice Cooper, enters the Hot 100 at No. 93 with "Love On A Rooftop." Child's last chart appearance as an artist came in 1979 with Desmond Child & Rouge.

Aretha Franklin's update of Sly & the Family Stone's classic "Everyday People" blasts onto the Hot R&B Singles chart at No. 56. Sly's original was a No. 1 pop and R&B hit on Epic in early 1969, when Clive Davis was president of CBS. Davis is now president of Arista. I think we can safely assume he likes the song.

Jive Records has both the top new entry on the Hot 100 (Hi-Five's "I Can't Wait Another Minute") and the week's biggest mover (D.J. Jazzy Jeff & the Fresh Prince's "Summertime").

WE GET LETTERS: Yannis Petrides of Athens notes that Paula Abdul's "Spellbound" was the first No. 1 album with the same title as a classic movie since Fleetwood Mac's "Mirage." The weird part: Gregory Peck starred in (and lost his memory in) both films.

Emmanuel Legrand of Paris notes that David Hallyday, whose "Ooh La La" jumps to No. 65 on the Hot 100, is the son of French stars Johnny Hallyday and Sylvie Vartan. Vartan is married to Tony Scotti, founder of Scotti Bros., which released Hallyday's hit.



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COMMENTARY

Editorial

TIME TO FIGHT NEW VISA RULES

WHATEVER THE MERITS of the immigration law passed by Congress last year, the section concerning the admission of foreign performers and recording artists is an egregious affront to justice and common sense.

Due to the low "cap" placed on visa petitions—only 25,000 a year for nonsuperstar musicians, athletes, and dancers—it is possible that the number of foreign entrants in these categories could be reduced by two-thirds after the law goes into effect next fall. There is not a shred of evidence that keeping up to 50,000 foreign performers out of the U.S. would help domestic artists, but there is no doubt that enforcement of the law would have a negative impact on the U.S. music industry.

Even the visa-tightening regulations of the past few years have prevented some lesser-known, developing acts from entering the U.S. and giving concerts that could have helped their record labels break them here. In addition, it has become increasingly difficult for Third World artists—few of

whom have international name recognition—to obtain U.S. visas. Both of these situations are expected to grow dramatically worse under the new law.

Moreover, even the best-known groups may run into problems, because the new statute requires each member of the act and its support crew to apply for a separate visa. Thus, superstar front men might get visas but be unable to bring in the rest of their bands, or they might have to leave their roadies home. Orchestras, too, will have major problems in getting visas for all their members; also, petitions cannot be filed more than 90 days before a scheduled performance, which would wreak havoc on venue schedules.

The AFL-CIO lobbied for the law's foreign performer provisions, reportedly because it felt "lesser talents" and "entourages" were being allowed to displace U.S. professionals. But the American Federation of Musicians—which has a far better idea of how visa regulations affect work for its members—declined to support the provisions and still

opposes them.

Record companies, orchestral associations, and the National Endowment for the Arts are now working to change these onerous provisions. But Congress and the Immigration and Naturalization Service also need to hear from others in the music industry, including concert promoters, venue operators, recording studios, artists, music publishers, and songwriters.

Everyone has a stake in this issue, because this is an international industry. Aside from the harm that would be done to business if developing foreign acts could not tour or record here, it is likely that other countries would retaliate against our draconian visa rules. As a result, many U.S. artists would lose the ability to tour and make a name for themselves abroad.

It is not too late to alter this unjust statute or affect its implementation. The music business should make its voice heard now.

Japan's One-Year Record-Rental Window Is Inadequate Billboard's 'Dead-Letter' Call Is Premature, 'Implied Endorsement'

BY JASON S. BERMAN

Normally, I would welcome an article titled "Trouble For Japan's Rental Outlets" (Billboard, June 1). Upon a closer reading of this recent Billboard article, however, it turns out to be an implied endorsement of the merits of record rental practices in Japan. It also emphatically declares the one-year window to prohibit rental as a "dead letter." I find that totally abhorrent and contrary to the interests of the United States recording industry and its recording artists.

Since the new law does not go into effect until Jan. 1, 1992, and no U.S. record company, to my knowledge, has made a decision on the implementation of their newly granted rights, how can the one-year window be a "dead letter"? Does the author know something no one else knows? Have the Japanese authorities already indicated to him privately that the law doesn't really mean what it says?

In my view, frankly, Japan has failed to meet its international obligations by not granting the copyright owner an exclusive rental right for the entire term of protection of the work (50 years). I say this because market studies in Japan have indicated that 94%-97% of people who rent recordings thereafter copy all or part of those recordings. Given this, the inability to prohibit rental is also the inability to prohibit unauthorized reproduction. By failing to extend the record company's right to prohibit rental altogether, the record company is deprived of its essential right under copyright.

Thus, even the one-year window, which Billboard calls "essentially dead," is entirely inadequate and extremely prejudicial to the economic interests of record companies and performers. It is my hope that Japan, far from further derogating an already inadequate rental right, will eventually live up to its international obligations and provide an exclusive rental right for the entire term in which the recording is protected.

Record rental shops complaining



'Most people who rent recordings copy all or part of those records'

Jason S. Berman is president of the Recording Industry Assn. of America.

that a three-week window cuts into their business is like a car thief urging a car maker to speed up production because older cars aren't worth as much. The Cultural Affairs Agency, in seeking to ensure the "peaceful coexistence" between record manufacturers and rental stores, is asking the copyright owner to subsidize the rental shops' business. The agency says that it is worthwhile from a business standpoint because "a large amount of money goes to the record manufacturers." If this is true, then record companies would license rental out of self-interest. The ministry gives the lie to its expressed position when it seeks to limit the ability of record companies to prohibit rental, explicitly rejecting their own contention that rental is in record companies' interests.

I don't know how individual record companies will exercise their new rights under the inadequate one-year window that goes into effect on Jan. 1, 1992. I do know that, if Japanese policies prevent U.S. record companies from exercising their legal rights, then trade tensions will again arise between the nations on this point. I point out that, in this regard, that Japan ended its discriminatory treatment of U.S. and other foreign sound recordings only as a consequence of imminent trade sanctions against Japanese exports to the United States. It would be an insult to the U.S. for Japan to effectively proclaim

the one-year window dead on arrival.

I am eagerly awaiting the decisions of foreign copyright owners as to how they intend to exercise their rental rights in Japan. The one-year window, inadequate as it is—and despite Billboard's prediction that it is "essentially a dead letter"—is still very much alive and open. If that spells "Trouble For Japan's Rental Outlets," so be it. For every foreign performer, recording artist, musi-

cian, and record company, it spells RELIEF.

Billboard replies: Steve McClure's article about Japanese rental shops was not "an implied endorsement" of record rental practices in Japan. Rather, it was an attempt to explain the realities of the record business in that country.

McClure, who is based in Tokyo, had good reason for terming as "a dead letter" the provision of the new Japanese law prohibiting rental of foreign recordings for one year after release. "Previous efforts to enforce similar bans have failed," he wrote, partly because separate suits must be filed against each shop for each CD or tape rented and also because it is difficult to trace the owners of these outlets.

The fact that we ran an earlier article about the passage of the Japanese copyright law as our lead story (Billboard, May 11) signifies our understanding of the importance of improved protection for U.S. copyright holders in Japan.



QUEEN OMITTED

In the May 18 issue of Billboard, you reported that Pavarotti would be performing at London's Hyde Park and that no other shows had been staged in the park since the Rolling Stones concert in 1969. You overlooked the fact that Queen staged a very successful show there in 1976. More than 150,000 attended that concert.

Michael Roberto
 Brooklyn, N.Y.

PEAK POSITION

First of all, let me applaud your decision to now include an album's peak position on the Billboard Top Pop Albums chart. But, I must admit, I find it very confusing to now see "peak

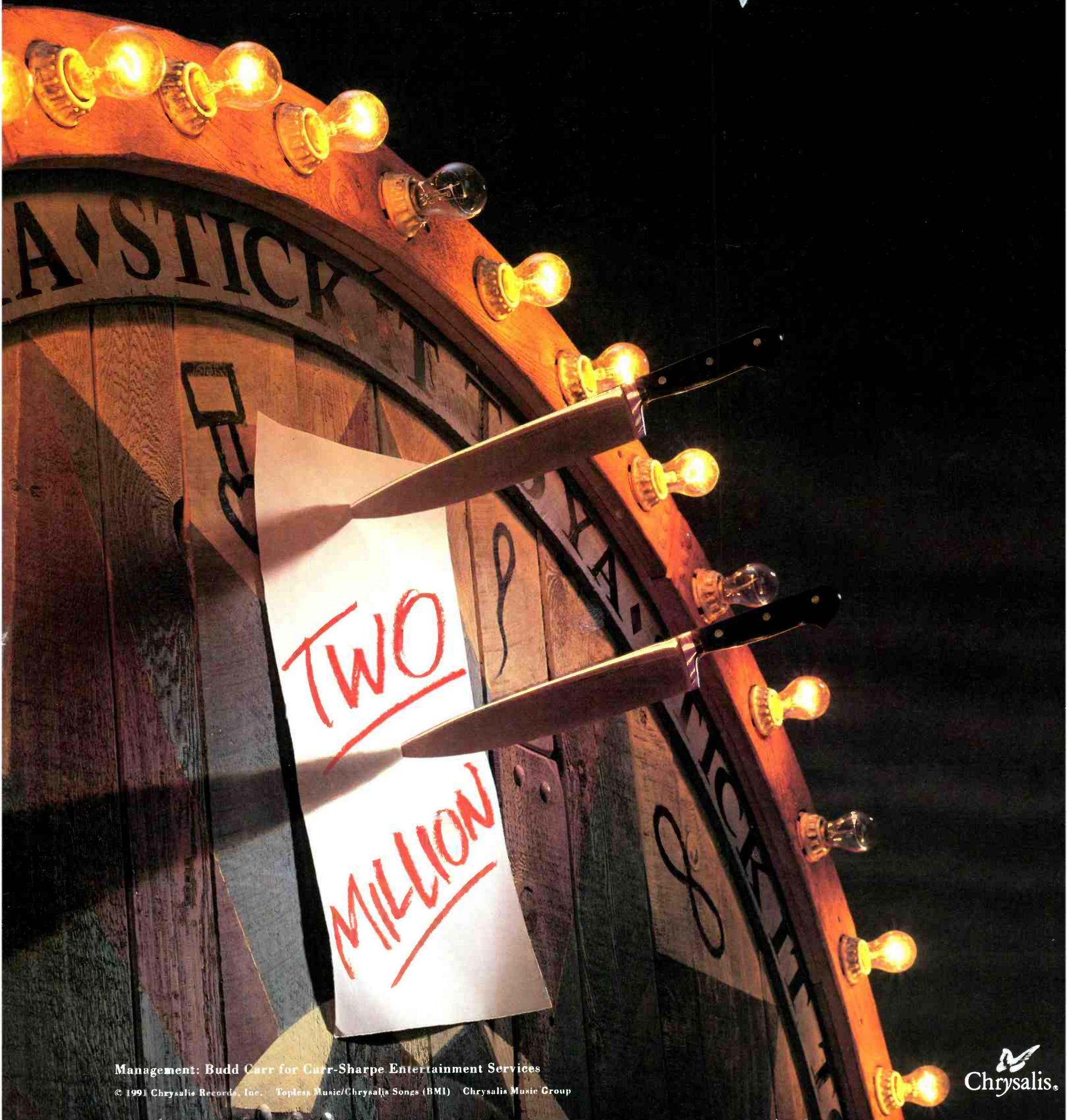
position" where "total weeks on chart" used to be.

I think it would be less confusing if the "peak position" was listed after the title and "total weeks on chart" moved back to its original location, since the total weeks accumulate as the weeks go by and the peak position may not change at all.

Brian A. Davis
 Bakersfield, Calif.

Michael Ellis, Billboard's director of charts, replies: We thank you for your positive response to the addition of peak positions to our three major albums charts. In response to your letter and similar suggestions from other readers, effective with this issue you will find the "weeks on chart" returned to its old shaded column at the left of the artist's name, with the "peak position" now appearing at the far right.

SLAUGHTER



Management: Budd Carr for Carr-Sharpe Entertainment Services

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Radio

Is There A Place In Sun For R&B/Gold?

■ BY SEAN ROSS

NEW YORK—If the '80s saw both urban and oldies radio take a great leap forward, will the '90s see R&B/oldies stations come into their own?

So far, there are only about 30 R&B/oldies stations, most of them AMs in the 0-3-share range. A recent FM attempt at the format on CKMR Detroit lasted only four months. And the Satellite Music Network's Heart & Soul format is now known as The Touch, and is downplaying oldies for a more urban/AC approach.

But there are still new converts to the format. WGCI Chicago, WCIN Cincinnati, and most recently WJMO Cleveland have all come aboard in the last six months. In their first books, WGCI and WCIN were above a 1-share for the first time in recent memory.

Some programmers see black gold as too specialized a format to interest anybody except an AM that can be happy in the 1-2-share range. But others disagree. CKFM Toronto PD Pat Holiday, who consulted CKMR, says, "If urban radio can rack up 20-25 shares in some cities just like AC and AOR, it would seem you can fragment it and pull off the adults by having an oldies station."

WMTG/WNIC Detroit PD Jim Harper, whose AM is one of three R&B/gold outlets in that market, agrees. "There's a true place for this format... in our larger industrial cities, to be every bit as viable as the dinosaur AMs that continue to fare well. If there's a WJR Detroit or a WGN Chicago, there should be a WCHB," he says, referring to one of WMTG's two rivals.

PROFILES IN GOLD

The handful of existing R&B/oldies AMs fall into two categories:

full-fledged oldies formats, similar to a mainstream oldies FM, and full-service black AMs whose block programming includes oldies. WOL Washington, D.C., features talk in mornings and afternoons. WCHB and rival WQBH have gospel and blues segments between their oldies programs.

'Anybody over 300 oldies is probably in trouble'

KKDA (Soul 73) Dallas—which pulled a 3.0 last fall and a 2.6 in the winter Arbitron—is, in many ways, the black KDKA Pittsburgh, with news and community service elements and only 7-8 records an hour during some drivetime hours. It features high-profile personalities like R&B artists Johnnie Taylor and Millie Jackson.

Like many R&B/oldies outlets, Soul 73 plays some recurrences from artists of the Luther Vandross/Anita Baker variety. Its 3,000-title library goes as far back as Nat King Cole's "For Sentimental Reasons" and the music mix includes blues and gospel every hour.

WGCI, on the other hand, has dropped the jazz and blues titles it signed on with last year under PD Michael Watkins and consultant Richard Pegue. WGCI is similar to a music-intensive pop oldies FM, although the jocks have had more leeway in recent months and added such features as a lunchtime request show, album spotlights, and miniconcerts.

WGCI was preceded in 1988 by urban/AC rival WVAZ (V103), which

signed on with a heavy complement of R&B oldies, something Watkins says gave the format some legitimacy. After a period of downplaying oldies, V103 OM Tony Kidd is using more gold again, although his emphasis is on '70s and '80s titles, leaving the deeper library material to WGCI.

The newest oldies convert, WJMO, is owned by United Broadcasting, which tried R&B oldies several times during the '70s and early '80s at WSID Baltimore. GM Curtis Shaw says that WJMO, which was already doing an urban/AC format on AM, made the switch because urban WZAK had started to shore up its adult numbers. Besides, research showed that most of WJMO's audience was there for oldies already.

CLASSIC WHITNEY?

Yet, when WJMO made the switch, it kept a recurrent category of titles like "I'm Your Baby Tonight" or Lalah Hathaway's "Heaven Knows." And while PD Sam Nelson sees 1965-74 as the core of his library, WJMO plays '80s titles and late-'70s funk, such as Rick James' "Bustin' Out," which one might not put in the same mental category as, say, "Soul Man" or "Come See About Me."

That's a sharp contrast to mainstream oldies stations, where the cutoff is usually around 1971-75 and the "future gold" category has long been deleted. But it's standard operating procedure for many R&B/oldies outlets. KGFJ Los Angeles plays currents and a lot of '70s and '80s gold. WGCI doesn't play currents, but it plays music up to the late '80s.

That could stem from the historical difference between top 40 and R&B radio. The early-'70s cutoff at oldies radio is related to the rise of album rock radio and the splintering of pop music into several camps. By contrast, the black progressive format never became as large as its pop counterpart. And R&B's evolution was relatively gradual, taking most of the '70s to play out. It wasn't until rap and hip-hop came into their own in the early '80s that many PDs noticed that black adults were not enjoying the same records as their kids.

Or it may be that R&B oldies by themselves are still an unproven commodity. WJMO's Shaw plays recurrences because "no matter what our inventory of oldies may be, they stand a chance of burning. Having some recurrences and some '80s music lends a freshness to the oldies."

Says KKDA PD Willis Johnson, "A guy might be 50 years old, but he doesn't wear a '60s suit; he wears the latest fashions. He might want to be reminded of those days, and the good music, but also be associated with the more contemporary music."

DEEPER (IN LOVE WITH YOU)

If Johnson's 3,000-title library puts him at one extreme of the argument on library depth, consultant Harry Lyles is at the other. Lyles, who currently consults The Touch, programmed 87 titles when he worked with WIGO Atlanta's R&B/oldies format. He says, "There are not a lot

of oldies that are going to test if you're doing a strict oldies format. Anybody who's playing over 300 oldies is probably in trouble.

"You can do an auditorium test and get 500 great-testing AC oldies out of 800 records. You can't do that with urban," says Lyles. Similarly, WVAZ's Kidd says that although in his most recent music test his audience wanted more oldies, they didn't want that many different titles.

That being the case, Lyles would disagree with most of the other PDs who are doing, or have done, R&B/oldies. WJMO, despite adhering to a "top 10 hits only" rule, plays about 1,500 titles. Holiday was playing 600-700 at CKMR. WGCI started with 600 songs and is up to 1,000 titles, some of which play only at night.

Every R&B/oldies PD has a story (Continued on page 19)



Throwing In The Towel. WZTR (Star 95) Milwaukee morning men Michael O'Shea, left, and Bob Barry (with hand towel) recently broadcast live from the city's unofficial nude beach, Paradise Beach. The pair interviewed Dick Bacon, a former Mr. Nude America, and several other nude sunbathers. Later, when several of the sunbathers, including Bacon, were ticketed by police, the station paid their fines.

Arbitron's 3-Book Plan A Hit With Some B'ball Stations

■ BY PHYLLIS STARK

NEW YORK—Arbitron's controversial proposal to change from four annual ratings surveys to three (Billboard, June 15) is finding some support among baseball flagship stations, where GMs anticipate a year-round ratings boost. Surprisingly, however, stations competing against baseball flagships are relatively unconcerned about the sport's impact on their own ratings.

Under the current four-book system, the lengthy baseball season, which stretches from early spring to late fall, already has an impact on every survey except winter. But the proposed plan, which would involve three 16-week sweeps beginning in January, April, and August, would mean some baseball in every book.

GMs of flagship stations claim baseball listening has never been accurately measured by Arbitron, and that a change to three books would be an improvement. "Baseball is underestimated anyway in Los Angeles," says George Green, president/GM of Dodgers flagship KABC. "We have been researching it ourselves for the last 10 years and we know [Arbitron] has been undersampling it."

"The three books seems to be a step in the right direction. Increasing the sample a third would give us a healthy increase in listening for the whole station, not just baseball."

Scott Meier, VP/GM of New York Mets flagship WFAN, says if Arbitron made the switch to three books, he would "take comfort in the fact that [the results] are the realistic ratings for a product we carried from April to October."

But while flagship competitors would seem to have a valid reason to be concerned, they are surprisingly resigned, sharing the view expressed by KFI/KOST Los Angeles VP/GM Howard Neal, who says, "I don't

think it would make a tremendous difference."

"It's no better or worse than what we deal with now," says WNEW-FM New York VP/GM Ted Utz. But, he adds, "baseball certainly has a profound impact in the New York market. Those radio stations that are in the business of programming to men will be at a disadvantage in the seven to midnight daypart. Baseball only lasts six months a year, but it will have a 12-month impact, according to Arbitron."

To illustrate the impact, Utz notes that "the Mets last year had one out of every five men 18+ listening at night. Nobody gets a 20 share of 18+ men anymore."

Although Arbitron VP of sales and marketing/radio station services Jay Guyther calls the three-book proposal a "valid concern" for flagship competitors, some wave it off as a non-issue. "If an AM station is paying millions of dollars for a baseball franchise to attract listeners, I think Arbitron should be [reflecting that]," says Dwight Douglas, president of Burkhardt/Douglas & Associates.

Owen Weber, executive VP/radio for Summit Communications, concurs that "the reality is that [baseball] is in three out of four books now, so what the hell's the difference? The flagship stations are paying exorbitant amounts of money for baseball and are probably barely breaking even. There probably isn't a baseball flagship in the country that can justify rates based on any kind of ratings that Arbitron can produce. If someone is going to pay \$3 million a year in rights fees, they deserve to get the benefits in the book. My attitude is God bless them."

Meier says that sales will not be affected because flagship stations don't sell baseball on the basis of ratings. "If we did," he says, "we would all be losing money."

R&B/Oldies Music Monitors

WGCI AM1390

Teddy Pendergrass, "Close The Door"; Jackie Moore, "Precious Precious"; Robert Parker, "Barefootin'"; Mary Wells, "My Guy"; Four Tops, "Bernadette"; Jackson 5, "I Found That Girl"; Honey Cone, "Girls It Ain't Easy"; Sam & Dave, "I Thank You"; Deniece Williams, "Free"; Curtis Mayfield, "Superfly."



Marvin Gaye, "Let's Get It On"; Kool & the Gang, "Too Hot"; Aretha Franklin, "Baby I Love You"; Lalah Hathaway, "Heaven Knows"; Harold Melvin & the

Blue Notes, "If You Don't Know Me By Now"; Sister Sledge, "We Are Family"; Dells, "Oh What A Night"; Michael Jackson, "Billie Jean"; Jr. Walker & the All-Stars, "Come See About Me"; Doris Troy, "Just One Look."

SOUL 73 AM KKDA

Isley Bros., "Groove With You"; Donny Hathaway, "The Ghetto"; Chairman Of The Board, "Give Me Just A Little More Time"; Martha & the Vandellas, "Dancing In The Street"; Doris Troy, "Just One Look"; Bobby "Blue" Bland, "Father On Up The Road"; Gospel Keynotes, "Come By Here Dear Lord"; Eddie Kendricks, "Keep On Truckin'"; Deniece Williams, "Let's Hear It For The Boy."



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POWER PLAYS

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

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

PLATINUM Z100 New York O.M.: Steve Kingston

K102.7 Los Angeles P.D.: Bill Richards

B94 Pittsburgh P.D.: John Roberts

WAWA Washington P.D.: Chuck Beck

96.3 FM Detroit P.D.: Rick Gillette

97.1 KROL Dallas P.D.: Joel Folger

HOT 97 FM New York P.D.: Joel Salkowitz

Power 106 FM Los Angeles P.D.: Jeff Wyatt

Q102 Philadelphia P.D.: Mark Driscoll

POWER 99 FM Atlanta P.D.: Rick Stacy

THE NEW 95 FM Detroit P.D.: Gary Berkowitz

MIX 103.5 Houston P.D.: Guy Zapolon

NOJO RADIO 95.5 FM New York P.D.: Tom Cuddy

K108 FM Boston P.D.: Steve Rivers

EAGLE 100 Philadelphia P.D.: Brian Philips

POWER 93 FM Tampa P.D.: B.J. Harris

KOWB 101.3 Minneapolis P.D.: Mark Bolke

93Q Houston P.D.: Dene Hallam

B94 Chicago P.D.: Dave Shakes

WZLX 94.5 FM Boston P.D.: Steve Perun

MIX 107.3 Washington P.D.: Lorrin Palagi

FOX Detroit P.D.: John McFadden

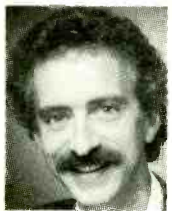
94.7 FM Chicago O.M.: Joel Lynd

KMEL JAMS San Francisco P.D.: Keith Naftaly

Classical Touches: Countdown Show Due; 'Classic Line' Is A Commercial Success

LOS ANGELES—Classical programming isn't new to the world of syndicated programming, but a classical countdown, at least at a national level, is.

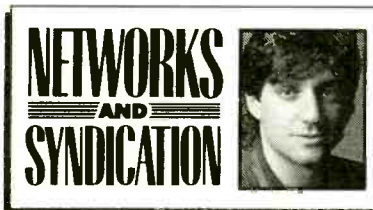
On July 10, "Classical Countdown" will debut via satellite to public radio stations around the country. The show, hosted by veteran classical personality **Rich Capparella**, best known for his stint on the late **KFAC** Los Angeles, will be produced by Capparella at his own Los Angeles-based **Cardiff Studios**.



CAPPARELLA

"Classical Countdown" is the brainchild of **Ken Mills**, GM of suburban L.A. public radio outlet **KCSN**. "There is nothing like a 'Classical Countdown' out there," says Mills. "Most of the syndicated classical programming is symphony performances."

After a one-month trial run on **KCSN**, Mills contacted Capparella, who had done some volunteer work with the station's fund drives, and asked him to host and produce the program. Capparella, who had left his on-air post at **KKGO** Los Angeles to devote his time to voice-over and production work at his own studio, agreed to sign on and added a few



by *Craig Rosen*

personal touches to the show.

Capparella describes the show as "very slick, very fast-paced, commercial, and high production values. It's not the normally esoteric, 'Today we are going to talk about composers that begin with the letter Q' type of show," he says.

The one-hour weekly show will use **Billboard's** Top Classical Albums chart, but promises to be more than a rundown of classical hits of the day.

While each show will feature a glance at the top 25 of the classical albums chart, it will concentrate on new entries. "If we just follow the top 25, it would get a little stale," says Capparella. "Most of the action takes place at No. 15-25... We will cover [Leonard] Bernstein doing Beethoven's Ninth and the Three Tenors from time to time to keep it valid, but we will spend a lot of the time tracking newcomers."

The show will also feature interviews, as well as weekly "pick of the

week," "sleeper of the week," and an occasional "turkey of the week."

"Classical Countdown" is funded by **KCSN** and the **Corporation for Public Broadcasting**, but is currently searching for a national sponsor. For now the show is available only to public radio stations, but Mills says it could go commercial in the future.

On a second front, **Entertainment's** "Classic Line" has proven that a commercial classical syndicated program can thrive. The monthly live interview show, hosted by **WNCN** New York's **Elliot Forrest**, debuted in March 1990. Today the show has close to 35 affiliates or, as **Entertainment's** **Dana Miller** puts it, "just about every market where there is a commercial classical station." Affiliates include **WNCN**, **KKGO** Los Angeles, **WNIB** Chicago, and **KKHI** San Francisco.

"The toughest thing is finding a commercial station," he adds. According to Miller, the show is harder to sell to advertisers than country, rock, or top 40 syndicated fare. "You can't put it out for inventory," he says. "Most media buyers see 35 stations, and go, 'What the hell is that?'"

The show, however, has found a sponsor in **Sharp Electronics**, which understands that the program can sell its product. "The demos are just perfect for them," Miller says. "They know the audience that listens to the show is very wealthy and educated."

"Classic Line" has been so successful that **Entertainment** has another classical monthly show in the works.

AROUND THE INDUSTRY

"Cousin **Brucie**" **Morrow** is going international. On July 6, "Cousin **Brucie's** Oldies Party" will debut on London's **Capital Gold**. The two-man show, co-hosted by British personality **Paul Burnett**, is **CBS Radio Networks'** first British venture. British-based **Unique Broadcasting** will handle affiliate relations and sales.

In the meantime, **Morrow** is keeping busy with "Cousin **Brucie's** Freedom Show '91." On June 30 at the Marine Corps Air Station, New River, he will host a special to welcome home Desert Storm troops stationed in Jacksonville, N.C. Guests will include **Crystal Gayle**, the **Coasters**, and **Leslie Gore**. The special will be broadcast sometime in August. **Morrow** has also worked his way into the comics. The Aug. 6 issue of "Archie's **Riverdale High #8**" will feature the **Cousin** hanging with **Archie**, **Jughead**, and the rest of the gang.

To help stir up excitement for "Memories Of **Elvis**," a three-hour salute to the King set for Aug. 8, **Unistar Radio Network** conducted a survey of leading radio programmers to determine the most popular **Elvis** songs. "Jailhouse Rock" was voted No. 1, followed by "Suspicious Minds," "Can't Help Falling In Love," "Love Me Tender," and "Heartbreak Hotel." The top 40 all-time **Elvis** hits will be counted down.

The **Volkswagen World Music Series** continues during July Fourth weekend with a broadcast featuring **Dan Siegel** and friends live from the **Peabody Hotel** in Orlando, Fla. The program is distributed on CD to more than 100 stations across the country.

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Hot Adult Contemporary™

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				COMPILED FROM A NATIONAL SAMPLE OF RADIO PLAYLISTS	
				★★ NO. 1 ★★	
1	1	2	10	LOVE IS A WONDERFUL THING COLUMBIA 38-73719	◆ MICHAEL BOLTON 4 weeks at No. 1
2	2	1	12	I DON'T WANNA CRY COLUMBIA 38-73743	◆ MARIAH CAREY
3	3	6	7	RUSH RUSH CAPTIVE 4-98828/VIRGIN	◆ PAULA ABDUL
4	6	7	8	MORE THAN WORDS A&M 1552	◆ EXTREME
5	8	10	9	POWER OF LOVE/LOVE POWER EPIC 34-73778	◆ LUTHER VANDROSS
6	4	4	11	MIRACLE ARISTA 2222	◆ WHITNEY HOUSTON
7	5	3	16	BABY BABY A&M 1549	◆ AMY GRANT
8	7	5	15	RHYTHM OF MY HEART WARNER BROS. 4-19366	◆ ROD STEWART
9	10	11	8	PART OF ME, PART OF YOU MCA 54060	◆ GLENN FREY
10	13	21	5	CAN'T FORGET YOU EPIC 34-73864	◆ GLORIA ESTEFAN
11	12	17	13	PLACE IN THIS WORLD REUNION 19019/GEFFEN	◆ MICHAEL W. SMITH
12	9	8	13	(IF THERE WAS) ANY OTHER WAY EPIC 34-73665	◆ CELINE DION
13	14	18	11	LOVE AT FIRST SIGHT A&M 1548	STYX
14	15	20	7	STARTING ALL OVER AGAIN ARISTA ALBUM CUT	DARYL HALL JOHN OATES
15	11	9	20	CRY FOR HELP RCA 2774	◆ RICK ASTLEY
16	25	28	9	WALKING IN MEMPHIS ATLANTIC 4-87747	◆ MARC COHN
17	23	24	8	NEVER GONNA LET YOU DOWN COLUMBIA 38-73643	SURFACE
18	24	29	9	HOW CAN I EASE THE PAIN ELEKTRA 4-64897	◆ LISA FISCHER
19	27	35	3	THE DREAM IS STILL ALIVE SBK 07356	◆ WILSON PHILLIPS
20	22	22	11	NOTHING BUT THE RADIO ON CAPITOL 44674	◆ DAVE KOZ
				★★★ POWER PICK★★★	
21	30	—	2	UNFORGETTABLE ELEKTRA 4-64875	◆ NATALIE COLE
22	16	12	13	JUST THE WAY IT IS, BABY ATCO 4-98874	◆ THE REMBRANDTS
23	21	16	15	VOICES THAT CARE GIANT 4-19350	◆ VOICES THAT CARE
24	19	15	18	MERCY MERCY ME/I WANT YOU EMI 50344	ROBERT PALMER
25	20	13	15	I'VE BEEN THINKING ABOUT YOU RADIOACTIVE 54005/MCA	◆ LONDONBEAT
26	17	14	20	YOU'RE IN LOVE SBK 07346	◆ WILSON PHILLIPS
27	18	19	10	CIRCLE OF ONE FONTANA 868 162-4/MERCURY	◆ OLETA ADAMS
28	31	48	3	SET ME IN MOTION RCA 2846	BRUCE HORNSBY & THE RANGE
29	29	31	12	JOYRIDE EMI 50342	◆ ROXETTE
30	26	25	8	YOU DON'T HAVE TO GO HOME TONIGHT MERCURY 878 864-4	◆ THE TRIPLETS
31	39	47	3	CAN YOU STOP THE RAIN COLUMBIA 38-73745	◆ PEABO BRYSON
32	40	—	2	EVERYBODY GETS A SECOND CHANCE ATLANTIC 4-87679	◆ MIKE/MECHANICS
33	47	—	2	EVERY HEARTBEAT A&M 1557	◆ AMY GRANT
34	33	40	4	LOSING MY RELIGION WARNER BROS. 4-19392	◆ R.E.M.
35	41	42	3	LILY WAS HERE ARISTA 2187	◆ DAVID A. STEWART/CANDY DULFER
				★★★ HOT SHOT DEBUT★★★	
36	NEW ▶		1	LOVE AND UNDERSTANDING GEFFEN 19023	◆ CHER
37	28	23	22	COMING OUT OF THE DARK EPIC 34-73666	◆ GLORIA ESTEFAN
38	37	38	5	KISSING YOU QWEST 4-19414/WARNER BROS.	◆ KEITH WASHINGTON
39	45	—	2	MOVE RIGHT OUT RCA 2839	◆ RICK ASTLEY
40	36	32	29	SHOW ME THE WAY A&M 1536	◆ STYX
41	43	46	3	I'LL BE THERE ATLANTIC 4-87683	◆ THE ESCAPE CLUB
42	34	26	16	WALK MY WAY REPRISE 4-19447	BETH NIELSEN CHAPMAN
43	32	34	9	TOUCH ME (ALL NIGHT LONG) POLYDOR 879 466-4/PLG	◆ CATHY DENNIS
44	42	33	27	ALL THE MAN THAT I NEED ARISTA 2156	◆ WHITNEY HOUSTON
45	35	30	19	ONE MORE TRY QUALITY 15114	◆ TIMMY T.
46	NEW ▶		1	HERE I AM (COME AND TAKE ME) VIRGIN 4-99141	◆ UB40
47	38	27	11	COMPARED TO NOTHING REPRISE 4-19340	JUDE COLE
48	44	37	22	SOMEDAY COLUMBIA 38-73561	◆ MARIAH CAREY
49	NEW ▶		1	A BETTER LOVE RADIOACTIVE 54101/MCA	◆ LONDONBEAT
50	48	43	4	WALK AWAY REPRISE 7-19324	KENNY ROGERS

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

NAB Names Nominees For Radio's Marconi Awards

NEW YORK—These are the nominations for the National Assn. of Broadcasters annual Marconi Awards. Winners will be announced Sept. 14 at the NAB convention in San Francisco. Dick Clark will host the awards show this year.

Major market air personality: Jess Cain, WHDH Boston; Hudson & Harrigan, KILT Houston; Mark & Brian, KLOS Los Angeles; J.P. McCarthy, WJR Detroit; Cousin Bruce Morrow, WCBS-FM New York.

Large market personality: Gary Burbank, WLW Cincinnati; Charlie Douglas, WSM Nashville; Eddie Haskell, WXLK Roanoke, Va.; Brother Wease, WCMF Rochester, N.Y.; Doug Wright, KSL Salt Lake City.

Medium market personality: Bill Barrett, KUGN Eugene, Ore.; Jerry Carr, WMT Cedar Rapids, Iowa; Mark Evans, WAJI Ft. Wayne, Ind.; Tom Kinyard, WJMX Florence, S.C.; C.C. Ryder, KBFX Anchorage, Alaska.

Small market personality: Joe Crystall, KGVY Tucson, Ariz.; Todd James, WAGE Leesburg, Va.; Don Munson, WJBC Bloomington, Ill.; Bill O'Brian, KRKT Albany, Ore.; Stan Swol, KZZR Burns, Ore.

Syndicated/network personality: Paul Harvey and Bob Kingsely, both ABC; Rush Limbaugh, EFM Media; Charles Osgood, CBS; Bruce Williams, Westwood One.

Major market station of the year: KGO San Francisco, KIRO Seattle, KLOS Los Angeles, KYW Philadelphia, and WCCO Minneapolis. Large market nominees: KMJ Fresno, Calif., WHAS Louisville, Ky., WRVA Richmond, Va., WSM Nashville, and WYNN Baton Rouge, La.

Medium market nominees: KBFX Anchorage, Alaska, KUGN Eugene, Ore., WAPL Appleton, Wis., WHO Des Moines, Iowa, and WNCI Columbus, Ohio. Small market nominees: KSPN Aspen, Colo., WAGE Leesburg, Va., WHIZ Zanesville, Ohio,

WIBX Utica, N.Y., and WTTR Westminster, Md. AC/easy listening station: KOST Los Angeles, KVIL Dallas, WNSR New York, WOOD-FM Grand Rapids, Mich., and WSB-FM Atlanta.

Album/classic rock station: KLOS Los Angeles, WHFS Washington, D.C., WMMR Philadelphia, WMMS Cleveland; WNEW-FM New York.

Adult standards station: KFRC San Francisco, KGVY Tucson, Ariz., WNEW New York, WOKY Milwaukee, and WPEN Philadelphia.

Black/urban station: KMJM St. Louis, WQMG Greensboro, N.C., WRKS New York, WXYV Baltimore, and WZAK Cleveland.

Top 40 station: KIIS Los Angeles, KOY-FM Phoenix, WAPE Jacksonville, Fla., WKEE Huntington, W.Va., and WNCI Columbus, Ohio.

Classical station: KLEF Anchorage, Alaska, KVOD Denver, WFMT Chicago, WGMS Washington, D.C., and WNCN New York.

Country station: KNIX Phoenix, KPLX Dallas, WAMZ Louisville, Ky., WPOC Baltimore, and WYNN Baton Rouge, La.

Adult alternative station: KIFM San Diego, KJAZ San Francisco, KKNW Seattle, KQPT Sacramento, Calif., and WNUA Chicago.

Full service station: KDKA Pittsburgh, WCCO Minneapolis, WGN Chicago, WHAS Louisville, Ky., and WRVA Richmond, Va. N/T nominees: KABC Los Angeles, WBBM-AM Chicago, WCBS-AM New York, WINS New York, and WLW Cincinnati.

Oldies station: KOOL-FM Phoenix, KRTH Los Angeles, WCBS-FM New York, WFOX Atlanta, and WWSW Pittsburgh.

Religious station: KAAY Little Rock, Ark., KNOM Nome, Alaska, WEDE Eden, N.C., WGUN Atlanta, and WMBI Chicago.

Spanish-language station: KCOR San Antonio, Texas, KLVE Los Angeles, KWKW Los Angeles, WIND Chicago, and WQBA Miami.

Legendary station of the year: CKLW Detroit, KDKA Pittsburgh, KGO San Francisco, KMOX St. Louis, and WCCO Minneapolis.

CAN R&B/GOLD RADIO STATIONS THRIVE IN '90s?

(Continued from page 12)

about the seemingly marginal title that he can't get rid of. Touch PD Glenn Cosby gets calls for "The Sweeter He Is" by the Soul Children and "I Had A Talk With My Man" by Mitty Collier. KKDA's Johnson cites "It's Forever" by the Ebonys. WGCI's Pegue mentions "Everything But Love," the B side of "Selfish One" by Jackie Ross.

WMTG's Harper has faith in local hits, something that Detroit had in abundance. "If the goal with a format like this is to attract a loyal core audience, based on the emotional response, who leave the station on for a great deal of time, those records are extremely important. Unfortunately, they coincide with the biggest risk factor in the format. If you program for a musicologist, you're dead."

Watkins points out that WGCI plays some secondary titles because of Chicago's extensive R&B heritage. But he also admits to "bringing in the reins a little" these days—although for WGCI that means "the difference between playing something weak and playing 'Dogging Around,' which you're still not going to hear on [oldies] WJMK."

Similarly, Holiday says if he had to do CKMR again, it would be without the second tier of titles that he added when the first tier seemed to be burning out too quickly, and without some of the late-'70s titles. He would play "Somebody's Been Sleeping" by 100

Proof Aged In Soul; he wouldn't play "Everything Good Is Bad."

WHEN SOMETHING IS WRONG WITH MY FORMAT

Part of CKMR's problem, Holiday says, was that the station was never promoted. And it never had research to help determine how large the format hole was, or how deep to go on local hits. "We used to get a lot of calls for 'Mind Over Matter' by Nolan Strong & the Diablos. I knew it. A lot of people on the air knew it. People would call for it. But logically, what's the right answer? That's where research would have helped."

Research and promotion money are rare qualities among R&B/oldies stations. WVZ and The Touch have done auditorium tests. So has KKDA, which also has a showing of billboards in the black community. WJMO does callout, but has not done a test. WGCI has done outdoor, cable TV, and a direct-mail piece, but has not done any research.

Holiday bemoans the fact that "for many people, this is a desperation format. If somebody waded in and did it first class, you'd know if it was a real format. But if it's the last-ditch format for somebody who never had any resources, and that's why they're doing it, you never get to know."

Complicating matters was CKMR's almost churban approach to
(Continued on next page)

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Album Rock Tracks™

COMPILED FROM NATIONAL ALBUM ROCK RADIO AIRPLAY REPORTS.					
THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★ ★ No. 1 ★ ★					
1	1	4	3	POUNDCAKE WARNER BROS. ALBUM CUT	VAN HALEN 2 weeks at No. 1
2	3	5	7	SEEING THINGS DEF AMERICAN ALBUM CUT/REPRISE	THE BLACK CROWES
★ ★ ★ FLASHMAKER ★ ★ ★					
3	NEW ▶	1	1	LEARNING TO FLY MCA 51482	TOM PETTY & THE HEARTBREAKERS
4	5	6	3	SMOKESTACK LIGHTNING ATLANTIC ALBUM CUT	LYNYRD SKYNYRD 1991
5	2	2	12	WIND OF CHANGE MERCURY 868 180-4	SCORPIONS
6	6	3	8	ORDINARY AVERAGE GUY PYRAMID 35-73843/EPIC	JOE WALSH
7	NEW ▶	1	1	LOWDOWN AND DIRTY ATLANTIC 4-73999	FOREIGNER
8	4	1	10	LIFT ME UP ARISTA 2218	YES
9	7	11	6	TEXARKANA WARNER BROS. ALBUM CUT	R.E.M.
10	8	8	12	RIGHT HERE, RIGHT NOW SBK 07345	JESUS JONES
11	NEW ▶	1	1	THE SOUND OF YOUR VOICE CHARISMA ALBUM CUT	38 SPECIAL
12	10	12	11	DIRTY LOVE Geffen 19026	THUNDER
13	12	15	9	ALL THE WAY FROM MEMPHIS IMPACT ALBUM CUT/MCA	CONTRABAND
14	18	34	5	JET CITY WOMAN EMI ALBUM CUT	QUEENSRYCHE
15	14	16	6	BLOOD ON THE BRICKS JAMBCO ALBUM CUT/MERCURY	ALDO NOVA
16	9	9	12	WALKING IN MEMPHIS ATLANTIC 4-87747	MARC COHN
17	15	19	6	HELLO LITTLE GIRL EMI ALBUM CUT	GEORGE THOROGOOD
18	11	7	9	COUPLE DAYS OFF EMI 50346	HUEY LEWIS & THE NEWS
19	25	—	2	MONKEY BUSINESS ATLANTIC 4-73957	SKID ROW
20	20	26	11	MAN IN THE BOX COLUMBIA 38-73851	ALICE IN CHAINS
21	16	18	7	DESERT MOON CAPITOL 44713	GREAT WHITE
22	21	31	6	BEEN YOUR FOOL ATLANTIC ALBUM CUT	TATTOO RODEO
23	17	23	9	MOTHER'S EYES ATCO 4-98845	ENUFF Z'NUFF
24	28	37	5	HANG ON ST. CHRISTOPHER WARNER BROS. ALBUM CUT	BULLETBOYS
25	13	14	9	BLACK MONEY CYPRESS 2786/RCA	VINNIE JAMES
26	30	38	4	SET ME IN MOTION RCA 2846	BRUCE HORNSBY & THE RANGE
27	19	20	11	HEAVEN HELP THE LONELY COLUMBIA ALBUM CUT	WILLIE NILE
28	33	41	3	I CAN'T LIVE WITH YOU HOLLYWOOD ALBUM CUT/ELEKTRA	QUEEN
★ ★ ★ POWER TRACK ★ ★ ★					
29	38	—	2	OH WELL VIRGIN ALBUM CUT	JOE JACKSON
30	35	46	3	ALL THE TIME IN THE WORLD Geffen ALBUM CUT	JUNKYARD
31	39	49	3	BUILD A FIRE ISLAND ALBUM CUT	DRIVIN' N' CRYIN'
32	NEW ▶	1	1	HOLE HEARTED A&M ALBUM CUT	EXTREME
33	NEW ▶	1	1	SAY IT WITH LOVE POLYDOR ALBUM CUT/PLG	THE MOODY BLUES
34	36	36	5	EVERYBODY LOVES EILEEN MCA 54096	STEELHEART
35	40	45	3	3 STRANGE DAYS CAPITOL ALBUM CUT	SCHOOL OF FISH
36	24	17	16	LOSING MY RELIGION WARNER BROS. 4-19392	R.E.M.
37	22	24	17	MORE THAN WORDS A&M 1552	EXTREME
38	32	29	7	RAW I.R.S. ALBUM CUT	THE ALARM
39	44	—	2	TELL THE TRUTH WARNER BROS. ALBUM CUT	DAVID LEE ROTH
40	23	13	9	PART OF ME, PART OF YOU MCA 54060	GLENN FREY
41	45	47	3	THE MORE THINGS CHANGE MERCURY ALBUM CUT	CINDERELLA
42	31	22	15	LAYING DOWN THE LAW ATLANTIC ALBUM CUT	THE LAW
43	29	27	15	TRADEMARK CAPITOL ALBUM CUT	ERIC JOHNSON
44	49	48	3	MISS YOU IN A HEARTBEAT ATLANTIC ALBUM CUT	THE LAW
45	NEW ▶	1	1	SOMETHING TO TALK ABOUT CAPITOL 44724	BONNIE RAITT
46	26	10	11	DANGEROUS CAPITOL ALBUM CUT	THE DOOBIE BROTHERS
47	34	35	6	WHY SHOULD I CRY FOR YOU? A&M 1560	STING
48	NEW ▶	1	1	FACTS OF LIFE CAPITOL ALBUM CUT	BILLY SQUIER
49	NEW ▶	1	1	SAVING MY HEART ARISTA ALBUM CUT	YES
50	41	42	5	SEDUCER POLYDOR ALBUM CUT/PLG	SARAYA

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

RADIO

R&B/GOLD STATIONS

(Continued from preceding page)

R&B/oldies. Although CKMR eventually used the term "soul classics" on the air, it kept its previous oldies airstaff, and tried to position itself as an oldies station that just happened to play only R&B music.

Says Holiday, "If you're saying 'soul classics,' how blatant do you need to be? I don't know if WRKS [New York] or WJLB [Detroit] come on and announce that they're black. They just play nothing but urban songs and people respond to them and know what they are."

But Harper says, "Part of the problem is that it was not a black-staffed radio station. The relatability factor was very weak. This format needs to reflect a community more than AC or AOR. The [key to success in R&B/oldies] is its ability to relate to human beings as much as the music it plays. That's difficult when you don't have an airstaff or programming staff of the same demo or background as the audience you're trying to reach."

Then there's the demo question. Touch PD Cosby says SMN decided to revamp the format at the behest of affiliates who felt it was skewing too old. "One GM told me that he could only sell so much Geritol with our 35-plus numbers," says Cosby. Consultant Tony Gray also says that it's been the 35-plus issue that has also stopped most discussions of the R&B/oldies format among his clients in their tracks.

A PLACE IN THE SUN?

There are PDs, like WMTG's Harper, who believe that R&B/oldies could work on FM in their market. But there are a lot of doubts elsewhere about the size of the hole for R&B/oldies. Nobody contacted for this story thinks black music partisans are any less interested in their oldies than other listeners. Researcher Jon Coleman—who did the research for WGCI—says R&B/oldies meet two of the three criteria for a viable format: there are enough records to play, and unlike, say, country gold, there are people who grew up with them.

But the third criterion is a large enough audience. And Coleman doesn't think that exists in most markets. Oldies may appeal to 5% of the black audience, as it does to the white audience. But that, he says, is "a portion of a portion." For R&B/oldies to be viable, blacks have to comprise 25%-30% of the market.

The R&B/oldies format also has the obstacle of being in line behind the urban/AC format, which is still waiting its turn in many major markets. In fact, Gray says, when urban operators are looking for an alternative format for their AM, "the first option they'll look at will be gospel. It's a relatively simple format to operate, it's very cost-effective, and the ratings are normally pretty high, if it's the only one in the marketplace."

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Mixed by Andy Wallace

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Modern Rock Tracks™

COMPILED FROM COMMERCIAL AND COLLEGE RADIO AIRPLAY REPORTS.					
THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★ ★ No. 1 ★ ★					
1	2	4	9	GET THE MESSAGE WARNER BROS. 2-21832	ELECTRONIC 1 week at No. 1
2	1	1	7	THE OTHER SIDE OF SUMMER WARNER BROS. 4-19333	ELVIS COSTELLO
3	3	7	5	KISS THEM FOR ME Geffen 7-24387	SHOXSIE AND THE BANSHIES
4	7	9	6	TEXARKANA WARNER BROS. ALBUM CUT	R.E.M.
5	4	3	11	THERE SHE GOES LONDON 869 370-4/PLG	THE LA'S
6	10	11	9	DIANE MERCURY 868 165-2	MATERIAL ISSUE
7	13	—	2	CHOCOLATE CAKE CAPITOL 44725	CROWDED HOUSE
8	5	2	8	OBVIOUS SONG VIRGIN ALBUM CUT	JOE JACKSON
9	9	6	11	AMERICAN MUSIC SLASH ALBUM CUT/REPRISE	VIOLENT FEMMES
10	11	13	6	SING YOUR LIFE SIRE ALBUM CUT/REPRISE	MORRISSEY
11	6	5	8	BEAUTIFUL LOVE ISLAND ALBUM CUT	JULIAN COPE
12	14	17	7	SHOOT YOU DOWN RADIOACTIVE ALBUM CUT/MCA	BIRDLAND
13	15	15	5	RIPPLE ARISTA ALBUM CUT	JANE'S ADDICTION
14	23	—	2	FLOWERS IN THE RAIN REPRISE ALBUM CUT	STRESS
15	21	22	5	CARAVAN ELEKTRA ALBUM CUT	INSPIRAL CARPETS
16	16	14	6	DON'T FIX WHAT AIN'T BROKE POLYDOR ALBUM CUT/PLG	GANG OF FOUR
17	NEW ▶	1	1	KOZMIK VIRGIN 4-98819	ZIGGY MARLEY & THE MELODY MAKERS
18	NEW ▶	1	1	STAND BY LOVE A&M 1568	SIMPLE MINDS
19	8	8	9	ALL TOGETHER NOW REPRISE 4-40067	THE FARM
20	27	—	2	WHICH WAY SHOULD I JUMP? A&M ALBUM CUT	MILLTOWN BROTHERS
21	22	—	2	CRAZY SIRE 4-19298/WARNER BROS.	SEAL
22	17	19	5	VOTE ELVIS ALPHA INTERNATIONAL 73021	THE POPINJAYS
23	RE-ENTRY	8	8	MAKE OUT ALRIGHT VIRGIN 4-98780	DIVINYLS
24	NEW ▶	1	1	EVERYDAY SUNSHINE COLUMBIA 38-73859	FISHBONE
25	19	18	4	WOMAN WITH THE STRENGTH OF... EPIC ALBUM CUT	PETER HIMMELMAN
26	18	28	4	HEAVEN (I WANT YOU) ATLANTIC 0-86043	CAMOUFLAGE
27	12	10	9	I BELIEVE EMI 56213	EMF
28	26	—	2	BETTER BACK OFF PARADOX ALBUM CUT/MCA	MARSHALL CRENSHAW
29	—	—	1	I WANNA BE A BOSS Geffen 19102	STAN RIDGWAY
30	28	29	3	UNKIND SIRE ALBUM CUT/REPRISE	THE MIGHTY LEMON DROPS

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

How To Get Fireworks Promotions Off The Ground

NEW YORK—As dozens of stations plan their Independence Day fireworks displays, promotion directors who have put such promotions together before caution that they can be complex events involving everything from permits to port-o-lets to barges on the bay.

But by far the most difficult aspect of putting together a fireworks display is dealing with bureaucracy, according to WXRT Chicago director of marketing Teri Gidwitz, who organized a Memorial Day show. "You have to get permission from so many different organizations, [including] the mayor's office of special events, the Coast Guard, and the fire department," she says.

WFLZ Tampa, Fla., promotion director Scott Baker, who also organized a Memorial Day show, concurs. "There are about six different permits that you need to close the streets, shoot off the fireworks, etc.," he says. "One of the keys is getting the city involved. That can help you

get the permits."

In addition to the permits, Baker says the little details can make fireworks displays difficult. These range from "getting port-o-lets, to setting up a handicapped area, to setting up and catering a VIP area, to dropping a temporary electrical pole into the area, to renting barges to shoot the fireworks from," he says.

WNSR (Mix 105) New York promotion director Paul Heffner adds to the list setting up phone lines between the station and the barges, getting parking permits, and getting clearance from ASCAP and BMI to use the music that accompanies most station fireworks displays.

Although the music was broadcast over the central sound system, WNSR encouraged people to bring boom boxes to both its Memorial Day and June 10 Operation Welcome Home fireworks displays by giving away \$105 to people who had the station tuned in at the events.

Fireworks can also be an expensive

promotion. Baker sold the vending rights for his event, which brought in \$10,000. But that didn't cover the \$13,000 the station paid for police protection and the \$5,000 in cleanup fees. "We had about a quarter of a million people there and closed four miles of road," Baker says, "and my cleanup bill reflects it."

WFLZ landed Toyota as a corporate sponsor, but much of the cost

others were sent to hotels in Indianapolis and Columbus, Ohio, where the band was staying. Two days prior to the scheduled press conference, the station was granted an unrestricted telephone interview with GN'R bassist Duff McKagan.

While a station press release later trumpeted, "93Q fax campaign forces Guns N' Roses policy change," a spokesman for Big F.D. claims "[93Q] absolutely did not have anything to do with us changing their policy." The spokesman says the policy was changed in April when Big F.D. began managing the band.



by Phyllis Stark

still came from the station's promotion budget. WXRT tied in with the Chicago Sun-Times, Bud Light, and a local electronic-paging company.

Baker notes that it is crucial to get the media involved in order to let people know what is happening and when certain streets are being closed. He was fortunate to have the local NBC-TV affiliate tied in, which resulted in an hourlong TV special that included footage of the jocks setting up the music in the studio.

WXRT was not as fortunate. Although the station got some coverage through the Sun-Times tie-in, Gidwitz says, "It's hard to get credit for this from other organizations. Some TV stations covered it but didn't use our calls."

Z100 OFFENDS JEWISH GROUP

WHTZ (Z100) New York's "be a JAP for a day" promotion, coupled with the station's airing of the "JAP rap" song "Can You Do Better" by Kool Saydee, did, on the other hand, draw the station some none-too-flattering mentions, by name, in the New York Post and Daily News. In a letter to morning show producer Michael Opelka dated June 5, Harriet Bogard, regional director of the Anti-Defamation League of B'nai B'rith, wrote, "It appears that you do not understand the difference between benign humor and stereotyping that legitimizes the propagation of hatred." She calls the promotion "insensitive and offensive."

Z100 VP/programming Steve Kingston says the promotion was "a byproduct of the song," which he says drew 14,000 positive responses and only about a dozen negative calls. Z100's claim that it is an "equal opportunity offender" apparently did not satisfy the Jewish rights group, which issued a press release the following day calling for a halt to the promotion. Nevertheless, the station picked "JAP" contest winners that same day. Prizes included a Bloomingdale's shopping spree.

GUNS N' ROSES N' 93Q

Frustrated by what staffers perceived as a restricted interview policy on the part of Guns N' Roses, WRQN (93Q) Toledo, Ohio, organized a press conference for fans and encouraged listeners to fax requests to the band urging it to appear at the conference. The band's management company, Los Angeles-based Big F.D. Management, reports that approximately 75 faxes were received at the office. The station says many

IDEA MILL: LET THE SIDESHOW BEGIN

KPYR (Oldies 98) Memphis is giving away a wedding at the Ringling Bros. and Barnum & Bailey Circus. On Saturday (22), a winning couple will be married in a three-ring ceremony in which clowns will serve as ushers, circus dancers will be bridesmaids, the bride will make her entrance on a circus float, and the groom will ride an elephant.

Two KRNA Iowa City, Iowa, listeners were married June 8 during the Clash Of The Titans metal concert. Members of the tour lineup, Megadeth, Slayer, Anthrax, and Alice In Chains, participated in the ceremony... WPGC Washington, D.C., jock Robin Breedon's June 15 wedding was scheduled to be part of a new video for SETAB recording artist Desi's song "Golden Lady."

WFAN New York gave listeners a chance to be morning man Don Imus' neighbor for two weeks. The station rented a townhouse near Imus' new Southport, Conn., home and qualified listeners to win it for two weeks by having them write a 250-word essay in the style of Stephen King or a song parody in the style of B.B. King explaining why they wanted to be his neighbor. The winner also received an Acura.

WNSR reserved a section of seats in Yankee Stadium for its Father's Day (16) promotion. Winners will take their fathers to a ball game and dinner at a Manhattan sports bar... KSSK Honolulu will award a Subaru sports car to the winner of its "best all around Dad" contest.

WXXL (XL106.7) Orlando, Fla., morning man Johnny Magic appeared, clad only in a G-string, on scaffolding in front of a theater marquee reading "now showing, XL106.7's Johnny Magic" after 1,000 signatures were collected on a petition asking him to do so. Donations for the homeless were collected during the two-hour appearance.

WGAR Cleveland hosted its annual garage sale for charity June 1-2... Jocks from Spanish combo KTNQ/KLVE Los Angeles brought 200 listeners to Acapulco to attend Festival Acapulco '91, a nine-day musical showcase event. Humberto Luna, Pepe Barreto, and Martha Shalhoub broadcast live from the festival, where performers included Julio Iglesias, Willie Nelson, Basia, Gerardo, and the Real Milli Vanilli.

WNVZ (Z104) Norfolk, Va., was among the stations collecting jokes for "Live With Regis And Kathie Lee." Each participating station selected the best "clean" joke from among listener submissions and faxed it to the show's hosts, who picked a winner live on the air.

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- 1 Rush Rush Paula Abdul
- 2 The Other Side Of Summer Elvis Costello
- 3 Love Is A Wonderful Thing Michael Bolton
- 4 Lift Me Up Yes
- 5 What Comes Naturally Shonna Easton
- 6 Couple Days Off Huey Lewis & The News
- 7 We Are In Love Harry Connick, Jr.
- 8 I Like The Way (The Kissing Game) Hi-Five
- 9 Save Some Love Keady
- 10 Rico Suave Geraldo
- 11 Joyride Roxette
- 12 Rhythm Of My Heart Rod Stewart
- 13 Because I Love You Stevie Nicks
- 14 Here We Go C&C Music Factory
- 15 I Touch Myself Divinyls
- 16 Touch Me (All Night Long) Cathy Dennis
- 17 Baby Baby Amy Grant
- 18 Sar Ton Ile Isabelle Antena
- 19 Miracle Whitney Houston
- 20 There Must Be An Angel Earthy Atkins
- 21 I Don't Wanna Cry Mariah Carey
- 22 Dream Tack & Patti
- 23 Don't Treat Me Bad Firehouse
- 24 Stranger Than Fiction Joe Jackson
- 25 Light In Your Heart Hanne Boel
- 26 Power Of Love/Love Power Luther Vandross
- 27 You Don't Have To Go Home Tonight The Waitresses
- 28 More Than Words Extreme
- 29 Le Chahote Cathy Claret
- 30 I've Been Thinking About You Londonbeat
- 31 Do It Again Baha
- 32 Strike It Up Black Box
- 33 Kissing You Keith Washington
- 34 You're In Love Wilson Phillips
- 35 I Wanna Sex You Up Color Me Badd
- 36 Highway The Rolling Stones
- 37 One More Try Timmy T
- 38 Sadness Part 1 Enigma
- 39 Ring Ring Ring (He He He) De La Soul
- 40 Secret Love Bee Gees
- 41 Galsu No Niji Moonriders
- 42 Eyes To Me Dreams Come True
- 43 Unbelievable EMF
- 44 Someday Mariah Carey
- 45 Late Night This Mortal Coil
- 46 See The Lights Simple Minds
- 47 Gonna Make You Sweat C&C Music Factory
- 48 Sunless Saturday Fishbone
- 49 From A Distance Bette Midler
- 50 Night And Day Lalah Hathaway

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

J-WAVE 81.3FM

Vandross Gains Multiformat 'Power' Conquers Pop, AC With Latest Album

BY DAVID NATHAN

LOS ANGELES—Luther Vandross is experiencing an immediate across-the-board response to "Power Of Love." His ninth Epic album predictably sold 1 million copies within weeks of release and has surpassed the chart positions of his previous recordings on Billboard's Top Pop Albums chart.

Hank Caldwell, senior VP of black music at Epic Records, says the label expects the album to have a very lengthy chart run. "The urban marketplace reveres Luther as much as they always have, and now he's receiving mass visibility and exposure to a broader audience," he says. "The pop market is discovering what we've always known: There's good music, there's love, and then there's Luther."

According to Caldwell, both urban and pop stations are playing a number of cuts from the album, including "The Rush," "I Who Have Nothing" (a duet with Martha Wash), and "She Doesn't Mind."

Polly Anthony, senior VP of promotion for Epic Records, reports that "Here And Now" (Vandross' top 10 hit and first Grammy-winning record) opened the doors and remains one of the most-played singles on pop radio to this day. Further, she says, "Virtually every major market went on 'Power Of Love/Love Power' out of the box. We had no more proving to do with the pop marketplace. It's an acknowledgment of him as an artist that between adult contemporary, pop, and urban radio, we have over 300 stations playing his record now."

Anthony adds that Vandross "balances and gives credibility to formats that have put a lot of stock into disposable artists and music. Pop radio needs artists of Luther's magnitude who are musically consistent."

'DOING WHAT COMES NATURALLY'

Vandross acknowledges that his music is now reaching a broader audience, as evidenced by scheduled first-time dates in cities like Portland, Ore., and Vancouver, British Columbia. "I guess I am now considered a multiformat artist because pop audiences are beginning to recognize what R&B audiences have enjoyed," he says. "What makes me happy is that I didn't change anything to 'cross over.' As with 'Here And Now,' this latest record is just me doing what comes naturally."

The superstar artist says the major difference in the sound of this album, produced with his longtime collaborator Marcus Miller, reflects a new maturity.

"I made this new record with the knowledge that I've done pretty well over the past 10 years, so I was really relaxed during the process of making this album," Vandross says. "I was able to enjoy recording without any pressure. Coming after 'The Best Of' album, which capsulized the last decade, this record marks the beginning of a new decade and a new mentality

for me."

Vandross reports that he began the album—his first to be completely recorded, mixed, and mastered digitally at various studios in Los Angeles and New York—last November after completing tour dates.

Vandross chose "Love Power," a 1967 hit for the Sandpebbles, "because I remembered it from my childhood days and it fit real well with what we were doing," he says.

While his current single has a clear lyrical message, Vandross says, "I don't feel I have to set out to 'say something.' I just try to get a compilation of songs that work for my voice and that express a variety of moods. There's no general theme and I don't think about my previous albums when I start work on a project; I just let the material reflect whatever I'm loving at the time we're recording." The ballad "Don't Want To Be A Fool" is the next single.

One of the album's highlights, "I

Who Have Nothing," was a song that Vandross sang at rehearsals and sound checks during his 1990 tour. "The idea to do it as a duet really emerged once we were recording the track," he says. "I felt it would be a good song to feature some vocal tradeoffs."

In choosing his duet partner, Vandross says, "I opened Billboard and saw that Martha Wash had just signed her own record deal with RCA and I thought how great it would be to get someone who is going to be a big artist. Obviously, she's had a lot of exposure as a result of her work with Black Box and C&C Music Factory, plus of course I knew her recordings as part of the Weather Girls and the Two Tons Of Fun."

Vandross adds that current plans call for him to begin a national tour in September, with dates through New Year's Eve. He says he is also trying to get Wash to appear on some of those dates.

Producer Nick Martinelli Is Back In The Music Mix

BY HAVELOCK NELSON

NEW YORK—With successful collaborations with varied artists, No. 1 R&B singles by Yarbrough & Peoples, Ray Parker Jr., Regina Belle, Stephanie Mills, and Loose Ends among them, Nick Martinelli provided much of the spark that reignited the legendary Philadelphia soul machine in the '80s.

Then, in 1988, the producer/remixer was arrested on drug-related charges. Though he says he "felt like my life was over" at the time, he was heartily welcomed back into the music industry in February, after serving two years of a three-year sentence. "I think I have a lot of good friends in the business," says Martinelli.



Harriet In The House. East West America recording artist Harriet pays a visit to WRKS New York air personality Bob Slade. Harriet hit earlier this year with the single "Temple Of Love."

Strangers also reached out with support, including production magnate Quincy Jones. "I had never met him," says Martinelli, "but two weeks after I came home he called asking me to produce Siedah Garrett [the singer/songwriter signed to

'My new material will be a little different from what I used to do'

Jones' Qwest label]. That was really incredible."

While in prison, Martinelli shed more than 100 pounds and wrote songs with fellow inmate Reginald Hines. The songwriting was something Martinelli said he had not done in ages. Two midtempo tunes aimed at Phyllis Hyman, signed to Philadelphia International/Zoo, reached their target, and from there the number of projects on Martinelli's production plate began to grow steadily. These include tracks and albums for newcomers as well as veterans.

Now based in Miami, Martinelli's schedule this year includes assignments with Garrett and Hyman as well as D'Atra Hicks on Capitol, Stephanie Mills on MCA, Christopher Walker on Pendulum, Cindy Mielle on East West America, and Regina Belle on Columbia. Belle's album will feature a Martinelli-produced duet with Johnny Mathis.

Much of Martinelli's early work ("Slow Down" by Loose Ends, "Let

Alive management firm touts R&B acts ... see page 34



Uptown Express. Uptown/MCA recording group Jodeci makes an appearance on the syndicated "Soul Train" TV show to perform its single, "Gotta Love." Shown on the set, from left, are Steve Lucas, Uptown Management; Delvin and Devante Swing, Jodeci; Don Cornelius, producer/host of "Soul Train"; JoJo and K-Ci Haley, Jodeci; Puff Daddy, director of A&R, Uptown Records; and Louil Silas Jr., executive VP of A&R, black music, MCA Records.

Me Be The One" by Five Star) featured distinctive electronic textures meshed together in a midtempo cocktail of rhythm and bounce. "My new material will be a little different from what I used to do," he says. "I got tired of using machines. I like live music better, and I felt there was room for it."

His redirected approach resulted in such songs as Mills' "I Feel Good All Over" and Belle's "Make It Like It Was."

Although Martinelli does not rule out the new-jack approach to recording, he hopes to keep writing "classic songs in the 'Make It Like It Was' vein."

Besides pop appeal, there will be strong Latin elements in future Mar-

tinelli productions. "That's one of the reasons I moved to Miami," he says.

Martinelli started out as a stockboy at a local record retailer in the early '70s. He then progressed to being a club DJ, dance music promotion man, and A&R director. After steering WMOT Records into the limelight with Frankie Smith's million-selling "Double Dutch Bus" in the early '80s, he worked with Watchout Productions, developing from doing remixes to full-blown productions. By 1984, Martinelli was establishing his aural blueprint for the new Philly soul.

Now back in the mix, Martinelli's future goals include exploring music supervision for film and possibly label ownership. "I'm on to another phase now," he says.



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Billboard[®] TOP R&B ALBUMS

FOR WEEK ENDING JUNE 22, 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)	4	4	5	LUTHER VANDROSS EPIC 46789 (10.98 EQ) 1 week at No. 1	POWER OF LOVE	1
2	1	1	13	SOUNDTRACK ▲ GIANT 24409/REPRISE (9.98)	NEW JACK CITY	1
(3)	3	3	8	KEITH WASHINGTON QWEST 26528*/WARNER BROS. (9.98)	MAKE TIME FOR LOVE	3
4	2	2	16	ANOTHER BAD CREATION ▲ MOTOWN 6318* (9.98)	COOLIN' AT THE PLAYGROUND YA' KNOW!	2
5	5	7	10	YO-YO EAST WEST 91605* (9.98)	MAKE ROOM FOR THE MOTHERLOAD	5
6	6	6	19	O'JAYS EMI 93390 (9.98)	EMOTIONALLY YOURS	2
7	8	8	30	WHITNEY HOUSTON ▲ ³ ARISTA 8616 (10.98)	I'M YOUR BABY TONIGHT	1
8	7	5	13	TEDDY PENDERGRASS ELEKTRA 60891* (9.98)	TRULY BLESSED	4
9	9	10	31	HI-FIVE ● JIVE 1328/RCA (9.98)	HI-FIVE	1
10	11	12	9	SOUNDTRACK VIRGIN 91609* (9.98)	THE FIVE HEARTBEATS	10
11	10	9	18	ALEXANDER O'NEAL TABU 45349/EPIC (9.98 EQ)	ALL TRUE MAN	3
12	12	11	18	DJ QUIK ● PROFILE 1402 (9.98)	QUIK IS THE NAME	9
13	13	14	51	MARIAH CAREY ▲ ⁵ COLUMBIA 45202 (9.98 EQ)	MARIAH CAREY	3
14	14	15	30	FREDDIE JACKSON ● CAPITOL 92217 (9.98)	DO ME AGAIN	1
(15)	16	18	8	B ANGIE B BUST IT 95236/CAPITOL (9.98)	B ANGIE B	15
(16)	22	24	5	LISA FISCHER ELEKTRA 60889* (9.98)	SO INTENSE	16
(17)	21	29	3	ICE-T SIRE 26492*/WARNER BROS. (9.98)	O.G. ORIGINAL GANGSTER	17
18	15	13	30	GUY ▲ UPTOWN 10115/MCA (9.98)	THE FUTURE	1
19	17	19	13	PHIL PERRY CAPITOL 92115 (9.98)	THE HEART OF THE MAN	17
20	19	17	38	L.L. COOL J ▲ DEF JAM 46888/COLUMBIA (9.98 EQ)	MAMA SAID KNOCK YOU OUT	2
(21)	76	—	2	N.W.A RUTHLESS 57126/PRIORITY (9.98)	EFIL4ZAGGIN	21
22	23	25	11	WILL DOWNING ISLAND 848 278/PLG (9.98)	A DREAM FULFILLED	22
23	18	20	24	C&C MUSIC FACTORY ▲ ² COLUMBIA 47093 (9.98 EQ)	GONNA MAKE YOU SWEAT	11
24	20	16	57	TONY! TONI! TONE! ▲ WING 841 902/MERCURY (8.98 EQ)	THE REVIVAL	4
25	24	21	29	RALPH TRESVANT ▲ MCA 10116 (9.98)	RALPH TRESVANT	1
(26)	32	47	3	DE LA SOUL TOMMY BOY 1029 (9.98)	DE LA SOUL IS DEAD	26
(27)	31	33	3	CHUBB ROCK SELECT 21640 (9.98)	THE ONE	27
(28)	35	60	3	BOYZ II MEN MOTOWN 6320* (9.98)	COOLEYHIGHARMONY	28
(29)	29	40	4	TERMINATOR X & THE VALLEY OF THE JEEP BEETS P.R.O. DIVISION 46896/COLUMBIA (9.98 EQ)	TERMINATOR X & THE VALLEY...	29
30	26	27	44	OLETA ADAMS ● FONTANA 846 346/MERCURY (9.98 EQ)	CIRCLE OF ONE	11
31	25	23	13	ED O.G. & DA BULLDOGS PWL AMERICA 848 326/MERCURY (9.98 EQ)	LIFE OF A KID IN THE GHETTO	21
32	27	22	52	KEITH SWEAT ▲ ² VINTERTAINMENT 60861/ELEKTRA (9.98)	I'LL GIVE ALL MY LOVE TO YOU	1
33	28	26	29	RUDE BOYS ATLANTIC 82121* (9.98)	RUDE AWAKENING	11
34	30	28	21	EPMD ● RAL 47067/COLUMBIA (9.98 EQ)	BUSINESS AS USUAL	1
(35)	40	54	4	PAULA ABDUL CAPTIVE 91611*/VIRGIN (10.98)	SPELLBOUND	35
36	37	42	21	TONY TERRY EPIC 45015 (9.98 EQ)	TONY TERRY	36
37	34	38	24	BRAND NUBIAN ELEKTRA 60946 (9.98)	ONE FOR ALL	34
(38)	50	65	3	DAMIAN DAME LAFACE 6000/ARISTA (9.98)	DAMIAN DAME	38
39	38	30	20	GANG STARR CHRYSALIS 21798 (9.98)	STEP IN THE ARENA	19
40	33	31	28	JEFFREY OSBORNE ARISTA 8620 (9.98)	ONLY HUMAN	9
(41)	NEW ▶	1	1	SOUNDTRACK MOTOWN 6291* (10.98)	JUNGLE FEVER	41
42	46	39	13	TYRONE DAVIS ICHIBAN 1103 (9.98)	I'LL ALWAYS LOVE YOU	39
43	36	37	45	BLACK BOX ● RCA 2221 (9.98)	DREAMLAND	16
44	44	43	30	SURFACE COLUMBIA 46772 (9.98 EQ)	3 DEEP	19
45	39	35	30	LEVERT ATLANTIC 82164 (9.98)	ROPE A DOPE STYLE	9
46	45	41	61	EN VOGUE ▲ ATLANTIC 82084 (9.98)	BORN TO SING	3
47	49	49	11	M.C. BREED & D.F.C. S.D.E.G. 4103/ICHIBAN (9.98)	M.C. BREED & D.F.C.	47
48	42	32	64	BELL BIV DEVOE ▲ ³ MCA 6387 (9.98)	POISON	1
49	47	48	8	M.C. POOH IN A MINUTE 187 (8.98)	LIFE OF A CRIMINAL	47

50	41	34	10	LATIMORE MALACO 7456 (8.98)	ONLY WAY IS UP	34
51	48	44	9	THE BRAND NEW HEAVIES DELICIOUS VINYL 846 874 (9.98)	THE BRAND NEW HEAVIES	44
(52)	57	70	3	SOUNDS OF BLACKNESS PERSPECTIVE 1000/A&M (9.98)	THE EVOLUTION OF GOSPEL	52
(53)	59	52	6	JON LUCIEN MERCURY 848 532 (9.98 EQ)	LISTEN LOVE	52
54	52	53	11	RIFF SBK 95828 (8.98)	RIFF	41
(55)	61	73	5	RODNEY O - JOE COOLEY NASTYMIX 70300 (9.98)	GET READY TO ROLL	55
56	43	36	14	GEORGE HOWARD GRP 9629* (9.98)	LOVE AND UNDERSTANDING	32
57	51	45	60	JOHNNY GILL ▲ ² MOTOWN 6283 (8.98)	JOHNNY GILL	1
58	53	50	31	MONIE LOVE WARNER BROS. 26358 (9.98)	DOWN TO EARTH	26
59	56	56	12	HERB ALPERT A&M 5345 (9.98)	NORTH ON SOUTH ST.	51
60	54	57	13	MARVA HICKS POLYDOR 847 209/PLG (9.98 EQ)	MARVA HICKS	46
61	58	69	5	INNOCENCE CHRYSALIS 21797 (9.98)	BELIEF	58
62	55	64	8	VICTORIA WILSON-JAMES EPIC 46853 (9.98 eq)	PERSEVERANCE	55
63	63	51	9	REDHEAD KINGPIN & THE F.B.I. VIRGIN 91608* (9.98)	THE ALBUM WITH NO NAME	51
64	68	82	38	TRACIE SPENCER CAPITOL 92153 (9.98)	MAKE THE DIFFERENCE	38
65	65	62	18	MAIN SOURCE WILD PITCH 2004 (8.98)	BREAKING ATOMS	40
66	60	61	38	PEBBLES ● MCA 10025 (9.98)	ALWAYS	12
67	66	67	10	SHEILA E WARNER BROS. 26255 (9.98)	SEX CYMBAL	56
68	73	77	3	K.M.D. ELEKTRA 60977 (9.98)	MR. HOOD	68
69	67	59	31	SPECIAL GENERATION BUST IT 94846/CAPITOL (9.98)	TAKE IT TO THE FLOOR	17
(70)	NEW ▶			SHABBA RANKS EPIC 47310 (9.98)	AS RAW AS EVER	70
71	71	68	1	BWP NO FACE 47068/COLUMBIA (9.98 EQ)	BYTCHES	34
72	62	55	2	DIGITAL UNDERGROUND ● TOMMY BOY 964* (6.98)	THIS IS AN E.P. RELEASE	7
73	69	63	2	ICE CUBE ● PRIORITY 7230* (6.98)	KILL AT WILL	5
(74)	94	—		THE DOGS FEATURING DISCO RICK JR 2006/JOEY BOY (8.98)	BEWARE OF THE DOGS	74
75	75	74	1	K-9 POSSE ARISTA 8665 (9.98)	ON A DIFFERENT TIP	66
76	72	75	4	WHISPERS ● CAPITOL 92957 (9.98)	MORE OF THE NIGHT	8
77	64	46	1	BOOGIE DOWN PRODUCTIONS JIVE 1425/RCA (9.98)	LIVE HARDCORE WORLDWIDE	25
78	74	71		O.G. STYLE RAP-A-LOT 57151/PRIORITY (9.98)	I KNOW HOW TO PLAY 'EM?	69
79	70	66	1	WHODINI MCA 10201 (9.98)	BAG-A-TRIX	48
80	84	87		RONNIE LAWS ATA 75753*/SAX (9.98)	IDENTITY	80
81	86	80	1	GERARDO INTERSCOPE 91619/EAST WEST (9.98)	MO' RITMO	64
82	81	76	6	M.C. HAMMER ▲ ¹⁰ CAPITOL 92857 (9.98)	PLEASE HAMMER DON'T HURT 'EM	1
(83)	91	—		SHIRLEY BROWN MALACO 7459 (9.98)	TIMELESS	83
(84)	NEW ▶			TWIN HYPE PROFILE 3408 (6.98)	DOUBLE BARREL	84
85	85	81	7	MICHEL'LE ● RUTHLESS 91282/ATLANTIC (9.98)	MICHEL'LE	5
86	82	91		TONY D. 4TH & B'WAY 444 025 (9.98)	DROPPIN' FUNKY VERSE	71
(87)	RE-ENTRY			TARA KEMP GIANT 24408*/WARNER BROS. (9.98)	TARA KEMP	34
88	83	92	1	MICA PARIS ISLAND 846 814 (9.98)	CONTRIBUTION	58
89	87	84		SUCCESS-N-EFFECT WRAP 1108/ICHIBAN (8.98)	BACK-N-EFFECT	73
90	80	72	2	VICIOUS BASE FEATURING D.J. MAGIC MIKE CHEETAH 9404 (9.98)	BACK TO HAUNT YOU	51
91	90	83		KMC PRIORITY 57122 (6.98)	THREE MEN WITH THE POWER OF TEN	83
92	77	78	2	POISON CLAN EFFECT 112/LUKE (9.98)	2 LOW LIFE MUTHAS	42
93	93	93	3	TOO SHORT ▲ JIVE 1353/RCA (9.98)	SHORT DOGS IN THE HOUSE	3
94	79	58	4	LALAH HATHAWAY VIRGIN 91382 (9.98)	LALAH HATHAWAY	18
95	92	94	1	ONE CAUSE ONE EFFECT BUST IT 94847/CAPITOL (9.98)	DROP THE AXE	51
96	88	86	3	THE BOYS ● MOTOWN 6302 (9.98)	THE BOYS	24
97	96	98	3	LOOSE ENDS MCA 10044 (9.98)	LOOK HOW LONG	28
98	89	90		LONDONBEAT RADIOACTIVE 10192/MCA (9.98)	IN THE BLOOD	83
99	95	99	5	D.J. MAGIC MIKE CHEETAH 9403 (9.98)	BASS IS THE NAME OF THE GAME	42
100	78	79		VARIOUS ARTISTS PANDISC 8813 (9.98)	MIAMI BASS WARS VOL. II	64

○ Albums with the great 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 indicates vinyl LP unavailable. Suggested price is for cassette and LP. Equivalent prices (indicated by EQ), for cassettes, are projected from wholesale prices. © 1991, Billboard/BPI Communications, Inc.

You'll find something amazing in
THE HEART OF THE MAN
 The incredible voice of Phil Perry hits a high note on the amazing new single and video "AMAZING LOVE"
phil **PERRY**
 The follow-up to his debut album "Call Me," from the debut album "The Heart of the Man."
 On Capitol compact discs, cassettes and records
 Catch Phil On Tour This Summer

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Inaugural IAAAM Meet Is A Celebrated Success

LOVE TRAIN: The Vanguard IAAAM '91 Black Music Celebration, the International Assn. of African American Music's first conference, was truly a special gathering. Held June 7-9 in Philadelphia's Wyndham Franklin Plaza, this event, organized by industryites for industry and public alike, was a rousing success.

Attendance for the well-organized, three-day meet hovered at approximately 600. What set this conference apart from the many R&B music trade meets was that there was a relative lack of record-company hypesterism and a strong emphasis on education, networking, and the participation of young people. Sessions

included a workshop featuring young performers like **Small Change**, the **Girlies**, and **Boyz II Men** discussing how they cope with a recording career, and master classes on vocal, guitar, jazz, and performance techniques, featuring recording artist **Spencer Harrison**, guitarist **Randy Bowland**, and the **John Coltrane Jazz Society**.

The sessions touched on nearly every aspect of the music industry: jazz, gospel, hip-hop, global implications for African-American music, the dissection of a hit record, a historical perspective of African-American music, and video/film. Panelists included an array of first-rate talent. The general seminar consensus is that African-American music in all its forms has become more important to the bottom line because of the changing tastes of the music-buying public and the increasing number of minorities in the population.

The highlight of the weekend was the Saturday evening presentation of IAAAM's Diamond Awards for Excellence, which honored near-legends in the business, most with roots in the Philly area: gospel great **Shirley Caesar**, rap act **Run-DM.C.**, jazz/R&B pioneer **Billy Eckstine**, veteran performers the **O'Jays**, and hit-factory men **Kenneth Gamble**, **Leon Huff**, and **Thom Bell**. The performances in tribute to the honorees were awe-inspiring, particularly **Jean Carne** and **Bunny Sigler** doing a medley of Gamble & Huff tunes that nearly tore the roof off the ballroom; **Levert** singing O'Jays tunes that proved it will inherit the O'Jays' considerable mantle of longevity; **Glen Jones** swinging with classic Eckstine tunes; and Minneapolis' **Sounds Of Blackness** moving the audience in tribute to Caesar.

It would be nice to see this IAAAM Black Music Month event get even more support from major record companies next year. Congratulations to the IAAAM staff for a job very well done.

SING A SONG: Jimmy "Jam" Harris & Terry Lewis were named writers of the year for the fourth consecutive year at ASCAP's R&B Music Celebration, June 3 at New York's Puck Building. The two wrote seven top 10 R&B hits in 1990. Warner/Chappell Music also received ASCAP's R&B Music publisher-of-the-year honor for publishing 11 top 10 R&B hits in 1990. Another 78 ASCAP-registered tunes also received honorable mention... A few weeks earlier, BMI honored its pop music makers in Los Angeles.

Top winners: Antonio "L.A." Reid & Kenneth "Babyface" Edmonds and Janet Jackson, songwriters of the year; Michael Bolton's "How Am I



**The
Rhythm
and the
Blues**

by Janine McAdams

Supposed To Live Without You," song of the year; and EMI Music Publishing, publisher of the year.

LISTEN, CHILDREN: BeBe & CeCe Winans' "Addictive Love" on Capitol is a miracle. Produced and arranged by Keith Thomas, the gospel duo delivers another touching performance on this first single from the upcoming album "Different Lifestyles"... Motown's **Pretty In Pink** debuts with "All About You," the first single from the album "Wake Up." Produced by Gene Griffin and featuring Chaka Khan's 17-year-old daughter, **Milini Khan**, this multiracial quartet of teens tickles the ear with youthful harmonies and a swing beat... Get ready for the debut of **Chris Bender** on East West America: This is a talented young man who knows how to funk hard while delivering sensitive lyrics. His first single, "Draped," drops July 9, from his album "It's All About You." This 18-year-old co-wrote and/or co-produced nine of the 11 cuts on the album.

STUFF: In case you haven't yet heard, Motown rapper M.C. Trouble passed away June 4 in Westlake, Calif., of heart failure due to epilepsy (Billboard, June 15). This bright young talent was buried June 10 in California; she is sorely missed by many... When the late, great **David Ruffin** was laid to rest in Detroit, also on June 10, his fellow **Temptations**, **Aretha Franklin**, and **Stevie Wonder** paid Ruffin musical tributes. Funeral expenses were footed by MJJ Productions, **Michael Jackson's** company... Attorney/manager **Larkin Arnold** no longer represents two talented acts, **Ralph Tresvant** and **Karyn White**, and is concentrating on his production company... Chrysalis act **Gang Starr** has been dropped from the label, effective immediately. According to sources at the label, the group threatened a top black label exec with a firearm.

NATALIE COLE

WITH NAT "KING" COLE



UNFORGETTABLE
THE FIRST SINGLE



Elektra

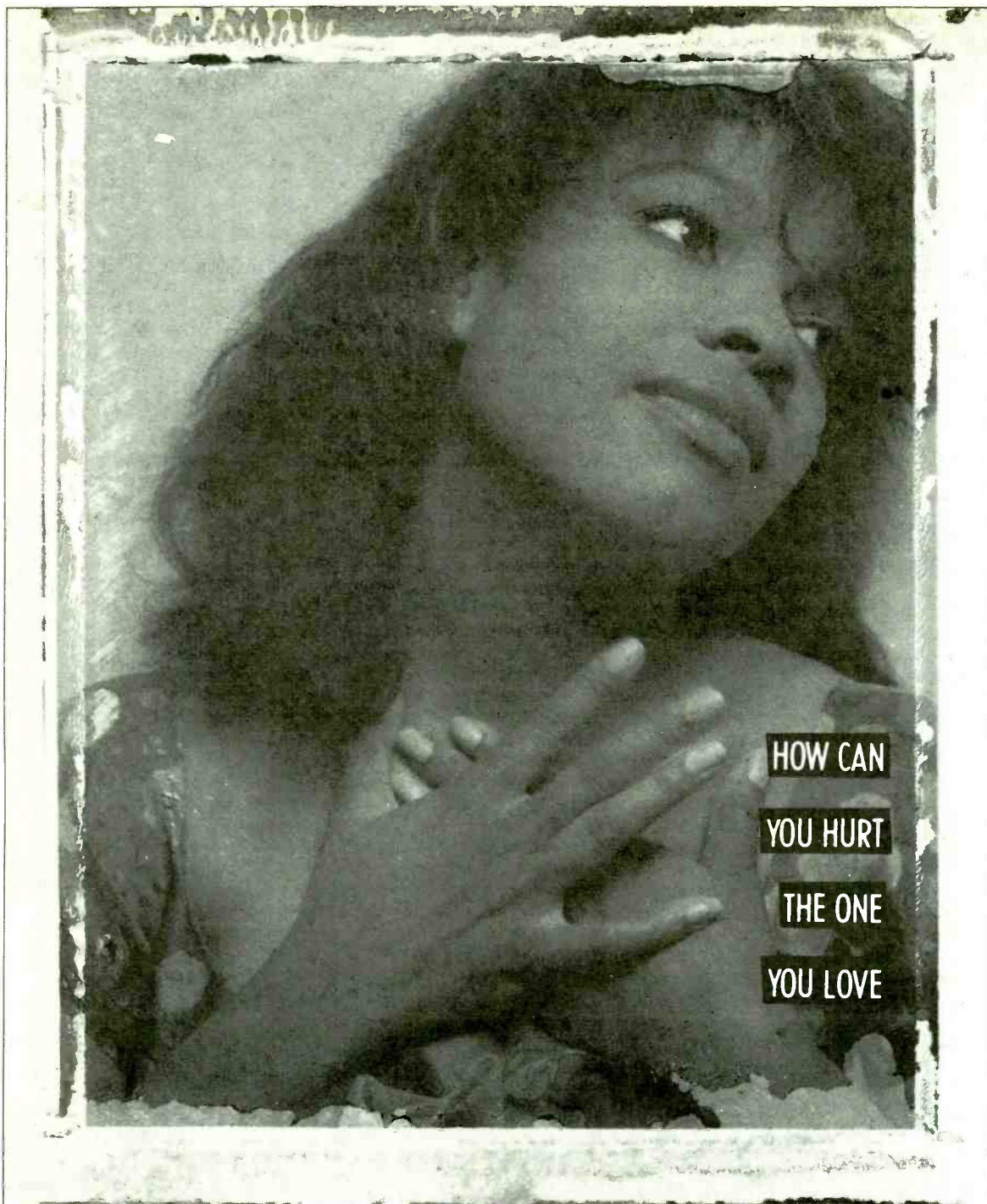
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Cheryl Pepsii Riley

In the tradition of her No. 1 hit Thanks For My Child, Cheryl once again turns a sensitive and timely issue into a song of hope and love.

How Can You Hurt The One You Love

The new single from her multi-faceted new album, "CHAPTERS." On Columbia.

"Super singer. Excellent voice. Touching release."

—Arty Jefferson, Phonobooth

"Cheryl continues to deliver messages that should be heard."

—Kris McClendon, WDZZ

"Cheryl Pepsii Riley shows off her phenomenal vocal range on her latest album...and melodically attacks domestic violence with her soul-wrenching new single."

—Houston Style

NO EXCUSE FOR ABUSE! The National Domestic Violence Hotline 1-800-333-SAFE

Produced and Arranged by FULL FORCE for FULL FORCE Productions.

"Columbia" Reg. U.S. Pat. & Trm. Off. Marca Registrada. ©Sony Music Entertainment Inc.



POWER: "Summertime" by Jazzy Jeff & The Fresh Prince (Jive) runs away with both Power Pick awards. It gains 69 retail reports, and 87 radio reports. There is new activity at 12 stations, including WVEE Atlanta; WDAS Philadelphia; WXVY Baltimore; and WGCI Chicago.

CONTENDERS: "Power Of Love/Love Power" by Luther Vandross (Epic) hangs on to reports from the entire radio panel, gaining both radio and retail points. "Miracle" by Whitney Houston (Arista) has reports from 102 stations, with 55 showing it top five. No. 1 reports roll in from eight stations, including WHRK Memphis; WHJX Jacksonville, Fla.; and WQMG Greensboro, N.C. At No. 3, "Don't Go" by En Vogue (Atlantic) has 103 radio reports, with 50 top five reports, and another 21 that list it at No. 1. Some of the No. 1 reports come from WKYS Washington, D.C.; WMXD and WJLB Detroit; and KMJM St. Louis. One other record in the top five has reports from the entire panel: "How Can I Ease The Pain" by Lisa Fischer (Elektra). Fifty-eight stations list it in their top five and seven show it at No. 1, including WEAS Savannah, Ga.; WYLD-FM New Orleans; and XHRM San Diego. "Emotionally Yours" by the O'Jays (EMI) has reports from 103 stations. KSOL San Francisco is the only station that has never reported this single. It is new at WCKU Lexington, Ky., and No. 1 this week at WPAL Charleston, S.C., and WZAK Cleveland. Which record will be next week's winner is anybody's guess. Houston appears to be well positioned, except her single ranks No. 4 in radio points. En Vogue is ahead of Fischer in radio points, but lags on the sales side. Hmmm...

NEW ON THE CHARTS: Yours Truly is a trio of young men whose slogan is "Chivalry isn't dead and neither is good ol' fashioned croonin'." Their first single, "Come And Get It" (Motown), debuts at No. 80 with reports from 34 stations. "Love Desire" by Sandee comes from the Fever/RAL house and enters the chart at No. 89 with reports from 25 stations. Sandee was once a member of Exposé.

MO' NEW JACKS: Leaping 71-55, "For The Love Of Money" by Troop and Levert featuring Queen Latifah (Reprise) gains reports from 29 stations for a total of 75 radio reporters in its second week on the chart. This is the fourth hit from the power-packed "New Jack City" soundtrack. Its soundtrack affiliation is not shown on the chart because it would not fit.

THIS WEEK, the bottom third of the singles chart is soft and a number of records are able to shoot up the chart on moderate gains. "Love In The Rain" by Lamont Dozier (Atlantic) has reports from 52 stations. It gains WQMG Greensboro, N.C., and KIPR Little Rock, Ark. It has reached the top 40 at 20 stations, including WDAS-FM Philadelphia (No. 37); WEAS Savannah (No. 30); WDAO Dayton, Ohio (No. 25) and KBLK Tulsa, Okla. (No. 27. It is just beginning to get retail reports and jumps up 74-63. "Got A Love For You" by Jomanda (Big Beat) moves up 84-70, gaining reports from five stations: KKFJ Seattle; WANM Tallahassee, Fla.; WPEG Charlotte, N.C.; WEUP Huntsville, Ala.; and WZAK Cleveland. Both have the potential to be recharged next week.

HOT R&B SINGLES ACTION

RADIO MOST ADDED

	PLATINUM/ GOLD ADDS 22 REPORTERS	SILVER ADDS 27 REPORTERS	BRONZE/ SECONDARY ADDS 56 REPORTERS	TOTAL ADDS 105 REPORTERS	TOTAL ON CHART
EVERYDAY PEOPLE					
ARETHA FRANKLIN ARISTA	15	21	41	77	78
LET THE BEAT HIT 'EM					
LISA LISA & CULT JAM COLUMBIA	10	12	18	40	53
FOR THE LOVE OF MONEY					
TROOP GIANT	3	6	20	29	75
I'M A GOOD WOMAN...					
SWEET OBSESSION EPIC	5	8	16	29	37
SIX MINUTES OF PLEASURE					
L.L. COOL J DEF JAM	3	9	14	26	36
SPECIAL					
VESTA A&M	5	5	12	22	75
I'M COMING BACK					
LALAH HATHAWAY VIRGIN	2	6	13	21	43
ALWAYS					
PEBBLES MCA	7	6	8	21	21
HAD ENUF?					
AL B. SURE! UPTOWN	4	6	9	19	71
COME AND GET IT					
YOURS TRULY MOTOWN	4	4	11	19	34

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.

Top Classical Albums™

Compiled from a national sample of retail store sales reports.

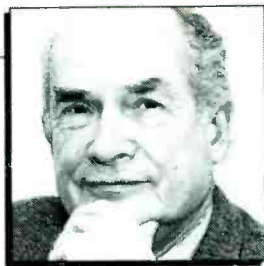
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
			★★ NO. 1 ★★	
1	1	39	IN CONCERT ▲ LONDON 430 433-2*	37 weeks at No. 1 CARRERAS, DOMINGO, PAVAROTTI (MEHTA)
2	2	19	PIAZZOLLA: FIVE TANGO SENSATIONS NONESUCH 79254*	KRONOS QUARTET
3	3	59	HOROWITZ: THE LAST RECORDING SONY CLASSICAL SK 45818*	VLADIMIR HOROWITZ
4	6	5	LIVE AT CARNEGIE HALL SONY CLASSICAL SK 46742*	MIDORI
5	4	9	BRAHMS: CONCERTO IN D ANGEL CDC-54187*	KENNEDY, LONDON PHILHARMONIC (TENNSTEDT)
6	15	3	RUSSIAN ROMANCES PHILIPS 432 119-2*	DMITRI HVOROSTOVSKY
7	5	49	BLACK ANGELS NONESUCH 79242-2*	KRONOS QUARTET
8	7	15	THE ALDEBURGH RECITAL SONY CLASSICAL SK 46437*	MURRAY PERAHIA
9	12	5	PROKOFIEV: PETER AND THE WOLF DG 429 396-2*	STING, CLAUDIO ABBADO
10	8	23	ITZHAK PERLMAN: LIVE IN RUSSIA ANGEL CDC-54108*	ITZHAK PERLMAN
11	21	3	BRAHMS: A GERMAN REQUIEM PHILIPS 432 140-2*	MARGIONO, GILFRY (GARDINER)
12	10	53	RACHMANINOFF: VESPERS TELARC CD-80172*	ROBERT SHAW FESTIVAL SINGERS
13	9	65	BEETHOVEN: SYMPHONY NO. 9 DG 429-861*	LEONARD BERNSTEIN
14	11	7	AMERICAN ELEGIES NONESUCH 79249-2*	JOHN ADAMS, DAWN UPSHAW
15	18	3	CORIGLIANO: SYMPHONY NO. 1 ERATO 45601-2-ZK*	CHICAGO SYMPHONY (BARENBOIM)
16	13	35	BRAHMS: THE 3 VIOLIN SONATAS SONY CLASSICAL SK 45819*	ITZHAK PERLMAN/DANIEL BARENBOIM
17	NEW▶		BARBER: SYMPHONY NO. 1 RCA 60732-2-RC*	SAINT LOUIS SYMPHONY (SLATKIN)
18	NEW▶		DIAMOND: SYMPHONY NO. 3/KADDISH DELOS DE 3103*	STARKER, SEATTLE SYMPHONY (SCHWARZ)
19	14	9	ROSSINI: OVERTURES ANGEL CDC-54091*	LONDON CLASSICAL PLAYERS (NORRINGTON)
20	NEW▶		GLENN GOULD CONDUCTS WAGNER SONY CLASSICAL SK 46279*	GLENN GOULD
21	19	3	DEBUSSY: PELLEAS ET MELISANDE LONDON 430 502-2*	HENRY, ALLIOT-LUGAZ, MONTREAL SYMPHONY (DUTOIT)
22	24	3	GESUALDO: TENEBRAE ECM 422 843 867-2*	HILLIARD ENSEMBLE
23	17	8	ROSSINI RECITAL LONDON 430 518-2*	CECILIA BARTOLI
24	25	34	VIVALDI: THE FOUR SEASONS ANGEL CDC-49557*	NIGEL KENNEDY/ENGLISH CHAMBER ORCHESTRA
25	16	11	MASCAGNI: CAVALLERIA RUSTICANA DG 429 568-2*	BALTSA, DOMINGO (SINOPOLI)

TOP CROSSOVER ALBUMS™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
			★★ NO. 1 ★★	
1	1	13	SPIRITUALS IN CONCERT DG 429 790-2*	11 weeks at No. 1 BATTLE, NORMAN (LEVINE)
2	2	7	POPS PLAY PUCCINI TELARC CD-80260*	CINCINNATI POPS (KUNZEL)
3	3	19	BE MY LOVE ANGEL CDC 95468*	PLACIDO DOMINGO
4	4	13	THE AMERICAN ALBUM RCA 60778-2-RC*	SAINT LOUIS SYMPHONY (SLATKIN)
5	5	27	THE CIVIL WAR ELEKTRA NONESUCH 79242-2*	SOUNDTRACK
6	7	5	CINEMA ITALIANO RCA 60706-2-RC*	MANCINI POPS (MANCINI)
7	NEW▶		I LOVE A PARADE SONY CLASSICAL SK 46747*	BOSTON POPS (WILLIAMS)
8	15	3	THE VERY BEST OF THE BOSTON POPS PHILIPS 432 802-2*	BOSTON POPS (WILLIAMS)
9	6	9	SCREAMERS MERCURY 432 019-2*/PHILIPS	EASTMAN WIND ENSEMBLE (FENNELL)
10	9	7	A CAPPELLA AMADEUS VIRGIN 91208*	SWINGLE SINGERS
11	8	17	BOND AND BEYOND TELARC CD-80251*	CINCINNATI POPS (KUNZEL)
12	11	5	CITIZEN KANE RCA 0707-2-RG*	TE KANAWA, NATIONAL PHILHARMONIC (GERHARDT)
13	12	17	OVER THE SEA TO SKYE RCA 60424-2-RC*	JAMES GALWAY & THE CHIEFTAINS
14	NEW▶		SONGS FROM AMERICA'S HEARTLAND ARGO 430 834-2*/LONDON	MORMON TABERNACLE CHOIR (OTTLEY)
15	13	13	WEILL: THE SEVEN DEADLY SINS LONDON 430 168*	LEMPER, WILDHABER, HAAGE, MOHR

● 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.

Classical KEEPING SCORE



by Is Horowitz

LATE NEWS: London Records was set to record the Luciano Pavarotti concert in New York's Central Park June 11. James Levine was to lead the Metopera Orchestra in a program of familiar arias. Producer is London's Chris Hazell. Rain date was June 13.

Label promotion, honed to a fine edge by the "Three Tenors" bonanza, will be patterned after the earlier event. A Pavarotti concert later this summer in London's Hyde Park will be taped by London/Decca for home video release.

DIAL YOUR OWN: Listeners to Harmonia Mundi USA's new recording of Handel's "Messiah," due out in August, will be able to punch in the original Dublin version, or a number of other versions Handel designed to meet special conditions.

Producer Robina Young has recorded just about all the possible options with Nicholas McGegan, his soloists, and the Philharmonia Baroque Orchestra, and programmed them so that the listener can call up the version that interests him at the moment.

Label president Rene Goiffon says the package will be sold at the price of two CDs, even though a third disc is required to accommodate all the optional material.

MAKING COMPARISONS: Performance Recordings isn't about to calm the controversy that still exercises some audiophiles over the merits of analog vs. digital. The label continues to issue LPs processed from analog tapes, but now has gone a step further.

Performance Recordings president James Boyk, in his role as performer, has just released a performance of the piano score of Mussorgsky's "Pictures at an Exhi-

bition" that was recorded simultaneously on analog and digital. Both versions appear on a single CD, and they don't sound the same, says Boyk.

Promotional blurbs plug the disc as "the only [such] CD in the world." But does anyone else recall a Vanguard CD of a recording by the Baltimore Symphony that did much the same thing? That was in the early days of CD, and the label didn't claim there was much of a difference between the two, if any.

PASSING NOTES: Hugh Wolff, whose first two recordings with the St. Paul Chamber Orchestra were released earlier this month by Teldec, will take over as music director of the orchestra next season. Meanwhile, his recordings with the St. Paul continue and they're expected to number about nine CDs by late 1992.



Pavarotti al fresco: London recording park performance

Recorded by Wolff but not yet released are two Haydn symphonies, a Christmas album featuring baritone Thomas Hampson, and the Dvorak string and wind serenades. Among works yet to go before the Teldec mikes are the Shostakovich piano concertos, with Elizabeth Leonskaja as soloist.




Top Angel and Sony Classical staffers were busy planning A&R and marketing strategies at international meetings in London and Cologne, Germany, respectively, the first week in June.

The Seattle Symphony Orchestra and its music director, Gerard Schwarz, are recipients of the ASCAP/John S. Edwards award for the "strongest commitment to new American music." It was presented at the American Symphony Orchestra League's annual conference, June 12-15 in Chicago, along with 21 other ASCAP awards for "adventurous programming of contemporary music."

Dover Publications' latest reprint of manuscripts from the Pierpoint Morgan Library is the original handwritten score of Mozart's Piano Concerto No. 26.

Nipper News

“All the News That Fits His Prints”

Vol. 2, No. 25


Richard Stoltzman

— FINZI —

Clarinet Concerto Five Bagatelles

— Ashmore —


Four Seasons Greensleeves



60437-2-RC

Music speaks for itself—but it must be heard! The music of Gerald Finzi has made the charts recently, and here is my new CD of his gorgeous Clarinet Concerto and brand-new version of the Bagatelles. A wonderful arrangement of English folk songs freshly created by Larry Ashmore and entitled "Four Seasons" would be a great way to usher in summer, fall, winter or spring. There's something here for every listener and every playlist (ah, Greensleeves!), and I think you and your listeners will love it.

*Enthusiastically yours,
Richard Stoltzman*



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HOT DANCE MUSIC™

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
CLUB PLAY COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.					
★★ No. 1 ★★ 2 weeks at No. 1					
1	1	2	8	GOOD BEAT ELEKTRA 0-66550	◆ DEE-LITE
2	2	1	10	GYPSY WOMAN (SHE'S HOMELESS) MERCURY 868 209-1	◆ CRYSTAL WATERS
3	5	13	7	(I WANNA GIVE YOU) DEVOTION CAPITOL V-15733	◆ NOMAD
4	4	5	8	FASCINATING RHYTHM VIRGIN 0-91616	BASS-O-MATIC
5	12	24	4	GOT A LOVE FOR YOU BIG BEAT BB-0031	JOMANDA
6	3	3	10	TONITE MCA 54069	THOSE GUYS
7	16	32	3	LET THE BEAT HIT 'EM COLUMBIA 44-73834	LISA LISA & CULT JAM
8	13	22	4	MOVE YOUR BODY (ELEVATION) OPTIMISM (IMPORT)/ARISTA	XPANSIONS
9	9	15	6	TASTE THE BASS MERCURY 868 305-1	SAFIRE
10	10	14	6	WHAT IS THIS THING CALLED LOVE TABU 38-73810/EPIC	◆ ALEXANDER O'NEAL
11	11	17	6	RHYTHM OF TIME EPIC 49-73767	◆ FRONT 242
12	27	39	3	3 A.M. ETERNAL ARISTA AD-2231	THE KLF
13	19	20	7	THIS TIME MAKE IT FUNKY CAPITOL V-15704	◆ TRACIE SPENCER
14	8	12	8	HEY DJ SIRE 0-40025/REPRISE	BETTY BOO AND THE BEATMASTERS
15	21	27	5	GET THE MESSAGE WARNER BROS. 0-19465	◆ ELECTRONIC
16	24	38	3	CAN'T HELP MYSELF ZYX 6455-US	2 BROTHERS ON THE 4TH FLOOR
17	7	9	7	MEA CULPA PART II CHARISMA 0-96352	◆ ENIGMA
18	6	4	10	WHERE THE STREETS HAVE NO NAME EMI 56217	◆ PET SHOP BOYS
19	22	28	4	RING RING RING (HA HA HEY) TOMMY BOY TB-965	◆ DE LA SOUL
20	33	45	3	MALFUNCTION RCA PROMO	N-JOI
21	15	6	11	SPILLIN' THE BEANS ATLANTIC 0-86031	◆ JELLYBEAN
22	18	16	8	PHOENIX OF MY HEART WING 422 868 133-1/MERCURY	◆ XYMOX
23	17	7	11	MAMA SAID KNOCK YOU OUT DEF JAM 38-73706/COLUMBIA	◆ L.L. COOL J
24	38	44	3	DEEP IN MY HEART ATLANTIC PROMO	CLUBHOUSE
25	31	33	5	BOB'S YER UNCLE ELEKTRA PROMO	HAPPY MONDAYS
26	36	43	3	OH YEAH (THINK ABOUT...) RCA 2816-1-RD	D.J.H. FEATURING STEFY
27	20	10	10	NOW IS TOMORROW CARDIAC 4010	◆ DEFINITION OF SOUND
28	41	—	2	CARAVAN MUTE 0-66543/ELEKTRA	INSPIRAL CARPETS
29	14	11	12	WEEKEND TSR 866	◆ DJ DICK
30	30	30	6	SET ME FREE ZYX 6639-US	BEVERLEE
31	23	18	7	I SAY YEAH EPIC 49-73773	SECCHI FEATURING ORLANDO JOHNSON
32	35	36	5	FREAKY ATCO 0-96358	SOHO
33	28	26	7	DO YOU WANT ME NEXT PLATEAU NP-50137	◆ SALT-N-PEPA
★★★ POWER PICK ★★★					
34	48	—	2	TEMPTATION CUTTING CR-248	CORINA
35	39	42	4	THIS IS YOUR LIFE LONDON 869 373-1	◆ BANDERAS
36	37	41	4	PLAYGROUND MOTOWN 2088	◆ ANOTHER BAD CREATION
37	43	47	3	I CAN'T TAKE THE POWER EPIC 45-73751	OFFSHORE
38	25	21	9	LET'S PUSH IT CHRYSALIS V-23597	INNOCENCE
39	47	—	2	BRUTAL EQUATION NETTWERK V-13822	CONSOLIDATED
40	45	—	2	IT'S UNBELIEVABLE I.R.S. PROMO	YEN
★★★ HOT SHOT DEBUT ★★★					
41	NEW ▶	1	1	THROW YOU DOWN REPRISE 0-40080	THELMA HOUSTON
42	34	29	8	RIGHT HERE, RIGHT NOW SBK 07345	◆ JESUS JONES
43	40	40	4	VOICES RCA 2825-1-RD	KC FLIGHTT
44	26	19	11	CRAZY LMR 2790-1-RD/RCA	DAISY DEE
45	NEW ▶	1	1	LOVE DESIRE FEVER 38-73755/COLUMBIA	SANDEE
46	NEW ▶	1	1	HUMAN NATURE RCA 2855-1 RD	GARY CLAIL
47	NEW ▶	1	1	ANOTHER MAN'S RHUBARB RCA 2834-1 RD	POP WILL EAT ITSELF
48	NEW ▶	1	1	DROPPIN' LIKE FLIES WARNER BROS. 0-21758	SHEILA E.
49	NEW ▶	1	1	ONE STEP AHEAD ATLANTIC PROMO	DEBBIE GIBSON
50	29	8	12	PEOPLE ARE STILL HAVING SEX SMASH 879 667-1/PLG	◆ LATOUR

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
12-INCH SINGLES SALES COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORES AND ONE-STOP SALES REPORTS.					
★★ No. 1 ★★ 5 weeks at No. 1					
1	1	1	8	GYPSY WOMAN (SHE'S HOMELESS) MERCURY 868 209-1	◆ CRYSTAL WATERS
2	2	2	7	I WANNA SEX YOU UP (FROM "NEW JACK CITY") GIANT 0-19382	◆ COLOR ME BADD
3	3	4	8	WHERE THE STREETS HAVE NO NAME EMI 56217	◆ PET SHOP BOYS
4	5	6	10	TONITE MCA 54069	THOSE GUYS
5	6	8	8	ESP/GOOD BEAT ELEKTRA 0-66550	◆ DEE-LITE
6	7	9	9	PLAYGROUND MOTOWN 4765	◆ ANOTHER BAD CREATION
7	10	12	5	WHAT IS THIS THING CALLED LOVE TABU 38-73810/EPIC	◆ ALEXANDER O'NEAL
8	8	10	7	RING RING RING (HA HA HEY) TOMMY BOY TB-965	◆ DE LA SOUL
9	12	16	6	TEMPTATION CUTTING CR-248	CORINA
10	16	17	5	TASTE THE BASS MERCURY 868 305-1	SAFIRE
11	24	—	2	LET THE BEAT HIT 'EM COLUMBIA 44-73834	LISA LISA & CULT JAM
12	4	3	11	PEOPLE ARE STILL HAVING SEX SMASH 879 667-1/PLG	◆ LATOUR
13	13	14	7	HEY DJ SIRE 0-40025/REPRISE	BETTY BOO AND THE BEATMASTERS
14	9	7	14	UNBELIEVABLE EMI V-56209	◆ EMF
15	23	32	3	CAN'T HELP MYSELF ZYX 6455-US	2 BROTHERS ON THE 4TH FLOOR
16	15	15	7	I SAY YEAH EPIC 49-73773	SECCHI FEATURING ORLANDO JOHNSON
17	21	25	5	I CAN'T TAKE THE POWER EPIC 45-73751	OFFSHORE
18	19	22	6	GET THE MESSAGE WARNER BROS. 0-19465	◆ ELECTRONIC
19	20	26	5	MEA CULPA PART II CHARISMA 0-96352	◆ ENIGMA
20	27	39	4	MOTOWNPHILLY MOTOWN 2090	◆ BOYZ II MEN
21	29	—	2	POWER OF LOVE/LOVE POWER EPIC 34-73778	◆ LUTHER VANDROSS
22	25	30	4	RHYTHM OF TIME EPIC 49-73767	◆ FRONT 242
23	35	47	3	GOT A LOVE FOR YOU BIG BEAT BB-0031	JOMANDA
24	11	5	14	STRIKE IT UP RCA 2792 1 RD	◆ BLACK BOX
25	26	28	6	WEEKEND TSR 866	◆ DJ DICK
26	32	41	3	DO ME RIGHT MCA 54097	◆ GUY
27	14	13	9	NOW IS TOMORROW CARDIAC 3-4010-0	◆ DEFINITION OF SOUND
28	28	33	4	FASCINATING RHYTHM VIRGIN 0-91616	BASS-O-MATIC
★★★ POWER PICK ★★★					
29	49	—	2	LOVE DESIRE FEVER 38-73755/COLUMBIA	SANDEE
30	18	11	9	DADDY'S LITTLE GIRL DEF JAM 38-73696/COLUMBIA	◆ NIKKI D
31	22	18	8	FEEL THE GROOVE SCOTTI BROS 5281-1	CARTOUCHE
32	31	36	5	LET'S PUSH IT CHRYSALIS V-23597	◆ INNOCENCE
33	36	48	3	(I WANNA GIVE YOU) DEVOTION CAPITOL V-15733	NOMAD
34	17	19	8	FOLLOW 4 NOW WARNER BROS 0-40004	SWAY & KING TECH
35	43	—	2	CIRCLE OF ONE FONTANA 868 162-1/MERCURY	◆ OLETA ADAMS
36	40	43	3	WE WANT THE FUNK INTERSCOPE 0-98815/EAST WEST	◆ GERARDO
37	47	—	2	SPILLIN' THE BEANS ATLANTIC 0-86031	◆ JELLYBEAN
38	30	23	15	HERE WE GO COLUMBIA 38-73690	◆ C&C MUSIC FACTORY FEAT. FREEDOM WILLIAMS
39	38	50	3	THIS TIME MAKE IT FUNKY CAPITOL V-15704	◆ TRACIE SPENCER
★★★ HOT SHOT DEBUT ★★★					
40	NEW ▶	1	1	SUMMERTIME JIVE 1465-1-JD/RCA	◆ D.J. JAZZY JEFF & THE FRESH PRINCE
41	33	27	8	PHOENIX OF MY HEART WING 422 868 133-1/MERCURY	◆ XYMOX
42	NEW ▶	1	1	EXCLUSIVITY LAFACE 4000/ARISTA	◆ DAMIAN DAME
43	34	20	12	MAMA SAID KNOCK YOU OUT DEF JAM 38-73706/COLUMBIA	◆ L.L. COOL J
44	44	40	18	DO YOU WANT ME NEXT PLATEAU NP-50137	◆ SALT-N-PEPA
45	41	42	4	YOU CAN'T PLAY WITH MY YO-YO EAST WEST 0-98831	◆ YO-YO
46	NEW ▶	1	1	DO WHAT I GOTTA DO MCA 54035	◆ RALPH TRESVANT
47	NEW ▶	1	1	3 A.M. ETERNAL ARISTA AD-2231	THE KLF
48	NEW ▶	1	1	POP GOES THE WEASEL DEF JAM 44-73702/COLUMBIA	◆ 3RD BASS
49	48	37	15	ANTHEM RCA 2725-1-RD	◆ N-JOI
50	45	34	7	WHERE LOVE LIVES ARISTA AD-2227	ALISON LIMMERICK

○ 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.

THE MOVE TO MAKE



SLAMSLAM

"MOVE (DANCE ALL NIGHT)"
featuring Dee C. Lee from Style Council

The Slammin' New Remix By David Morales
Written By Dee C. Lee
From The Album FREE YOUR FEELINGS

MCA
MCA-10147

Hi-NRG Awards Set; Waters Flowing; Princely Track

KEEPING THE NRG UP: Members of the hi-NRG community are stoking up for the third annual **Hi-NRG Music Awards**, which will be held July 13 at **Parallel** nightclub in New York.

Multiple nominees this year include **Kylie Minogue**, **Black Box**, and **Lonnie Gordon**. Each is competing for artist-of-the-year honors, among others. Also nominated in that category are **Pat & Mick** and **Pet Shop Boys**.

Eleven new categories have been added this year and will cite outstanding after-hours singles, best remixer, and major and indie labels of the year. The other seven awards will recognize club DJs and retail outlets by region, as opposed to the previous practice of awarding on a national level.

Winners are tabulated by ballot votes from club DJs, label executives, journalists, and retailers from around the U.S. The show itself was conceived in 1987 by writer **Casey Jones**, **Megatone** GM and recording artist **David Diebold**, and the late singer **David Vella**.

This year's Hi-NRG Awards show will be co-hosted by Diebold and **DMR** columnist **Dean Ferguson**, and will feature performances by **Paul Lekakis**, **Vicki Shepard**, and **David Diebold & Kim Cataluna**.

ALBUM NOTES: As **Crystal Waters**' chart-topping smash "Gypsy Woman" runs its course in the clubs and works its way up the pop chart, we've been wondering if she has the juice to keep the ball rolling. After previewing "Surprise," her debut album on **Mercury**, we're confident that she does.

Paired off with hot production team the **Basement Boys**, **Waters** struts, snarls, and slinks her way through songs that swerve in and out of house territory similar to her breakthrough hit. Although we've been gleefully twirling to "Makin' Happy," a frenetic and hypnotic jam slated for single release in several weeks, it's on tunes like the slow and soulful "Small Cry" and jazz-spiced "Twisted" that **Waters**' unique, purring vocals shine brightest.

The disappointing aspect of "Surprise" is its brevity. It clocks in at less than 40 minutes and fea-

tures only eight songs. **Mercury** acknowledges that the album was recorded in less than a month and was rush-released in order to benefit from the success of the first single. We'd love to see what **Waters** and the **Boys** would have come up with given more time. Regardless, "Surprise" is a fine effort that should squelch rumors of the singer being a one-hit wonder.

Slightly off the beaten path is the self-titled debut of U.K. male singer **Seal** (**Sire/Warner Bros.**). Fueled by the single "Crazy," a tasty, midtempo funk cut that jammed here on import a few months ago, this album deftly combines several contrasting musical styles: house, folk, rock, and R&B. Cohesion comes from **Seal**'s expressive vocals, which bring to mind **Terence Trent D'Arby** and **Lenny Kravitz**, and producer **Trevor Horn**'s glossy pop tendencies.

There's seemingly something for everyone here, including "The Beginning," a house-inflected tune that is our choice for the next single, and the acoustic and soulful "Deep Water." A winner.

ON THE BEAT: The ever-prolific **Prince** has leaked out a track that may be included on his upcoming "Diamonds & Pearls" disc, titled "Gett Off" (**Paisley Park**). This delicious sleaze-speed funk dish cuts deep with an intense bass line, vocal shrieks, and racy lyrics.

After a tepid DJ reception to "Tell Me That You Wait," **Culture Beat** should reignite interest with "No Deeper Meaning" (**Epic**). Taken from its fun "Horizon" album, this spirited hip-houser picks up where the hit "I Like You" left off. Sporting remixes by the act, the A side offers standard peak-hour fare, while the flip has several acid-drenched versions that thrill.

Fans of soul diva **Gladys Knight**

will be happy to note her return to recording with the fun'n'dishy R&B/funk jam "Men" (**MCA**). While this tune already has a 12-inch club remix by **Damon Thomas**, it sounds more like a supplement for urban radio play than for dance floors. A real shame since club DJs would probably work this one to the bone given the right version. Someone please take note . . .



by Larry Flick

On the rap tip, femme lyricist **Overweight Pooch** drops serious science on "Ace Is A Spade" (**A&M**), produced by **Felipe Delgado**. The **Pooch** was first featured last year on **A&M**'s "Jam Harder" dance compilation, and has completed a slammin' self-titled album for the label. Be on the lookout for it. In the meantime, the 12-inch sports varied remixes by **Musto & Bones**, ranging from the obligatory house version to a more interesting and rhythmic funk/hip-hop vibe.

Also from **A&M** is the domestic version of hot import "Get Wise" by **Rodeo Jones**. **David Morales** has pumped new life into this smooth disco-houser, which is caressed with lush disco strings. Heavy sigh.

We're pleased to note that "Ascension" by U.K. act **SunGods** has been issued domestically on **Atmosphere Records** (**New York**) after enjoying extensive exposure in hip cliques as an import. The track is captivating melange of hard house beats, deep **Barry White**-like vocal snatches, and sexy diva intona-

tions. Not to be missed.

Underrated **New York** indie **Easy Street** turns out yet another potent track with "Seduce Me" by **B.A.C.** Here we have a spiraling deep house groove, offset with an interesting rap and high-end percussion. We're most taken with **Bluejean**'s rough'n'raw "Hardcore" mix. Smokin'.

For something deep and quirky, check out the **Sleeping Pills**' smooth house reading of the **Fifth Dimension**'s "Aquarius" (**Hangman**, **New York**). Produced by industrial/house wizard **Behavior**, this gem has been buzzing along the underground for awhile now, and was one of the records that suffered in the breakup of **Rough Trade**. **Hangman** was distributed by now-defunct company. The act has signed on with new management and is working at breaking this nationally. Give it a shot.

Speaking of covers, **Banana-rama** offers a pop/house version of the **Doobie Brothers**' classic rocker "Long Train Running" (**London**). Produced by **Youth**, this first single from the forthcoming "Pop Life" album features guitar work from the **Gipsy Kings**, which provides a tough, rustic edge to an otherwise light and campy track. A fun one that could cross into radio territory.

Although their previous singles have left something to be desired, **I.R.S.** act **Candi & the Backbeat** have a formidable club contender with "Friends Forever." **Bruce Forest** has refashioned the track into an appealing pop/houser, ripe with a stirring deep bass and mixable percussion breaks.

NIGHTCLUBBING: With the summer season kicking into gear, several new clubs have surfaced around the country. In **New York**, the outdoor **Amazon** aims to create a slice of tropical paradise on a waterfront pier . . . **NYC** also wit-

nessed the opening of **Clubland**, a new club-within-a-club at **The Ritz**. **Clubland** has been installed in several venues around the country, and is a lavish, multimedia concept that features state-of-the-art music video equipment, live performances, and an elaborate light show . . . **Detroit** was the site for the unveiling of **Industry**, which has been described as a "multilevel dance pavilion and concert space." Architect **Victor Soroki** has transformed an old theater into an eye-popping venue filled with Italian ceiling lamps and sculptures. **Industry** was christened with a performance by **Elektra** trio **Dee-Lite**.

GOIN' SOUTH: The 1991 regional meeting of the **Dixie Dance Kings** record pool is set for June 23-25 at the **Colony Square Hotel** in **Atlanta**. Organized by pool director **Dan Miller**, this 13th edition of the confab will aim to gather club DJs, label executives, radio programmers, etc. to discuss and debate the problems and issues facing the club community.

EXECUTIVE TURNTABLE: **Bill Totorgul** has been upped to VP of promotion at **Big Beat Records** in **New York**. He was director of **A&R** for the label.

Former **Big Beat** director of club promotion **Benjamin Kosman** has taken the post of projects manager at the **French Music Office**, a non-profit organization headed by **Elektra Entertainment** chairman **Bob Krasnow**. Based in **New York**, the new organization aims to promote French pop, rock, and dance music in the U.S.

Gino Caporale has joined **Alpha International Records** in **Philadelphia** as national dance promotion manager. Previously, he has worked extensively as a club DJ, and continues to do a mix show on **WIOQ-FM**.

Hot Dance Breakouts

CLUB PLAY

1. THIS BEAT IS HOT BG THE PRICE OF RAP EPIC
2. MOVE (DANCE ALL NIGHT) SLAM SLAM MCA
3. DIN DAA DAA '91 GEORGE KRANZ CARDIAC
4. WALKING DOWN MADISON KIRSTY MACCOLL CHARISMA
5. DO ME RIGHT GUY MCA

12" SINGLES SALES

1. OPTIMISTIC SOUNDS OF BLACKNESS PERSPECTIVE
2. THE CHUBBSTER CHUBB ROCK SELECT
3. MY FALLEN ANGEL CORO CHARISMA
4. LOVE'S CONTAGIOUS GEORGE LAMOND COLUMBIA
5. P.A.S.S.I.O.N. RYTHM SYNDICATE MCA

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



Who Is It? European producer/composer **Michael Cretu** recently revealed himself as the mastermind behind **Charisma**'s internationally successful **Enigma** project, which includes the No. 1 hit "Sadness Part I" and top 10 follow-up "Mea Culpa." **Cretu** visited **Charisma**'s **New York** offices several weeks ago to take a look at an altar set up by dance department manager **Peter Albertelli** in conjunction with the promotion of "Mea Culpa." Candles were lit in honor of each club DJ who played the single. "Principles Of Love" is tentatively set as the next 12-inch from the album, "MCMXC A.D."

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ADVERTISEMENT THE UNDERGROUND AND INDEPENDENT DANCE CHART

- | | |
|--|------------------------|
| 1. HI TECH BOYS "Shattered Dreams" | DANCEFLOOR |
| 2. LIQUID OXYGEN "Revenge" | DANCEFLOOR |
| 3. SERIOUS BEATS "Volume Two" | DANCEFLOOR |
| 4. BITS & GROOVES "Vol 2" | F.B.B. |
| 5. FREQUENCIES BASS & BLEEPS "Vol 2" | F.B.B. |
| 6. RHYTHM WARFARE "Get It Up" | STRICTLY RHYTHM |
| 7. APHRODISIAC "Just Before The Dawn" | NU GROOVE |
| 8. DREAMSCAPE "Techno Dreams" | F.B.B. |
| 9. SUBCULTURE "The Voyage" | STROBE |
| 10. GO BITCH GO "(Work This) P...." | DANCEFLOOR |
| 11. JACKIE JONES "Thanking You" | RIGHT AREA |
| 12. PROJECT XYZ "4 Track E.P." | MOREMUSIC |
| 13. EBONEE "Stand Strong, Stand Tall" | ECHO USA |
| 14. YOLANDA "Living For The Nile" | U.R. RECORDS |
| 15. "HOUSE WITHOUT A HOME - Vol 5" | MAACHAN RECORDS |
| 16. VISION "Gyroscope" | UNDERGROUND RESISTANCE |
| 17. AGENT X "The Mission 1 E.P." | SHOCKWAVE |
| 18. ZHANA "Sanctuary Of Love" | POWERTRAX |
| 19. UNDERGROUND RESISTANCE "Elimination" | U.R. RECORDS |
| 20. FOUR ON THE FLOOR "Bitch Queens" | F RECORDS |

Compiled from reports given by independent
Record Stores, Clubs and D.J.'s nationwide.

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Tel: 201-568-0040 FAX: 201-568-2599

Music Video

MTV Making A Splash With New Block Programming

BY MELINDA NEWMAN

NEW YORK—Summer's here and the time is right for MTV to announce its new schedule.

In addition to the usual fiddling with special shows and breaking in programs that appeal to the younger summertime audience, the channel is introducing a new way of presenting videos.

Starting June 15, MTV began presenting videos in blocks designated by genre. Clips are slotted as Rock, Club, Hit, Street, or Hard videos and bunched together in three to four video packs. There will be three blocks each hour separated by commercials.

"Give us 15 minutes and we'll give you your favorite videos," says Matt Farber, VP of music programming. "We'll be showing them at least three videos in a row in the same genre," he says. "It avoids the train-wreck theory of playing L.L. Cool J next to Firehouse next to Wilson Phillips next to Black Crowes."

Though there is certainly latitude for movement between genres, in general the Hard category consists of metal bands; Rock encompasses classic rock bands like Aerosmith and alternative; Club features dance/pop artists; Street includes credible street and rap artists; and Hit features mainstream and crossover artists.

Songs that fit into more than one category will appear in the different genres simultaneously. "For example, a danceable Paula Abdul song would be in Hit and Club, while 'Rush Rush' is just in Hit because it's slower," Farber says.

The move does not affect rotations, and the overall music mix on the channel will not be significantly altered, he says.

"Basically, this is a way to get the music tighter and have fewer interruptions," says Judy McGrath, the channel's creative director, who last week was named head of the channel with Sara Levinson, following the resignation of president John Rendon (Billboard, June 15).

The channel also sees the new programming as a way to increase viewing time. "As it is now, every next video can chase someone away. Now they know what's coming," says senior VP of programming Doug Herzog. Upcoming blocks will be previewed onscreen.

As to whether the programming will continue after the summer, Farber says: "We'll see how the audience likes it and take it from there."

AND NOW, PLEASE WELCOME . . .

In addition to beginning the new blocks, the channel is also using summer to introduce several new shows, all of which are slated to continue past season's end, except Beach MTV. Among the new entries:

• "Beach MTV": Slated for a five-

week run starting July 8, this daily show airs from noon to 2 p.m. from different waterfronts all over the country and will be hosted by guests from the world of music and entertainment, including Wil Smith and John Stamos. VJ Kari Wuhrer will also occasionally fill in. Among the locations are Oceanside, Calif., Summerfest in Milwaukee, Indiana Dunes State Park, and Virginia Beach, Va. This replaces one airing of the "Half Hour Comedy Hour," which still airs at 7 p.m. and 11 p.m. Mondays through Thursdays.

• "The Day In Rock": A truncated version of the nightly news show the network tried a few years ago, this is a 15-minute segment airing at 7:30 p.m. Mondays through Thursdays and hosted by Kurt Loder.

• "MTV's Most Wanted": This replaces the "Top 10 At 10." Hosted by John Norris, this countdown show features top clips, news stories, trivia

questions, and other entertaining segments.

• "Rockline On MTV": After a brief prime-time tryout this spring, this call-in show returns revamped for a younger daytime audience. The chan-

This is a way to get the music tighter and have fewer interruptions'

nel is committed to a 13-week slate for the live show, which will now air at 6:30 p.m. Tuesdays starting this week (18).

"We thought by moving it, we'd get younger people who are passionate and interactive in calling up," says Herzog. The younger demos MTV hopes to draw will be reflected in the booking.

Other significant changes include:

• "Totally Pauly": Pauly Shore moves to a midnight-2 a.m. time slot that gives him more freedom to express himself than his afternoon shift.

• "Club MTV": After appearing only weekly in recent months, the dance show begins daily broadcasts at 5:30 p.m. Back-to-back episodes will air on Saturday evenings.

• "Street Party": This Friday evening program (8 p.m.-midnight) is being revamped to be more cutting-edge. "We want to make it more street," says Herzog. "Right now it's kind of a watered-down 'Club MTV.'"

• "Yo! MTV Raps": Whereas in summers past the show has expanded to an hour, it will remain in its 30-minute format this summer because of the new Street genre that highlights rap videos throughout the day.

DAWN OF A NEW DECADE

MTV marks its tenth anniversary

in August, and to celebrate it has linked with ABC to produce a special for broadcast on ABC in November during Sweeps period. Though no names are being released, the 60-minute special will feature performances by four "major, mega, superstars," says Herzog, as well as interviews, short vignettes by young film makers, and highlights from the first 10 years.

The channel will celebrate the birthday this summer in a much more low-key way.

The weekend prior to the actual anniversary date, July 27-28, it will run "MTV Worldwide Weekend," with VJ segments from MTV's different networks around the world, including the new Asian channel (see story, page 65).

The following weekend will be "MTV's Watch & Win Weekend," where viewers can win individual CDs and much larger prizes.



by Melinda Newman

NOW FOR SOMETHING COMPLETELY different: "The All New Record Guide/Studio Scene" and "The All New Record Guide/Street Beat" will become one in September under the new title "The All New Record Guide/Street Beat." Instead of the five weekly 30-minute "Studio Scene" episodes and the 30-minute weekend interview show "Street Beat," there will now be a weekly 60-minute show that combines videos, interviews, and music and general entertainment news.

It's a move to set the show apart from the pack. "There are so many video shows out there that just show videos, and we're looking to tap into people who are interested in a little more than just watching clips," says producer Vince Chelli. "This is a kind of news and entertainment update; it shows what the stars are doing."

The show, which will air primarily on weekends, will still include full videos. But it will also highlight portions of clips, Chelli says, so that the actual weekly number of videos exposed on the show—albeit abridged—will not be much lower than on the five 30-minute editions.

Chelli claims that Studio Scene is currently on 82 broadcast stations and that the new show has already been cleared for 90.

"Usually, once a week 'Record Guide/Studio Scene' would have a full interview show devoted to just one artist and their videos," Chelli says. "Now, we'll have a couple of interviews that will be shorter, but we'll be able to feature more people."

Each "Studio Scene" highlighted a different genre of music. The new show will feature the same variety thrown in together. The host of "Street Beat" is Abby Marrone.

PRIMING THE PUMP: After a very brief stint, producer Yule Caise has left "Pump It Up" to direct a feature film. The weekly 60-minute rap show is looking for a new producer, but in the meantime is bringing in free-lance producers or having current staffers, such as host Dee

Barnes, produce episodes.

"I'm not worried about the consistency of the show," says executive producer Jay Scharer. "I'm always here, so people shouldn't be confused about who to call. We're moving full-steam ahead and sticking with the calendar. There's no shooting slowdown."

Just the opposite actually. The show on June 14 kicked off a major summer promotion called "Pepsi Rap Up The Summer." The national amateur rap competition is coordinated through "Pump It Up" with promos, running for eight weeks on the show, soliciting demo tapes from amateurs. The selected winner will go to Universal Studios to compete in the finals, hosted by Barnes and M.C. Hammer, along with local winners selected from radio stations in designated markets.

The final winner, picked by a panel of DJs, will receive \$25,000, appear in a Pepsi commercial, and get a demo recording contract with **Bust It Productions**. The contest will also be highlighted in a September episode of "Pump It Up."

As if that weren't enough, "Pump It Up" is also promoting its new compilation home video, "Pump It Up: The Video," a highlight tape of interviews from the show. The video comes out in June on **Worldwide Entertainment Marketing/BMG** for \$16.98.

SPEAKING OF "PUMP It Up": Former producer **Jeff Shore** is now a producer for fellow **Fox Television** show "Personalities." The news/entertainment program is being revamped and will come back with its new format July 15.

SECOND GENERATION: MTV has mated with New York television station **WPIX** to produce "Second Generation," a Latin-flavored half-hour mix of videos, comedy, and entertainment news.

The weekly show, which premiered June 15, takes its name from its target audience—more than 15 million English-speaking Americans of Latin descent, ages 12-34.

Co-hosted by **Tony Moran** and **Andy Panda**, the show will feature a "Hot/Power" video format highlighting videos by Latino rap, freestyle, hip-hop, and dance artists.

"Second Generation" is syndicated by **Tribune Entertainment** and has been cleared in more than a dozen markets, including Dallas, Las Vegas, Miami, and San Francisco.

"IN CONCERT '91" debuted on ABC June 7 with performances from **Bulletboys**, **Slaughter**, and **Poison** taped at a recent L.A.-area concert. The show has a lot going for it; the concept reflects the public's desire for real live appearances rather than video posturing. And the upcoming lineup, which supposedly includes **INXS**, **Cher**, and **Rod Stewart**, bodes well for its success. Unfortunately, the first episode showed that the excitement of a concert hall does not always translate onto the small screen. The venue was packed to the gills and maybe that made it difficult for the cameramen to get interesting angles, but any television viewer would have thought Slaughter was a solo act, for the amount of time focused on **Mark Slaughter** during "Fly With The Angels." Similarly, bad camera angles and glare from white stage lights in **Poison's** show practically rendered portions of its performance unwatchable.

The idea was to present the opener, midlevel, and the headlining act in that order. But starting a national show with the **Bulletboys** performing a song that is not an instant grabber is probably not the best way to make sure those remote controls aren't working overtime.

According to earlier information supplied to **Billboard**, the acts were to be introduced by a celebrity guest host. That wasn't the case this week; instead a voice-over (and a bad one at that) was used to announce acts. Maybe the show wasn't quite ready to air and that's why this one had that unfinished look. Obviously, the success of each individual program will depend on that week's guests. Since we truly believe that this format does have a place on network television, we plan to keep watching and maybe next time we can be a bit more profusive with our praise. Nielsen ratings were still being tallied at press time.

THE BEST THINGS in life are often totally serendipitous happenings. Such is the case with "Friday Night Videos." **SBK** act **Riff** was taping an appearance on the show when who should just happen to be wandering around the **NBC** complex but **Stevie Wonder**. The two entities hooked up and did an impromptu performance, captured by "FNV." The happy accident aired June 14.

In case people have missed it, the revised "FNV" has been picking up quite a lot of great press lately from outlets such as **The New York Post** and **People** magazine.

The Clip List will return next week

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Natalie Cole Honoring Her Father *Elektra Debut Is Royal Tribute To 'King'*

■ BY DAVID NATHAN

LOS ANGELES—In what could be considered a daring move, Natalie Cole is making her debut release for Elektra Entertainment with a 22-track tribute to her legendary father, Nat "King" Cole, aptly titled "Unforgettable."

Seated in the living room of her L.A. home facing a full-blown photograph of her father, Cole says, "This album is something I've wanted to do for at least eight years. I always envisioned it would be a double album and I sat around compiling some of my dad's lesser-known songs [such as "Avalon"] as well as the more popular tunes such as 'Mona Lisa.' I was totally involved in every aspect of the project, from the creation of the rhythm tracks to the final mastering."

Cole is candid in discussing her departure from EMI Records and subsequent long-term deal with Elektra. "This new album really should have been on EMI, but they were very lukewarm about doing it. I couldn't get a commitment from them on it. Plus, there were so many changes going on at the label last year, and musically, I didn't see anything new being created there."

Cole says that after EMI agreed to let her go, "I went back to talk with [Elektra chairman] Bob Krasnow, with whom I'd had discussions several years ago. He was very interested in doing this tribute record and we even had a clause in my contract stating that it would be one of the first two albums I'd cut for Elektra."

As it turned out, Krasnow was so

I really felt like I was exposing myself, that it was a really humbling experience

excited about the prospect of doing the project with Cole that he told her he wanted to make it her label debut. "I was shocked, stunned," says Cole. "To say that there's been a total commitment, a real dedication for this project, would be an understatement."

Says Krasnow, "The marketing challenge of a project like this is very unique, but timing is everything. There's a big interest in the songs that Natalie's recorded; Nat 'King' Cole stands alone when it comes to

singing American pop music. When you have a talent like Natalie, in essence, reliving her entire youth—and she's re-creating these songs her own way—you have a project that will receive overwhelming reaction from the public."

Cole was co-executive producer on "Unforgettable" with Tommy Lipuma, who produced four of the album's 22 cuts, including a medley of "For Sentimental Reasons," "Tenderly," and "Autumn Leaves"; David Foster, who produced seven tunes; and Cole's husband, producer Andre Fischer, who was responsible for the remaining 11 tracks. The album also features such renowned arrangers as Michel Legrand, Clare Fischer (Andre's uncle), Ralph Burns, and Johnny Mandel, and players like Joe Sample and Monty Alexander. It recreates many of the original string and big-band arrangements on "King" Cole's recordings and includes a number of musicians who recorded with him. Additionally, some sessions were done at Capitol Records' Studio A, where the late Cole cut many of his biggest hits.

"We were actually in recording Feb. 15, the day my dad passed away (in 1965), and it was ironic, eerie,"

(Continued on page 38)

'Alive' & Well: Management Firm's R&B Acts Are On A Roll

■ BY CHRIS MORRIS

LOS ANGELES—Alive Entertainment isn't just "The House That Alice Built" anymore.

While Shep Gordon's 22-year-old L.A. management firm may have attracted major attention with the revitalization of longtime client Alice Cooper's career with 1988's "Trash," the company is currently enjoying major success with its slate of R&B artists.

Alive clients Teddy Pendergrass and Luther Vandross are both enjoying top five R&B albums, with "Truly Blessed" on Elektra Entertainment and "Power Of Love" on Epic Records, respectively. Newcomer Lisa Fischer, whose backup-vocal credits include work with Vandross and the Rolling Stones on their "Steel Wheels" tour, has climbed into the top 25 on the R&B albums chart with her Elektra debut, "So Intense." All three artists also have hit the Top Pop Albums chart, with "Power Of Love" reaching the top five last month.

Vandross' "Power Of Love/Love Power" single has hit No. 1 on the Hot R&B Singles chart, following in the wake of Pendergrass' "It Should've Been You" and fellow Alive client Christopher Williams'

"I'm Dreamin'" from the "New Jack City" soundtrack on Giant Records. Fischer's top 10 R&B hit "How Can I Ease The Pain" is rising with a bullet on the Hot 100 as well.

Alive also has new Cooper and Kenny Loggins albums in the wings, a Cooper tour on tap with co-headliner Judas Priest, and even a possible Pendergrass tour in the works.

Gordon notes that Alive's big payoff on the R&B side right now is the product of long-term work with the artists—Vandross, for example, has been a client for 12 years—and the company's lengthy track record with black artists.

Says Gordon, "We've always been fairly strong [in R&B] throughout the years—Rick James, Stephanie Mills, Ben Vereen, the Calloways... Everything we've been nurturing is kind of coming to fruition now."

Alive's next big challenge will be Cooper's tour following the release this month of "Hey Stoopid," the sequel to the career-reviving Epic album "Trash," which has sold 3 million units worldwide since its release in 1988. That tour, one of the first copromoted in a joint venture by Sony Music and Pace Concerts, will pair Cooper and Judas Priest with sup-

(Continued on page 38)

Watts' 'Ode' To Parker; New Kids Off The Tour Block; Klores' Clients

PERCHED ON A STOOL on the small stage of the Blue Note club in Greenwich Village, singer **Bernard Fowler** recites a tale of the legendary **Charlie Parker**. "He was hailed a great king. His nest was made. This was it. Birdland. But Bird Charlie could not lay off the bad seeds and rye drink."

The jazz quintet on stage picks up the theme, led by pianist **Brian Lemon** and alto saxophonist **Peter King**, accompanied by trumpeter **Gerard Presencer** and bassist **David Green**. But most eyes and ears are fixed on the drummer, laying down a steady, unflashy, bebop beat behind the kit—**Charlie Watts** of the **Rolling Stones**.

Fowler's recitation is from "Ode To A High Flying Bird," a little book Watts sketched and wrote as young jazz fan—"compiled by one Charlie to a late and great Charlie."

The Blue Note gig by the **Charlie Watts Quintet** was staged largely to promote the republication of the 1964 book with an accompanying disc of music from the quintet, including five new numbers composed by King and two of Parker's own tunes. Packaged together as a boxed set, "From One Charlie," the disc and book were released in the U.K. by **Mark Hayward** of **UFO Jazz**. A chance meeting at the National Assn. of Recording Merchandisers' convention between Hayward and **Tim Brack**, president of **Continuum Records**, led Brack's New Jersey-based indie label to market the project here. **Continuum**—whose small roster includes discs by bebop veteran **Red Rodney**, the blues/rock of **Paul Mark & the Van Dorens**, and the jazz **Gary Dial Trio**—has promoted the set with skill and imagination, from servicing college radio to offering a limited-edition, signed set via phone order. And Watts

has embraced the task of publicizing this project.

"That was a delight for me," he says of the Blue Note show, sitting in his hotel room the day afterward. "That's unfortunately what the Stones can't do. We've tried [to play clubs] and every time it's just chaos."

For the 50-year-old drummer—who assembled a big band for a previous jazz foray several years ago—his love of the form reaches back to his teens. "When I was 18 or so," he says, "Miles Davis was the hippest thing in the world. Still is, in a way. When I saw **Tony Williams**, I thought he was the most wonderful thing I ever saw. That's what I always wanted to be."

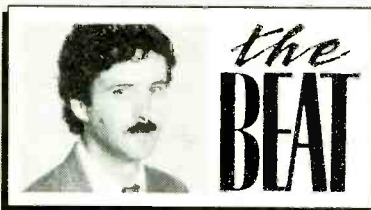
What was it about Parker that drew in young Watts? "I don't know," he replies, declining to sum up a musical love with a sound bite. "It's like saying 'Why do you like jazz?'"

Although he resists the simplistic view of Europe as a jazz haven since the heyday of bebop, Watts notes: "One of the old criticisms of Americans is that they never seemed to understand how great that epoch was that created an art form that the world is still playing."

And it is not the only time Watts has seen musical heroes go without honor in their homeland. "The first time I ever came to America," he recalls, "the Stones played in Chicago. And we had all these young girls and boys, white kids, come up to us and ask us about certain songs. And they were **Muddy**

Waters songs and we were in Chicago and they had never heard of them! I couldn't believe it."

At this point, Watts is uncertain how extensively he wants to tour with his quintet, beyond additional promotional stops in Paris and Tokyo. "I'm committed to the book at the moment," he says. "If we get live offers, then I'll think about asking Peter to write more material." A later club or theater tour remains possible. But as Watts notes, "I already have one band."



by Thom Duffy

ON THE ROAD: **New Kids On The Block** closed a two-month European tour June 1 at Wembley Stadium in London, grossing \$8.8 million in 31 dates. Mean-

while, the group has canceled its sole U.S. concert this summer, July 5 at Alpine Valley, Wis. After 2½ years on the road, "they're suffering from acute exhaustion," says **Jerry Ade** of **Famous Artists Agency**. Tour openings: **Straitjacket Fits**, Monday (17), the **Backdoor**, San Diego; **Birdland**, Thursday (20), the **Mason Jar**, Phoenix; **Julian Cope**, June 25, the **930 Club**, Washington, D.C.

ON THE BEAT: **Rosanne Cash**, **Rodney Crowell**, and the **Kentucky Headhunters** will stage concerts this fall for **Amnesty International**, which is looking to broaden its membership base among country fans and in the South... Public relations pro **Dan Klores**, af-

ter a decade with **Howard J. Rubenstein Assoc.**, has launched his own office in New York. Among his clients: **Arista Records**, **Don Henley**, **Lorne Michaels**, **Paul Simon**, **MCA** act the **Blessing**, and **Garland Jeffreys**, who is recording a new disc for **RCA**. . . **Sotheby's** on Saturday (22) will auction a **Robert Johnson** commemorative Gibson guitar autographed by 20 artists—including the likes of **Bob Dylan**, **Keith Richards**, and **Bonnie Raitt**—to benefit the **T.J. Martell Foundation**. . . After topping the U.K. singles chart for more than a month with "The One And Only," young **Chesney Hawkes** made his first U.S. press jaunt recently to promote his upcoming **Chrysalis** debut disc, with a little help from a friend—**Roger Daltrey**. The **Who** front man tapped Hawkes to co-star as his son in the U.K. movie "Buddy's Song" and predicts: "Chesney's going to be a huge star" . . . With four honors, including the "Bob Marley Memorial Award for Top Entertainer," **Shabba Ranks** dominated the 10th annual **International Reggae Music Awards** staged by **Martin's International of Chicago** May 4 at **Club Inferno** in **Montego Bay, Jamaica**. Other top winners: **Gregory Isaacs**, **Third World**, **Synergy**, and **Maxi Priest**. . . Negotiations between **Metropolitan Entertainment** and the **Joseph Entertainment Group** to jointly promote shows this summer at **Lake Compounce Festival Park** in **Bristol, Conn.** (**Billboard**, April 20), have fallen through. **Joseph** continues to book **Compounce** while **Metropolitan** will bring acts such as **Steve Winwood** and **Whitney Houston** to the **Hartford Civic Center**. . . The estate of **Elvis Presley** plans a major concert, television special, and album to mark the 15th anniversary of Presley's death in August 1992.

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TALENT

Familiar Refrain: Writer, Pub Exec Tackle 'Package' Issue

CHATTER: A cocktail hour isn't usually the time for deep-seated business chatter, but Words & Music overheard two music men at the May 31 Songwriters Hall of Fame induction dinner in New York—one a successful songwriter, the other a longstanding professional manager in publishing—raise an issue that has intrigued the music publishing community ever since the singer/songwriter assumed a dominant role in making hits some 25 years ago. The writer bemoaned the lack of attention being given to the time-honored talent who just writes the songs, while the publishing executive, with a defensive



by Irv Lichtman

shrug in evident sympathy with the other's point of view, defended the reality of dealing with performers who come packaged with their own songs.

Words & Music finds it hard to believe, however, that if a wonderful song came his way without an artist in sight to perform it, the professional man wouldn't hesitate to throw "realities" out the window and seek out the many artists who are still dependent on the songwriter who is dependent on them.

JERRY, MIKE & ELVIS: Forty years ago, a great-songwriting-producing-team-to-be got off to a chart start at age 17 with "Hard Times," recorded by Charles Brown. Now Songwriters Hall of Fame members who are about to be saluted with a Founder's Award by ASCAP June 27 in Los Angeles, they will undoubtedly take great pride in a rather unusual salute by none other than the late Elvis Presley. Presley recorded 24 songs penned by Jerry Leiber and Mike Stoller and 21 of them are included on a new CD, "Elvis Presley Sings Leiber & Stoller" (RCA).

The CD contains a previously unreleased duet of Elvis and Ann-Margret singing "You're The Boss," a Leiber-Stoller ditty originally recorded by LaVern Baker and Jimmy Ricks. They recorded the song for what is considered one of the better Elvis films, "Viva Las Vegas," but it was cut from the final print. Leiber-Stoller also wrote songs, including the title themes, for other Elvis films, including "Jailhouse Rock," "King Creole," and "Girls, Girls, Girls." For the record, the first Presley song by the team was "Hound Dog," originally written for blues singer Willie Mae "Big Mama" Thornton.

And from a business point of view, points out Randy Poe, executive VP/GM of Leiber-Stoller's publishing units, based in Los Angeles, 19½ of the songs (one in-

volves a co-publishing deal) are published by either Jerry Leiber Music or Mike Stoller Music.

DEALS: R&H Music, the BMI affiliate of Williamson Music, now administers the majority of the Jacques Brel catalog in the U.S., reports Maxyne Lang, president... RCA band Kik Tracee has signed a worldwide co-publishing agreement with Emerald Forest Entertainment. The group's debut album is "No Rules," with a single, "Don't Need Rules."

IT WORKS! The London Songwriters' Showcase, sponsored by the British Academy of Songwriters, Composers &

Authors, celebrated its first year recently with a publisher's signing of three writers presented at the showcase. Paul Buck, Melinda Miel, and Steve Roland have all signed three-year deals with International Music Network, headed by Ellis Rich. The showcase's third series begins Tuesday (18).

A NO. 1, A FIRST, & MORE: David Renzer Sr., VP of Zomba's publishing unit, reports that it just got its first No. 1 country single via Diamond Rio's Arista recording of "Meet In The Middle," said to be the first time a debut single has claimed the top country spot. Zomba also had a No. 1 pop single by Hi-Five, "I Like The Way (The Kissing Game)." Back in Nashville, Renzer notes that the chief there, Mike Hollandworth, has gotten other singles from the Oak Ridge Boys and Joe Diffie.

SOMETHING NEW: "This year's [choral] promotions take on an entirely new look and format," says Keith Mardak, president of Hal Leonard Publishing Corp. "Rather than LP records, we have now converted all of our recorded promotions to audiocassettes. We feel that the popularity and convenience of cassette players allow choral directors to listen to our latest arrangements at school, at home, or even in the car." The cassettes, with separate versions for Hal Leonard and Jenson material, are housed in videolike plastic containers for storage on a shelf for future reference. They've been mailed to more than 30,000 choral directors nationwide.

PRINT ON PRINT: The following are the best-selling folios from Music Sales Corp.:

1. The Complete Robert Johnson (guitar tablature)
2. Depeche Mode Collection
3. Jeff Beck Anthology (guitar tab)
4. AC/DC Anthology (guitar tab)
5. Leonard Cohen Collection



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BOXSCORE TOP CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
NEW KIDS ON THE BLOCK BISCUIT	Wembley Arena London	May 14-16, 18-20, 30- June 1	\$2,618,304 (1,513,471 British pounds) \$28.52/\$27.74	104,844 sellout	Harvey Goldsmith Entertainment
NEW KIDS ON THE BLOCK BISCUIT	N.E.C. Birmingham, England	May 23-27	\$1,619,883 (936,349 British pounds) \$27.66	59,907 sellout	Harvey Goldsmith Entertainment
LUCIANO PAVAROTTI	Sydney Entertainment Centre Sydney	May 28, June 1	\$1,585,680 (\$2,078,830 Australian) \$151.50/ \$76.50/\$36.50	23,093 sellout	Tibor Rudas Prods.
GUNS N' ROSES SKID ROW	Exhibition Place Stadium Toronto	June 7-8	\$1,082,784 (\$1,241,520 Canadian) \$30	41,384 sellout	Concert Prods. International
NEW KIDS ON THE BLOCK BISCUIT	Sports Stadium Lahti, Finland	May 11	\$767,553 (3,104,752 Finnish markka) \$36.97	29,997 sellout	Coca-Cola Well Done Agency
GUNS N' ROSES SKID ROW	Toledo Speedway Toledo, Ohio	June 2	\$765,768 \$25/\$22.50	31,907 sellout	Cellar Door Prods.
ELVIS COSTELLO SAM PHILLIPS	Wiltern Theatre Los Angeles	May 26, 28-29, June 3-4	\$323,040 \$30	11,000 sellout	Bill Graham Presents Avalon Attractions
DON HENLEY SUSANNA HOFFS	Starplex Amphitheatre, State Fairgrounds of Texas Dallas	June 8	\$317,559 \$25.75/\$25.50/ \$18.75/\$18.50	15,013 20,111	PACE Concerts MCA Concerts in-house
NEW KIDS ON THE BLOCK BISCUIT	Westfalenhalle Dortmund, Germany	May 10	\$303,092 (\$25,713 German marks) \$22.96	14,475 sellout	Mama Concerts
POISON SLAUGHTER BULLETBOYS	Hersheypark Stadium Hershey, Pa.	June 7	\$298,993 \$29.50/\$19.50	16,472 20,000	Joseph Entertainment Group
GEORGE STRAIT HOLLY DUNN	Arizona Veterans Memorial Coliseum Phoenix	June 8	\$276,469 \$19	15,002 sellout	Varnell Enterprises
NEW KIDS ON THE BLOCK BISCUIT	Schyle-Halle Stuttgart, Germany	May 8	\$276,390 (478,321 German marks) \$23.07	12,678 sellout	Mama Concerts
ELVIS COSTELLO BODEANS	World Music Theatre Tinley Park, Ill.	June 8	\$218,933 \$22.50/\$12.50	11,908 15,000	Tinley Park Jam Corp.
NITTY GRITTY DIRT BAND THE KENTUCKY HEADHUNTERS CARLENE CARTER	Saskatchewan Place Saskatoon, Saskatchewan	May 14	\$216,107 (\$247,442 Canadian) \$26	9,517 11,308	Gold & Gold
NEW KIDS ON THE BLOCK BISCUIT	Ahoy Rotterdam, the Netherlands	May 12	\$209,941 (409,280 Dutch florentine) \$19.45	11,045 sellout	Mojo Concerts
NITTY GRITTY DIRT BAND THE KENTUCKY HEADHUNTERS CARLENE CARTER	Northlands Coliseum Edmonton, Alberta	May 13	\$202,183 (\$231,500 Canadian) \$26.75	9,801 12,600	Gold & Gold
NEW KIDS ON THE BLOCK BISCUIT	Hallenstadion Zurich Zurich, Switzerland	May 6	\$201,014 (294,888 Swiss francs) \$22	12,791 sellout	Good News
CHICAGO	Fox Theatre Detroit	May 23, 25	\$191,875 \$25	7,667 9,000	Brass Ring Prods.
NEW KIDS ON THE BLOCK BISCUIT	Frankenhalle Nuremberg, Germany	May 5	\$184,229 (315,916 German marks) \$23.11	8,222 sellout	Mama Concerts
NEW KIDS ON THE BLOCK BISCUIT	Eisstadion Mannheim, Germany	May 7	\$177,439 (306,331 German marks) \$23.10	7,944 sellout	Mama Concerts
CLINT BLACK MERLE HAGGARD CARLENE CARTER	Ervin J. Nutter Center Wright State Univ. Dayton, Ohio	June 6	\$173,687 \$19.50	8,907 sellout	Beaver Prods.
GEORGE STRAIT HOLLY DUNN	Tucson Convention Center, Tucson Community Center Arena Tucson, Ariz.	June 7	\$167,219 \$19	9,034 sellout	Varnell Enterprises
POISON SLAUGHTER BULLETBOYS	Lake Compounce Bristol, Conn.	June 8	\$160,007 \$28.25/\$20.25	10,608 20,000	Joseph Entertainment Group
ELVIS COSTELLO BODEANS	Alpine Valley Music Theatre East Troy, Wis.	June 7	\$158,153 \$35.50/\$25.50/ \$16.50	9,240 20,000	Joseph Entertainment Group
STEVE WINWOOD ROBERT CRAY BAND	Marcus Amphitheatre Milwaukee	June 6	\$152,734 \$25/\$18.50/ \$11.50	7,420 14,000	Joseph Entertainment Group Stardate Prods.

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TALENT IN ACTION

CLASH OF THE TITANS
Seattle Arena, Seattle

THE DRY-ICE MAN cameth, heralding the arrival of the Clash Of The Titans here May 30. One of the major touring packages of the year, this Clash is a triple-headliner bill featuring some of the biggest names in metal: Anthrax, Megadeth, and Slayer.

First up, however, were hometown heroes Alice In Chains, who delivered the potent, if plodding, goods from their debut Columbia Records disc, "Facelift," with the poise and self-assurance of favorite sons made good.

But the night really belonged to the thrashing triumvirate, who rotate headliner status from show to show. For this one, Slayer came up first, and from the moment the lights went up on the group it owned the crowd—who characteristically demonstrated their appreciation by bashing property and each other.

The redoubtable foursome, drawing material chiefly from its most recent Def American disc, "Seasons In The Abyss," kept it simple, from the black leather and denim garb to a light show that wasn't. The band packed its usual dynamic, throbbing, unsettling wallop and was easily the high point of what became a long evening.

Up next, Anthrax—three longhairs, a skinhead, and a drummer—relied far too much on props and empty gestures (in this case, a big clock and an embarrassing rap romp). Its songs are better, with improved hooks and punch, and its Island Records album, "The Persistence Of Time," has drawn praise from surprising quarters. But by set's end, interest was flagging, and not even the vulgar rap schtick or a very weird Who cover could revive it.

Finally, the winsomely earnest Megadeth hit the stage on the heels of an extended Black Sabbath sample. The group rocked, but the problem that plagues much of its recorded material, including the Capitol Records set "Rust In Peace," was still a bother in performance: Somehow it lacks the kick or the wit or the muscle to bring it home and make itself
(Continued on next page)



Set In Ink. Members of British quintet the Fixx celebrate the success of their new Impact Records disc, "Ink," at New York's Hard Rock Cafe. Gathered at the record-release party, from left, are band members Jamie West-Oram, Adam Woods, Cy Curnin, Rupert Greenall, and K. Brown.

NEW ON THE CHARTS

Rythm Syndicate's "P.A.S.-S.I.O.N." is Impact Records' first pop chart S.U.C.C.E.S.S. The song, which earned the Hot 100 Power Pick/Airplay award in its second week on the chart, has managed to arouse passion in both urban and dance markets. The production/writing team of Carl Sturken and Evan Rogers founded the band, which also includes John Nevin on bass, Rob Mingrino on sax, and Kevin Cloud on drums.

Sturken and Rogers, who are best known for reviving Donny Osmond's career with the back-to-back hits "Soldier Of Love" and "Sacred Emotion," landed a production deal with Left Bank Man-

agement last year and, in addition to Osmond, they have written and produced for such acts as Stephanie Mills, Karyn White, and Jennifer Holliday over the past six years.

When the two first started out, they performed together in an R&B-based Connecticut band and, with Left Bank's encouragement, developed their own act.

Along with writing and producing all of Rythm Syndicate's material, the two perform in the group as well, with Rogers singing lead and Sturken on guitar.

Last year, with a complete album of material in hand, Rythm Syndicate was the first act signed to Impact, the new label formed by Left Bank CEO Allen Kovac.

"The material Left Bank brought to us sounded incredibly strong," says Giles "Frenchy" Gauthier, Impact VP of market-

To promote the group, Impact leaked some advance cassettes of "P.A.S.S.I.O.N." two months ago to a handful of top 40 stations and it was then that the label knew it had a hit. "A station in Dallas listened to the advance cassette and then actually put it on the air," recalls Gauthier. "The audience response was incredible, other stations immediately picked up on it, and we knew that this would become our first home run."

JIM RICHLIANO



RYTHM SYNDICATE: Pictured, from left, are Kevin Cloud, Rob Mingrino, Evan Rogers, Carl Sturken, and John Nevin.

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TALENT IN ACTION

(Continued from preceding page)

memorable. The band rocked all right, but along the way a deadly monotony began to set in, the mosh pit activity became less inspired, and more people sat down and yawned.

In this particular Clash, Slayer took home the gold.

JEFF PIKE

YELLOWJACKETS

Mississippi Nights
St. Louis

THROUGHOUT their performance to a full house at this St. Louis showcase club, Yellowjackets—Jimmy Haslip on bass, William Kennedy on drums, Russell Ferrante on keys, and newest member Bob Mintzer on sax—sought to establish their traditional jazz roots, rather than live up to previous fusion exploits. While the obvious thing would be to lead with material from the combo's new hit GRP debut, "Greenhouse," they sought first to redefine familiar compositions in this new mold.

"Downtown" earned an enthusiastic response, with Haslip starting things off with a bass solo that—like many of the individual contributions on this night—seemed focused on moving the composition forward through tone and nuance, rather than grandstanding. Haslip and Kennedy, defining what is often distinctive about Yellowjackets' approach, knit together a seamless rhythmic net so Mintzer and Ferrante were able to play upon the high wire in safety.

After "Claire's Song," the swinging "Foreign Correspondent," and a delicate take on "Geraldine" which featured Mintzer, Haslip moved them toward the political heart of "Greenhouse" by dedicating "Freedomland" to "mankind coming together." Here, as on other newer material, Yellowjackets stretched out and allowed the music's changes to flow naturally out of the solos. Emotion overruled mechanics, although the technical aspects of the performance were precise.

"Out O' Town" provided a showcase opportunity, and the solos—sax, piano, then drums—jumped in energy for the traditional big ending. "Revelation" proved a ballsy encore, but the energy turned up another full notch when they returned for a second encore with "Rain Dance." While Yellowjackets made few concessions to a non-jazz audience, they brought musical integrity, creative intensity, and inspiration for the whole of the world we live in to the stage. And that was quite fine with the fans.

BRIAN Q. NEWCOMB

MORRISSEY PHRANC

Great Western Forum
Inglewood, Calif.

THE FACT THAT Morrissey can sell out the 17,000-plus-seat Forum and the 18,000-plus-capacity Pacific Amphitheatre on consecutive nights is a tribute to the former Smiths front man's burgeoning popularity. The fact that he can

put on a strong show without dipping into the Smiths catalog is a tribute to the strength of his solo material. Morrissey is doing very well on his own, and his June 2 Forum date proved the point.

When the Smiths called it quits in 1987, fans had to wonder if Morrissey could shoulder the load solo. In the Smiths, guitarist Johnny Marr's wonderful melodies helped make Morrissey's self-absorbed whine bearable.

While his three Reprise/Sire albums aren't up to par with his work with the Smiths, in concert, Morrissey, backed by a four-piece band, proved that there is life for him as a live act without the Smiths.

The hourlong set was crammed full of modern rock hits, such as opener "Interesting Drug," "November Spawned A Monster," "Suedehead," and the current single, "Sing Your Life."

During the set, Morrissey danced spastically, swinging the microphone like a whip and a lasso, and accepted showers of flowers, hand slaps, hugs, and kisses from the mostly male fans who made it past the bouncers and onto the stage.

His backing band, which featured a former member of the short-lived British act the Polecats, looked every bit like a rockabilly outfit, even adding stand-up bass and acoustic guitar on a few occasions.

To keep things interesting, Morrissey pulled out covers of the New York Dolls' "Trash" and the Jam's "That's Entertainment." But the real show-stopper was a

duet of T. Rex's "Cosmic Dancer" with surprise guest David Bowie.

Morrissey closed the show with "Disappointed," yet by that point few in the crowd were.

Opening the show was Island Records act and Los Angeles mainstay Phranc. The self-proclaimed "all-American Jewish lesbian folk singer" received a mixed response from the crowd. In her brief set, the neo-folkie showcased material from her latest Island Records release, "Positively Phranc," including "Hitchcock," and the Beach Boys classic "Surfer Girl," to which Phranc and guest Syd Straw gave new meaning in an a cappella setting.

CRAIG ROSEN

GANG STARR DREAM WARRIORS

S.O.B.'s, New York

GANG STARR has declared the '90s "the decade of a 'Jazz Thing.'" At its May 23 performance at S.O.B.'s, the revved-up audience savored the Chrysalis act's marriage of jazz and hip-hop.

Gang Starr's charismatic rapper, the Guru, intensely paced the small stage like a tiger, hardly pausing during the group's 40-minute performance. He firmly clenched the mike, dropping savvy rhymes like "Who's Gonna Take The Weight?" and "Lovesick," from the group's debut album, "Step In The Arena." With his wide-brimmed hat and shades, the Guru resembled a '40s bebop hep cat.

Complementing the Guru's cool baritone rapping was the prolific,

start-and-stop-on-a-dime scratching and cutting on the turntables by DJ Premier, who crisply diced his own previously recorded scratches and samples. Saxophonist Branford Marsalis joined the pair during "Jazz Thing," blowing a hot, tangy solo and giving Gang Starr's riveting performance a unique, improvisational edge.

Dream Warriors, a duo on Island/4th & B'way Records, has its own jazz thing happening, as evidenced by its buoyant, hip-hop bossa-nova fusion jam, "My Definition Of A Boombastic Jazz Style." In its first U.S. show, the group

also displayed its vigorous dance-hall, ska, and funk styles from its fabulous debut disc, "And Now The Legacy Begins."

Despite occasional sound problems—which also occurred during Gang Starr's set—Caribbean-born, Toronto-based MCs King Lou and Capital Q (and guest DJ X) used them to their advantage. The occasional unexpected silence helped Dream Warriors induce the crowd into singing along with parts of a club-powered version of "Ludi" and chanting the choruses of "Do Not Feed The Alligators."

GIL GRIFFIN



Liza With A S. Liza Minnelli's April 23-May 12 engagement at Radio City Music Hall in New York broke all box-office records at the venue, grossing \$3.8 million. Minnelli celebrates her success with, from left, Ed Micone, senior producer, Radio City entertainment; Scott Sanders, executive producer, Radio City entertainment; and James A. McManus, president of Radio City Music Hall productions.

NATALIE COLE HONORING HER FATHER WITH 'UNFORGETTABLE' TRIBUTE ALBUM ON ELEKTRA

(Continued from page 34)

says Cole, who admits that recording many of the songs was "very intense, very moving for me. I felt like I was exposing myself, that it was a really humbling experience. It was incredible working with the caliber of musicians we used. The atmosphere in the sessions, especially with the people who'd worked with my dad before, was just amazing."

Elektra has released the title track as a first single to adult contemporary radio, and it bowed last week at No. 30 on the Hot Adult Contemporary singles chart, making it the Hot Shot Debut. Taking full advantage of '90s technology, the cut features Cole in a duet with her father that uses his original vocal. "I've actually been doing that in my 'live' show for a few years," says Cole. "For this album, we were able to actually 'lift' my dad's vocal and put it onto the new track that David Foster produced."

The label is "not looking for a quick score at CHR with the single," notes Elektra marketing VP David Bither. "The most obvious place to go is to adult contemporary and jazz outlets. Then there are the Quiet Storm formats at R&B radio and pop stations; the response we've had from a sampler cassette we sent out has been very gratifying."

Bither, who underscores Krasnow's comment that Cole's album is a "major priority" for Elektra, notes that the label is using its successful

experience with Linda Ronstadt's work with Nelson Riddle to target "a very broad potential audience. This is an unconventional campaign and we'll be looking at advertising that covers everything from Musician to Ebony to Vanity Fair, as well as upscale magazines and airline in-flight play together with in-store merchandising."

In addition, Bither says the label anticipates a campaign that "will go right through to the holidays, because this album is the perfect gift

'ALIVE' & WELL: MANAGEMENT FIRM'S R&B ACTS ARE ON A ROLL

(Continued from page 34)

port artists Motorhead, Dangerous Toys, and Metal Church. It opens July 9 in Salt Lake City.

"The tour is going to be an interesting package," Gordon says. "It'll be five or six Sony acts going out this summer on a cheaper ticket price, with a lot of giveaways. It'll be the big sheds. That siege will be about 45 dates."

Pendergrass, who has not toured since being paralyzed in a 1982 car crash, may also take to the road, Gordon says.

"We're thinking about some dates," Gordon says. "To what extent I think will be determined after the first one... It's a double-edged sword—it's [either] the rigors of

touring wearing him down or the lack of that intensity of love from an audience wearing him down. It's a balance we won't know until we get there. But I think it's a risk worth taking."

And Gordon is enthusiastic about Loggins' highly personal new album, tentatively titled "Leap Of Faith," due from Columbia this summer.

"He decided he wanted to make music more similar to his early career, and less on the soundtrack-commercial side," Gordon says. "So he went basically into a corner and let it all come out pure. And then when he looked at it, it totally changed his life. He went into the process a married man with three children, a big, beau-

tiful house, and came out of it a divorced man in a small house on the beach. After listening to his record. And he gets it across in the record."

The singer is embarking on a fall tour that will include dates with orchestras such as the Boston Pops, the San Francisco Symphony, and the Atlanta Symphony, and at Radio City Music Hall in New York.

Additionally, the company's Alive Films division, headed by chairman Carolyn Pfeiffer, has two films in production at Universal: the Wes Craven thriller "People Under The Stairs" and Vanilla Ice's "Cool As Ice."

Billboard® Home Video

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Bookstores Opening More To Vids But Labels Wary Of Walden Reports

■ BY PAUL SWEETING

NEW YORK—The bookstore market is slowly beginning to yield its secrets to marketers of prerecorded video, said video exhibitors at the annual American Booksellers Assn. convention held here May 29-June 4.

While video remains very much a niche product in most bookstores that carry it, labels here said booksellers are increasingly receptive to at least some categories of video.

They stressed, however, that the change represents a gradual evolution in the perspective of booksellers, rather than a sudden embrace of the category. Booksellers, particularly independent bookstore operators, the labels said, are only now beginning to warm to a product with which many of them got burned a few years ago, and to adjust to the lower margins on video than on books.

Many video labels here also responded nervously to reports that 1,200-store Waldenbooks, a leader in sell-through video among booksellers, was reducing the amount of space in its stores dedicated to non-book merchandise, including video.

Not only do video labels fear losing business with a major account, they are also concerned that any slackening in Walden's commitment to video could have the same impact on the market as B. Dalton's sudden dropping of video did three years ago. That move by Dalton, which along with Walden comprise the two dominant retailers in the book trade, frightened many independent stores and smaller chains away from the category—a setback from which video in the bookstore market is only now beginning to overcome.

Bryan Curtis, senior video buyer for the chain, says many of those reports, which were fueled by stories that appeared in *The Wall Street Journal* around the time of the ABA show, were misconstrued and that Waldenbooks is not reducing its commitment to video. "I don't want to set off a Dalton-like panic," he says.

"I believe they are thinking of reducing certain kinds of audio product, the bookmarks, pins, and some other items, but as far as the amount of space I've been budgeted [for video] for the year, it hasn't changed," Curtis says. "We will probably make some changes in certain stores—be it because of competition, or other local factors—but that's just being smart retailers. But I don't foresee us re-

ducing the amount of space [dedicated to video] as a whole. We won't be expanding our space, but we won't be reducing it either."

Curtis notes that, like most sell-through video retailers, the first six months of 1991 have been a disappointment compared with the

*I don't want
to set off a
Dalton-like panic'*

same period last year, which he blames on the lack of strong sell-through product from major suppliers. "But we expect August to be perhaps our best video month ever," he adds.

"We've taken more orders in the first two days of this [ABA] show than in all of the previous two shows," said Jeff McGuire, VP of sales for Public Media Home Video, which distributes the Home Vision line of performing arts and cultural titles. "So it's starting to turn around."

However, Public Media's senior VP of research and development, Christine Lundberg, said, "It's still very frustrating... Their early experiences with public-domain videos scared a lot of booksellers. They've gradually started to come back, but they're still very cautious."

McGuire attributed the increased interest at this year's show in part to Home Vision's release of "The

Chronicles Of Narnia," based on the books by C.S. Lewis. "'Narnia' is what's brought in the orders," McGuire said. "Because the books were so successful, this is something [booksellers] can relate to."

Literary antecedents don't guarantee bookstore sales, however, according to William Breeze, executive VP for Mystic Fire Video.

"It's not always the obvious titles that do well," Breeze said. He describes Mystic Fire's rerelease of "Paul Bowles In Morocco," a documentary on the life of the author of "The Sheltering Sky," as "a middling seller." Mystic Fire reissued the 1970 documentary to coincide with the theatrical release of the Warner Bros. film based on the book and to capitalize on the book's coincidental return to best-seller lists in bookstores.

(Continued on page 41)

Vid Magazine Rock'N'Rolls Into Stores

■ BY JIM McCULLAUGH

LOS ANGELES—With sell-through-priced heavy metal, rap, and country music "video magazines" making sales inroads, rock'n'roll is now getting its turn.

"Turn Up The Volume" debuts this month as a slickly packaged, 60-minute effort priced at \$12.95. Produced by Turn Up The Volume Inc., based in Aptos, Calif., the video will be distributed by independent Brentwood Home Video of Westlake Village,

Sega, NEC Lead Game Unveilings At CES Fair

■ BY MOIRA McCORMICK

CHICAGO—The nearly simultaneous deals struck by Nintendo Ltd. with Sony and Philips for separate CD video game systems, announced at the Summer Consumer Electronics Show here June 1-4, were by no means the only new developments in the video game industry to come out of CES (Billboard, June 15).

In other game news, Sega announced that it will unveil a CD-ROM accessory for its 16-bit Genesis video game system in the U.S. by the first quarter of 1992. Sega also unveiled its plans for a \$15 mil-

lion ad campaign for its color hand-held unit, Game Gear, which was introduced in three markets in April.

NEC Technologies, which introduced a CD-ROM accessory for its 16-bit TurboGrafx-16 system two years ago, recently lowered the suggested retail price of the TurboGrafx-16 to \$99.99 and of the TurboGrafx-CD player from \$399 to \$299. NEC also unveiled a high-resolution color hand-held video game unit, the TurboExpress, which plays any TurboGrafx-16 game card.

Nintendo's new, 16-bit Super NES, introduced at Summer CES, is expected to hit stores in September, packaged with the new game "Super Mario World," and priced at \$199.95. Nintendo projects sales of 2 million hardware units and 6 mil-

(Continued on page 43)



Going It 'Alone.' FoxVideo, Pepsi-Cola Inc., and American Airlines executives officially announce the home video release of "Home Alone," due Aug. 22. The sell-through title's \$25 million promotional campaign includes a \$5 Pepsi rebate offer, American Airlines family travel discounts, and a FoxVideo poster offer. Shown, from left, are Harvey Popolow, promotion manager, Pepsi-Cola Inc.; Vince Larinto, VP/GM Canada, FoxVideo; Bob DeLellis, president, FoxVideo; Sam Puleo, senior VP of sales, FoxVideo; Pat Skehan, account manager, American Airlines; and C. Bruce Pfander, VP of marketing, FoxVideo.

Calif.

Initially, according to C. Stephen Eckles, director of sales and marketing for Turn Up The Volume Inc., the cassette will be distributed in such record/tape combo chains as Musicland, Sam Goody, Warehouse, Camelot, Turtle's, The Record Bar/Tracks, Hastings Books & Records, and Trans World.

But video specialty stores, including selected Blockbuster locations, and other types of outlets, such as Waldenbooks, will also be carrying the product, he says. Distribution will also go into musical-instrument stores.

"We thought it was important to be available where kids are used to buying music and musical products," Eckles says. He adds that distribution will also be built through rack-jobbers, one-stops, and traditional video distributors.

Initial frequency for "Turn Up The Volume" will be bimonthly, says Eckles, with an eye on a monthly schedule in the future. Eckles says the company is expecting Vol. 1 sales to hit 50,000, with later volumes this year reaching the 100,000-unit-or-more plateau. Vol. 2 is slated for an Aug. 1 street date.

"I envision a time in three to five years when consumers will be buying their magazines, whether it's Newsweek or Rolling Stone, in a video format," Eckles says. "We hope to be right there."

Vol. 1, adds Eckles, which hit stores June 1, is backed by a \$500,000

promotional campaign. A big slice of the budget is being devoted to television, particularly MTV. That will be supplemented by national and spot radio, rock fanzines, regional music press, and a direct-mail campaign to fan-club members.

The "cover story" in Vol. 1 is a profile of Jon Bon Jovi. Other features and rockers include "On The Road" with Winger, "Up Close And Personal" with Bret Michaels of Poison, "Rock Vault" with the Scorpions, and "Rising Stars" with Trixter.

"Those features are the foundation," Eckles says, "but we will be looking in the future to implement newer features, such as 'letters to the editor' perhaps. There could also be features about going out on the road with record company executives as they look for new bands, features on studio musicians, recording techniques, and women in rock'n'roll. There are lots of possibilities.

"One of the things that makes our product stand out, we think, is the energy, intimacy, and openness with the artists that probably hasn't been available until now," he continues. "That's going to be a major appeal to viewers. We also hope to show the positive side of rock'n'roll, which is both a business and fun."

Because of the metal flavor of some of the initial artists on Vol. 1 of "Turn Up The Volume," Eckles says, "some are pigeonholing us as a metal magazine. But we have no desire to be that. We want to be a straight-

(Continued on next page)

Cataloging The Options: 5,300+ Titles In Laser File

SELECTION: The new **Laser Video File** catalog, for spring/summer 1991, has just been released and it lists more than 5,300 titles currently available on laserdisc. Consumers newly entering the laser world are bound to be pleasantly surprised by so much programming selection in an "up-and-coming" format.

The 304-page edition, which retails for \$3.50, also lists 800 new and upcoming releases, as well as some 500 discontinued programs (on pages 242-245), useful information for consumers and retailers alike. In addition, a chart at the beginning of the book lists specifications and prices for 32 different laser players offered by 18 companies.

The Laser Video File is published semi-annually by NewVisions Inc. in Westwood, N.J.

IMAGE Entertainment has updated its exclusive licensing agreement with Turner Home Entertainment. The Chatsworth, Calif.-based firm has extended its rights to distribute titles from Turner's RKO Film library on laserdisc; in addition, Image has obtained rights to all original PBS and TNT programming, plus prod-

uct distributed by Turner, such as the "Cosmos" series, hosted by Carl Sagan. "Cosmos" will be the first fruit of the updated agreement, and will be available in August as a seven-disc boxed set.

IMAGE has a flock of new releases currently hitting the stores, including Peter Weir's "Green Card," starring Gerard Depardieu and Andie MacDowell (\$39.99); "White Fang," with Klaus Maria Brandauer, based on the Jack London story (\$39.99);

Bob Hoskins, Cher, and Winona Ryder in "Mermaids" (\$39.95); Louis Malle's "May Fools" (\$39.95); the French comedy "The Tall Blond Man With One Black Shoe," with Pierre Richard (\$39.95); "James Galway In Concert" (\$24.95); and "Gil Evans And His Orchestra" (\$29.95).

And due in the next few weeks: Walt Disney's "Robin Hood" (CLV, \$29.99; CAV, \$39.99); "Anastasia," with Ingrid Bergman and Yul Brynner (widescreen, \$59.98); "The Poseidon Adventure," with Gene Hackman and Ernest Borgnine (widescreen, \$49.98); Walt Disney's "Pete's Dragon," with Helen Reddy and Mickey Rooney (Continued on page 49)

LASER SCANS

by Chris McGowan

NEW VID MAGAZINE ROCK'N'ROLLS INTO STORES

(Continued from preceding page)

ahead rock'n'roll magazine. There's a broad taste of music within the rock'n'roll genre. We will be offering a broader spectrum of what is currently available. Eventually, we would like to be thought of as a mixture between People and Rolling Stone."

The packaging includes a 16-page, full-color "minimagazine" off the front cover that features photos and fan-club information. The first volume also offers a contest with a grand prize of Jon Bon Jovi's Russian tour jacket. In the future, says Eckles, "Turn Up The Volume" hopes to create cross-promotional opportunities with labels and artists.

Vol. 2, says Eckles, will feature such artists as Slaughter, Firehouse,

and White Lion.

Charlie Foglio, an established rock'n'roll writer and editor who has been a contributor to such publications as RIP, Hit Parader, and Faces, is the on-screen host, director, and talent coordinator for the video. The producer of the tapes is Kevin G. Guest. Prior to joining Turn Up The Volume Inc., Eckles had his own entertainment marketing company—Spectrum Artists Ltd.—in Hollywood, Calif., and headed the concert tour division of Lyon/Stinson Entertainment Marketing.

"Turn Up The Volume," says Eckles, will be featured prominently at the Brentwood Home Video booth during the annual Video Software Dealers Assn. convention in July.

Top Video Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
				★ ★ NO. 1 ★ ★				
1	1	6	THE JUNGLE BOOK	Walt Disney Home Video 0602	Animated	1967	G	24.99
2	3	56	THE LITTLE MERMAID	Walt Disney Home Video	Animated	1989	G	26.99
3	4	34	PRETTY WOMAN	Touchstone Pictures Touchstone Home Video 1027	Richard Gere Julia Roberts	1990	R	19.99
4	2	12	DUCKTALES THE MOVIE	Walt Disney Home Video 1082	Animated	1990	G	22.99
5	5	36	THREE TENORS IN CONCERT ▲ ²	London 071-223-3	Carreras - Domingo - Pavarotti	1990	NR	24.95
6	9	9	STAR TREK V: THE FINAL FRONTIER	Paramount Pictures Paramount Home Video 32044	William Shatner Leonard Nimoy	1989	PG	14.95
7	7	6	PLAYBOY SEXY LINGERIE III	Playboy Video HBO Video 0602	Various Artists	1991	NR	19.99
8	6	38	PETER PAN	Walt Disney Home Video 960	Animated	1953	G	24.99
9	11	17	ROCKY & BULLWINKLE: VOL. I	Buena Vista Home Video 1019	Animated	1991	NR	12.99
10	8	36	RICHARD SIMMONS: SWEATIN' TO THE OLDIES ◇	Warner Home Video 616	Richard Simmons	1990	NR	19.98
11	22	10	PETE'S DRAGON ▲ ◆	Walt Disney Home Video 10	Mickey Rooney Helen Reddy	1977	G	22.98
12	10	9	DESERT STORM: THE WAR BEGINS	Turner Home Entertainment 3057	Bernard Shaw Peter Arnett	1991	NR	14.98
13	14	10	VOICES THAT CARE	Giant/Warner Reprise Video 38245	Voices That Care	1991	NR	9.98
14	13	16	MICHAEL JORDAN'S PLAYGROUND	CBS/Fox Video FoxVideo 2858	Michael Jordan	1990	NR	19.98
15	25	5	HARD TO KILL	Warner Bros. Inc. Warner Home Video 11914	Steven Seagal	1990	R	19.98
16	12	6	PLAYBOY'S 1991 PLAYMATE OF THE YEAR	Playboy Video HBO Video 0601	Lisa Matthews	1991	NR	19.99
17	16	61	BAMBI	Walt Disney Home Video 942	Animated	1942	G	26.99
18	27	31	PLAYBOY 1991 VIDEO PLAYMATE CALENDAR ◆	Playboy Video HBO Video 90520	Various Artists	1990	NR	19.99
19	34	187	CALLANETICS ◇	Callan Productions Corp. MCA/Universal Home Video 80429	Callan Pinckney	1986	NR	24.95
20	20	27	MADONNA: THE IMMACULATE COLLECTION ▲ ⁴	Warner Reprise Video 3-38195	Madonna	1990	NR	19.98
21	37	17	ROCKY & BULLWINKLE: VOL. V	Buena Vista Home Video 1023	Animated	1991	NR	12.99
22	RE-ENTRY		ROCKY & BULLWINKLE: VOL. IV	Buena Vista Home Video 1022	Animated	1991	NR	12.99
23	NEW ►		WHITNEY HOUSTON: WELCOME HOME HEROES	Arista Records Inc. 6 West Home Video SW-5721	Whitney Houston	1991	NR	19.98
24	23	35	TEENAGE MUTANT NINJA TURTLES: THE MOVIE	New Line Cinema Family Home Entertainment 27345	Judith Hoag Elias Koteas	1990	PG	24.99
25	18	8	STEEL MAGNOLIAS	Tri-Star Pictures RCA/Columbia Home Video 70243	Sally Field Shirley MacLaine	1989	PG	19.95
26	40	6	NELSON: AFTER THE RAIN	Geffen Home Video DGCV3950	Nelson	1991	NR	14.95
27	15	17	DRIVING MISS DAISY	Warner Bros. Inc. Warner Home Video 11931	Jessica Tandy Morgan Freeman	1989	PG	19.98
28	RE-ENTRY		PLAYBOY: GIRLS OF SPRING BREAK	Playboy Video HBO Video 592	Various Artists	1991	NR	19.99
29	NEW ►		DESERT STORM: THE VICTORY	Turner Home Entertainment 3058E	Bernard Shaw	1991	NR	14.98
30	21	248	THE SOUND OF MUSIC ▲ ◆	FoxVideo 1051	Julie Andrews Christopher Plummer	1965	G	24.98
31	36	2	EXTREME: PHOTOGRAFFITI	PolyGram Music Video 75026 17140-3	Extreme	1991	NR	14.95
32	24	20	DUMBO ◆	Walt Disney Home Video 24	Animated	1947	G	22.98
33	39	2	GLORIA ESTEFAN: COMING OUT OF THE DARK	SMV Enterprises 19V-49088	Gloria Estefan	1991	NR	19.98
34	32	17	ROCKY & BULLWINKLE: VOL. VI	Buena Vista Home Video 1024	Animated	1991	NR	12.99
35	30	4	THE MIND'S EYE	Miramir MPV6001	James Reynolds	1991	NR	19.95
36	17	17	ROCKY & BULLWINKLE: VOL. II	Buena Vista Home Video 10912	Animated	1991	NR	12.99
37	29	149	MARY POPPINS ◆◆	Walt Disney Home Video 23	Julie Andrews Dick Van Dyke	1964	G	22.98
38	19	17	ROCKY & BULLWINKLE: VOL. III	Buena Vista Home Video 1021	Animated	1991	NR	12.99
39	35	125	CINDERELLA	Walt Disney Home Video 410	Animated	1950	G	26.99
40	26	163	TOP GUN	Paramount Pictures Paramount Home Video 1629	Tom Cruise Kelly McGillis	1986	PG	14.95

◆ RIAA gold cert. for sales of 25,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 50,000 units or \$2 million in sales at suggested retail. ◆ IFA 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. ◇ IFA 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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BOOKSTORES AND VIDEO

(Continued from page 39)

"You couldn't get better literary credentials than the Bowles tape, and yet it really didn't happen," Breeze said.

Mystic Fire has been more successful with its various series of tapes featuring Bill Moyers, Breeze noted. The company marketed the highly successful "Joseph Campbell And The Power Of Myth," a series of interviews with the comparative mythologist conducted by Moyers, which first aired on PBS.

"I was originally concerned that the follow-through on 'Power Of Myth' wouldn't be there," Breeze said. "But we had the Robert Bly tape and it worked in bookstores, so we were able to continue the momentum." Mystic Fire marketed "A Gathering Of Men," another Moyers vehicle, featuring the poet Robert Bly. "Moyers just seems to have a franchise," Breeze said.

He also noted that booksellers are gradually overcoming their reluctance to accept the slimmer margins available on video compared with books. Most books are sold to dealers at 50%-60% discounts off list, compared with a ceiling of about 40% on videos.

"The initial resistance was related to discounts, but they've come around on that point somewhat," Breeze said.

Among the most successful series of videos marketed through bookstores has been "The Civil War," the nine-cassette, 11-hour series that also originally aired on PBS. The video rights to the series are owned by Time Life, which originally marketed it directly to consumers and as a retail exclusive for Waldenbooks, but is now being distributed generally to retail by Pacific Arts.

"A lot of bookstores don't feel they got a good shot at it the first time around," Pacific Arts sales VP Joanne Held said of the series. "So there's still a lot of interest in it."

Pacific Arts is into its third edition on the series, which has sold more than 1.2 million copies (across all nine cassettes) to date.

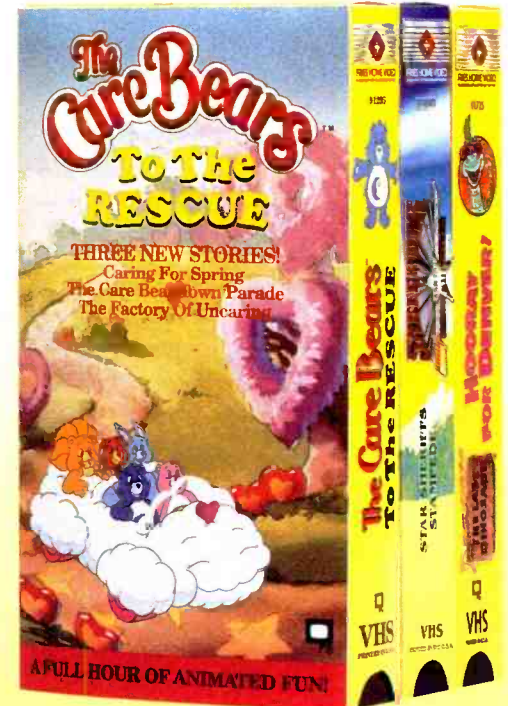
Pacific Arts has acquired distribution rights to the recently created PBS Home Video line, which Held credits with opening doors with booksellers. The most current release on the label is the seven-volume, 13-hour Masterpiece Theatre series "I, Claudius," due on cassette July 3. The 1977 series is currently being rebroadcast on PBS.

Held reports that booksellers at ABA showed strong interest in the series—despite the \$149.95 list price for the seven-cassette boxed set—and in the PBS line in general.

"I can't say that it's just 'I, Claudius,'" she said. "I think PBS Video is converting booksellers [to video]."

Pacific Arts has been able to capitalize on the increased interest in video in general with a five-title series of tapes on Native Americans. "Booksellers are telling us that American Indian material is just flying off the walls, mostly because of the interest in the subject created by 'Dances With Wolves.'"

Pacific Arts has sold 65,000 units across all five tapes to date.



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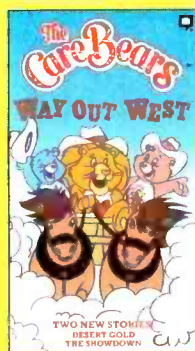
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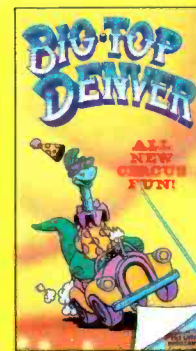
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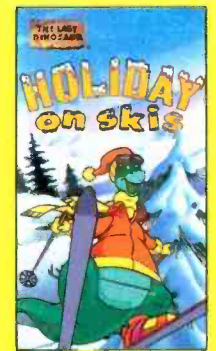
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ORDER DATE: JULY 8, 1991

STREET DATE: JULY 25, 1991

This offer good from July 8, 1991 thru August 30, 1991.

'Wolves,' 'Lambs' Vids Sidle Up For Orion One-Two-Punch Release

Orion Home Video confirms distributor reports that Kevin Costner's epic western "Dances With Wolves" will be released Aug. 28 to the rental market. The order cut-off will be Aug. 12. The movie has grossed more than \$172 million at the box office, making it one of the biggest titles of the year. According to the studio, the three-plus-hour movie will be packaged on one cassette, using special thin-base tape and cassette shells imported from Europe containing larger hubs, allowing them to hold more tape. Beyond confirming the distributor reports, however, Orion declines to discuss details of the "Dances" release. The title, along with the other half of Orion's one-two punch for the second half of the year, "The Silence Of The Lambs," will be featured prominently at Orion's booth at the Video Software Dealers Assn. convention. "Silence" has grossed over \$121 million to date and is expected on video during the second half of the year, although Orion has declined to discuss its plans for the title.

New Line's 'Ooze' Carries Protection Logo

New Line Home Video has become the first label to sign on to Macrovision's campaign to promote copy protection on prerecorded cassettes. New World's forthcoming "Teenage Mutant Ninja Turtles II—The Secret Of The Ooze" will be the first title to carry a new logo developed by Mountain View, Calif.-based Macrovision to identify videos encoded with Macrovision's copy-protection signal. The logo—a black triangle surrounding the white, lowercase letters CP with the legend Copy Protected beneath it—will appear on the cassette jacket of the title. In addition to the logo, New World will include an eight-second video leader at the front of the tape, informing consumers that the title is copy-coded. The leader includes the message, "In order to ensure that the program you are viewing is an original, and of the highest quality, this videocassette is protected by the Macrovision anticopy process."

Buena Vista Expands Anti-Piracy Division

Buena Vista Home Video is stepping up its own anti-piracy efforts by expanding its in-house anti-piracy division. The expansion includes the addition of two new positions, director of preventive security, to be filled by William H. Snell, and director of domestic and international anti-piracy, to be filled by Michelle M. Katz. Snell is a former FBI agent; Katz was formerly director of Paramount Pictures' anti-piracy division. Both will be based in Los Angeles. Buena Vista's in-house division, in conjunction with the Motion Picture Assn. of America, was instrumental in initiating sting operations that resulted in a series of raids recently in Brooklyn, N.Y. In a statement, Jundy Denenholz, VP of domestic and international piracy for the company, said, "Piracy has reached serious proportions. It has become highly sophisticated and is a professional, criminal enterprise that must be handled as such . . . With the company's new appointments, we will further strengthen the proactive role we have taken in halting operations like those recently raided in New York and Los Angeles."

Greenwood Vid Single Certified In May

The only video certified by the Recording Industry Assn. of America during May was Lee Greenwood's video single of "God Bless The U.S.A." Released by MCA Music Video, the clip was simultaneously certified both gold and platinum, signifying sales in excess of 50,000.

'New Jack' Cross-Promo Hits In August

Video retailers who carry CDs or audio cassettes will get a nice cross promotional opportunity in August when Warner Home Video releases "New Jack City" to the rental market. The film's soundtrack album, on Giant/Reprise Records, hit No. 2 on Billboard's Top Pop Albums chart, and spent eight weeks at No. 1 on the Top R&B Albums chart, where it remains. While the soundtrack has already started to slide on the Pop Albums chart—it is at No. 7 this week—it could get another kick when the video hits August 7. One single from the album, Color Me Badd's "I Wanna Sex You Up" is currently at No. 2 with a bullet on the Hot 100 Singles chart. Warner will add an anti-drug public service announcement at the beginning of each "New Jack City" video.

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

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	11	GHOST	Paramount Pictures Paramount Home Video 32004	Patrick Swayze Demi Moore	1990	PG-13
2	2	3	PREDATOR 2	FoxVideo 1853	Danny Glover Gary Busey	1990	R
3	12	2	MERMAIDS	Orion Pictures Orion Home Video 8770	Cher Bob Hoskins	1990	PG-13
4	3	4	THREE MEN AND A LITTLE LADY	Touchstone Pictures Touchstone Home Video 1139	Tom Selleck Steve Guttenberg	1990	PG
5	15	2	THE ROOKIE	Warner Bros. Inc. Warner Home Video 12061	Clint Eastwood Charlie Sheen	1991	R
6	7	4	AVALON	Tri-Star Pictures RCA/Columbia Home Video 70543-5	Armin Mueller-Stahl Joan Plowright	1990	PG
7	5	6	THE BONFIRE OF THE VANITIES	Warner Bros. Inc. Warner Home Video 12048	Tom Hanks Bruce Willis	1990	R
8	11	2	JACOB'S LADDER	Live Home Video 68949	Tim Robbins Elizabeth Pena	1990	R
9	8	11	PACIFIC HEIGHTS	Morgan Creek FoxVideo 1900	Michael Keaton Melanie Griffith	1990	R
10	4	10	PRESUMED INNOCENT	Warner Bros. Inc. Warner Home Video 12034	Harrison Ford	1990	R
11	6	7	MARKED FOR DEATH	FoxVideo 1865	Steven Seagal Basil Wallace	1990	R
12	9	4	QUIGLEY DOWN UNDER	MGM/UA Home Video M902173	Tom Selleck Laura San Giacomo	1990	PG-13
13	10	4	MR. DESTINY	Touchstone Pictures Touchstone Home Video 1126	James Belushi Michael Caine	1990	PG-13
14	13	4	HAVANA	Universal City Studios MCA/Universal Home Video 81049	Robert Redford Lena Olin	1990	R
15	14	6	THE JUNGLE BOOK	Walt Disney Home Video 1122	Animated	1967	G
16	19	2	THE KRAYS	Parkfield Pictures RCA/Columbia Home Video 90973	Gary Kemp Martin Kemp	1990	R
17	18	16	FLATLINERS	RCA/Columbia Pictures Home Video 50383-5	Kiefer Sutherland Julia Roberts	1990	R
18	17	6	ROCKY V	MGM/UA Home Video 902288	Sylvester Stallone Talia Shire	1990	PG-13
19	27	10	WHITE PALACE♦	Universal City Studios MCA/Universal Home Video 81019	Susan Sarandon James Spader	1990	R
20	21	8	SIBLING RIVALRY	Nelson Home Entertainment 7782	Kirstie Alley Bill Pullman	1990	PG-13
21	20	9	MILLER'S CROSSING	FoxVideo 1852	John Turturro Albert Finney	1990	R
22	16	9	MEMPHIS BELLE	Warner Bros. Inc. Warner Home Video 12040	Matthew Modine Eric Stoltz	1990	PG-13
23	28	13	KING OF NEW YORK	Seven Arts Live Home Video 68937	Christopher Walken	1990	R
24	22	11	NARROW MARGIN	Live Home Video 68924	Gene Hackman Anne Archer	1990	R
25	26	5	THE SHELTERING SKY	Warner Bros. Inc. Warner Home Video 12062	Debra Winger John Malkovich	1990	R
26	25	14	ARACHNOPHOBIA	Amblin Entertainment Hollywood Home Video 1080	Jeff Daniels	1990	PG-13
27	NEW ▶		THE NEVERENDING STORY II	Warner Bros. Inc. Warner Home Video 12041	Jonathan Brandis John Wesley Shipp	1991	PG
28	23	10	HENRY AND JUNE	Universal City Studios MCA/Universal Home Video 81050	Fred Ward Uma Thurman	1990	NC-17
29	24	9	WILD AT HEART	Media Home Entertainment FoxVideo M102765	Nicolas Cage Laura Dern	1990	R
30	34	2	WARLOCK	Vidmark Entertainment 5378	Julian Sands Lori Singer	1989	R
31	36	6	TEXASVILLE	Nelson Home Entertainment 7778	Jeff Bridges Cybill Shepherd	1990	R
32	29	8	CHILD'S PLAY 2♦	Universal City Studios MCA/Universal Home Video 81024	Alex Vincent Jenny Agutter	1990	R
33	31	6	THE PUNISHER	Live Home Video 68935	Dolph Lundgren Louis Gossett Jr.	1990	R
34	NEW ▶		POPCORN	Studio Three Film Corp. RCA/Columbia Home Video 91253	Jill Schoelen Tom Villard	1991	R
35	30	5	GRAVEYARD SHIFT	Paramount Pictures Paramount Home Video 32512	David Andrews Kelly Wolf	1990	R
36	38	3	COOLEY HIGH	Orion Home Video 7506	Glynn Turman Lawrence Hilton-Jacobs	1975	PG
37	32	15	AIR AMERICA	Carolco Home Video 68931	Mel Gibson Robert Downey, Jr.	1990	R
38	37	16	DARKMAN♦	Universal City Studios MCA/Universal Home Video 80978	Liam Neeson	1990	R
39	33	7	WELCOME HOME ROXY CARMICHAEL	Paramount Pictures Paramount Home Video 32489	Winona Ryder Jeff Daniels	1990	PG-13
40	40	7	TUNE IN TOMORROW	HBO Video 90526	Keanu Reeves Peter Falk	1990	PG-13

♦ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ♦ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1991, Billboard/BPI Communications, Inc.

NEW SEGA, NEC GAMES

(Continued from page 39)

lion software units by the end of the year.

Nintendo's No. 1 and No. 2 products, the eight-bit NES and hand-held Game Boy, are expected to account for more than 76% of the company's second-half 1991 sales, according to VP Peter Main. In the first half of 1991, Nintendo reported sales of 1.5 million units of NES hardware, and 15 million units of software; Game Boy retail sales were 1.5 million hardware and 7 million software.

Even though five Super NES titles, priced at an average of \$49.95 each, were launched at CES and 10-12 more are expected before year's end, Nintendo is "continuing to support the eight-bit system with more than 30 games to be released between now and the end of the year" in the format, according to spokesperson Serena Heneghen.

Sega's CD-ROM accessory will debut in Japan in the fall, with a spring 1992 launch in the U.S., according to marketing director Alfred Nilsen. No prices have yet been announced for hardware or software, the latter of which, Nilsen added, is currently being developed. Sega also lowered the price of its Genesis system from \$189.99 to \$149.99. Sega's new game "Sonic The Hedgehog" will be packaged free in addition to "Altered Beast," the cartridge currently included with Genesis.

Sega, Nilsen noted, accounts for more than 75% of the 16-bit marketplace. The company expects to sell more than 1 million Genesis units in the U.S. in 1991; 1.4 million systems have already been sold.

"By Christmas," said Nilsen, "we will have 125 16-bit games on the market, compared to Nintendo's 18 games." Software for the Genesis system, which was introduced in August 1989, averages \$50-\$55 per title.

"We have a loyal use base for our eight-bit system," Nilsen added, "which we will not abandon. We release six to 12 eight-bit games a year, priced between \$30-\$40."

At CES, Sega unveiled 17 new games under its own imprint, and 22 games by third-party licensees.

Ken Wirt, VP and GM of NEC's home entertainment division, said sales of the TurboGrafx-16 system had increased five times since the price was lowered May 20. "Sales were up four times on the CD player as well," said Wirt.

NEC introduced three CD titles at CES, priced at \$61.99, and expects nearly half of its TurboGrafx-16 system library to be formatted on CD this year. "Sherlock Holmes, Consulting Detective," shipping this month, is the first title on the market featuring live-action movie footage. The game's 25 actors were filmed in the studio; video images were then digitized and incorporated with computer-generated graphics and hand-drawn illustrations onto the CD. "It Came From The Desert," previously released as a PC game from Cinemaware, also incorporates live-action movie footage. Expected release is November. The third title is "J.B. Harold Murder Club."

"It takes about two years to develop a good game for CD," said Wirt. "We've sold 75,000 of our CD units here. It has the same capabilities as CDTV and CD-I, but costs \$400, not \$1,400."

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STREET DATE: July 25, 1991
DEALER ORDER DATE: July 2, 1991

ALSO AVAILABLE:

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VOLUME 2

TIME ENOUGH AT LAST
THE MONSTERS ARE DUE
ON MAPLE STREET
Cat. No. 2452

VOLUME 3

NIGHTMARE AT
20,000 FEET
THE ODYSSEY OF
FLIGHT 33
Cat. No. 2453

VOLUME 4

STEEL
A GAME OF POOL
Cat. No. 2454



I SING THE BODY ELECTRIC



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Aardvark Hopes To Increase Rentals With Sunday Swap

WEEKEND EXCHANGE: It's the kind of sophistication found at Blockbuster, but it's something dreamed up by eight-unit Aardvark Video in Missouri. All of the chain's Saturday rentals can be exchanged Sunday for another movie for \$1.50, or half price. Other retail firms offer similar incentives. Some Blockbuster units, for example, reward early returns with \$1 credit, but Aardvark goes it a little better. Besides generating more incentive to rent on a Saturday, "It gives us another chance to rent the [returned] title on Sunday," says Marilyn Briddle, assistant to manager Joyce Eidson in Marshall, Mo. Aardvark rents videos for \$3 for

STORE MONITOR



by Earl Paige

one day except for the weekend exchange. Is Aardvark in towns small enough to escape Blockbuster's steady expansion? Briddle and Eidson don't know. For the most part, Aardvark is the action in the towns where it's located, at least in terms of advertising and identity. The stores are in small cities, some well under the 20,000-population size of Sedalia, Mo., the largest town housing an Aardvark store. The chain, developed by Dwight and Nancy Dody, goes back to the early days of home video, when it was part of Adventureland Video out of Salt Lake City.

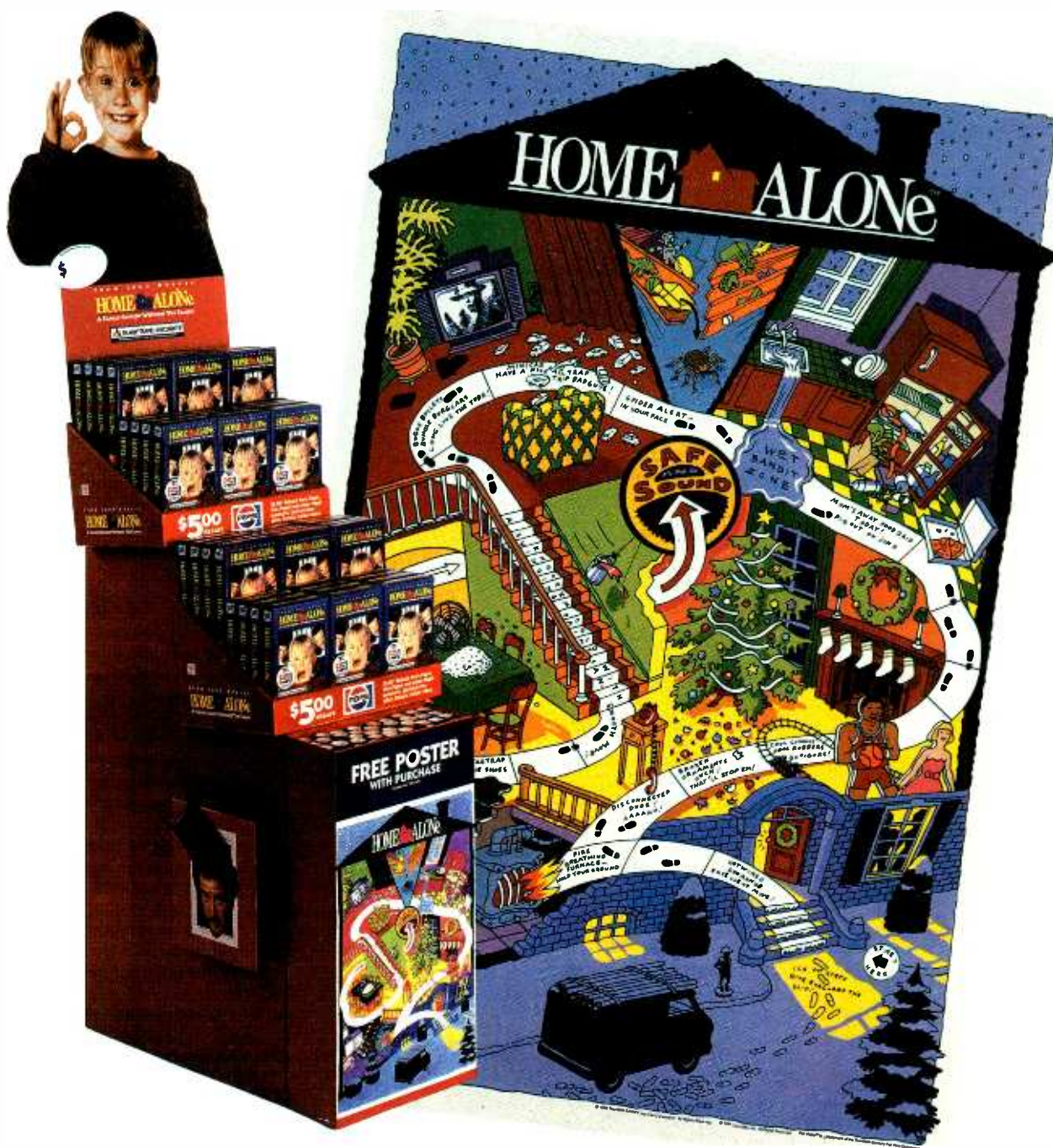
BLOCKBUSTER BLANKS: Some West Coast Blockbuster stores are stocking the web's own brand of blank tape at the appealing list price of \$2.99 on T-120s.

ADULT ANSWER? West Coast Video no doubt hopes so. At its newest unit in suburban Los Angeles, franchisee Stanley West has adopted a plan similar to Blockbuster's. A generic take-home box marked with only a West Coast Video logo is positioned behind the display box in the X-rated room. This solves the problem of embarrassment caused by carrying adult tapes through the store, and especially at check-out, where, some store operators note, clerks sometimes make unnecessary remarks.

BOOKSTAR IN L.A.: Open only a few weeks in the Los Angeles area, Bookstar is already drawing area video store operators who marvel at its thought-out presentation and special touches, like a back-lit store directory (map keyed to genre sections). The web also has stores (some under the Bookstop logo) in Texas, Florida, Arizona, Georgia, and Louisiana.

WHO'S HOT, WHO'S NOT? Out in Ventura, Calif., Salzer's Video
(Continued on next page)

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STORE MONITOR

(Continued from preceding page)

personnel have painted the names of movie stars on the parking lot space bumpers. Any number of promotions spin off the idea; for example, "Will the person in Mel Gibson's parking spot come to the information counter," and so on. The list: Gibson, Kevin Costner, Melanie Griffith, Michael Keaton, Julia Roberts, Jack Nicholson, Bruce Willis, Patrick Swayze, Harrison Ford, Bette Midler, Michael Caine, Eddie Murphy, Clint Eastwood, Tom Cruise, Tom Hanks, Steve Martin, Kiefer Sutherland, Sean Connery, Winona Ryder, Arnold Schwarzenegger, Daryl Hannah, Robert De Niro, Billy Crystal, Goldie Hawn, Cher, Meryl Streep, and Sylvester Stallone.

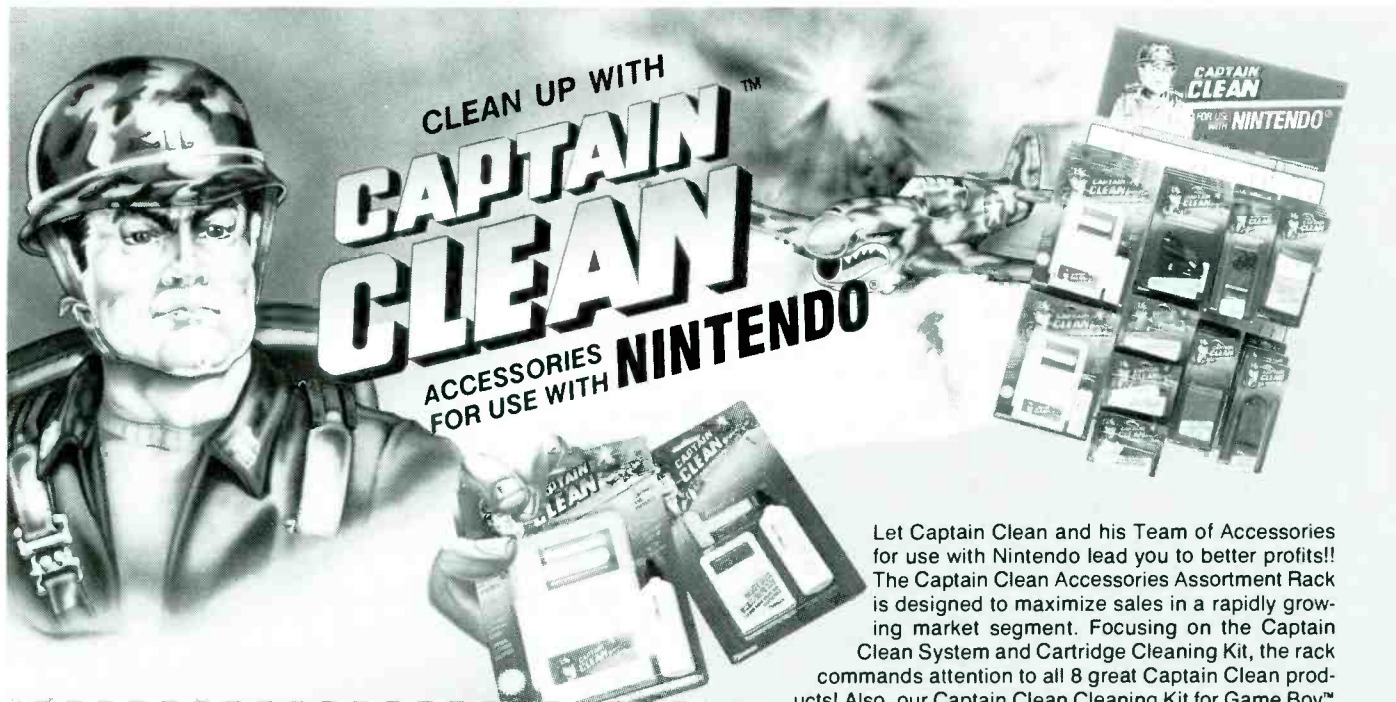
INSIDE STORY: It isn't that Sight & Sound Distributors wants its accounts to leave the whole marketing of children's product to Sight & Sound. Not at all. "What we can do is manage their children's membership club for them. This is something very difficult for single stores or small chains," says J.D. Mandelker, president. "Maybe a store has only 100 or 200 names on file. You can't gear up mailings for this. But cumulatively, we can do mailings and administer a club." In the case of Sight & Sound, the club is "The Movie Mob," a program that has moved out of its initial test phase and is in full bloom. A counter piece invites potential members to register with the store or mail in the form to Sight & Sound's headquarters in St. Louis, where a marketing staff now boasts seven people. Although in new quarters, Sight & Sound's growth is such that sections of the plant already seem stretched. There's a lot going on. The logo outside lists, in addition to the home video wholesale division, **Streetside Records**, a chain of stores; **Simple Advertising**, the in-house agency; **Sight & Sound Merchandising**, a rack arm; and the umbrella company, **Sound Disk-Tributors**. The tour for visitors includes the shipping area, where Mandelker exudes the most pride, claiming error-free deliveries via a marriage of the computer supplier and the carrier. "When we first contacted them and brought their people together, they said the integration we wanted couldn't be done." It was done, and is now a point of envy with other distribution companies, Mandelker suggests, mentioning how firms in and out of the industry make inquiries. Sight & Sound first expanded into Arkansas and later Louisiana and Minnesota. More recently it has

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Friendly 'Ghost' Couldn't Save Par's 2nd Qtr.

BY DON JEFFREY

NEW YORK—Although "Ghost" was a huge success for Paramount in the video rental market, it was not big enough to prevent a large overall loss in the second quarter.

For the three months that ended April 30, Paramount Communications Inc. reports a \$55 million net loss on \$868 million in revenues, compared with a net profit of \$21.2 million on \$811 million in revenues last year.

Most of that loss came from the company's entertainment division, which includes feature films, television, and home video. In the quarter, Paramount's entertainment operations posted a \$40.6 million loss on \$597 million in revenues, compared with \$54.1 million in profit on \$565 million in revenues in the year-earlier period.

In the quarter, New York-based Paramount took after-tax charges totaling \$35.4 million, most of which covered a restructuring of Paramount Pictures. The charges included provisions for writedowns on feature-film and television-program commitments that were in development under the previous management team, severance costs associated with the firing of that team, and

(Continued on next page)

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PARAMOUNT'S 2ND QTR.

(Continued from preceding page)

the settlement of a lawsuit by Frank Mancuso, former chairman of Paramount Pictures.

A Paramount spokesman says Mancuso received "roughly less than half" of the \$45 million he sued for. Mancuso has been replaced by Brandon Tartikoff, who had been president of NBC Entertainment.

Paramount Home Video scored in the first quarter with the No. 1 video rental, "Ghost." Nicholas Ashooh, VP at Paramount, says second-quarter video profits were "higher than in the period last year." He says video benefited from "Ghost" in domestic markets and "The Hunt For Red October" in international markets.

But Paramount had no wins at the box office or in video sell-through in the quarter.

Meanwhile, speculation continues

Most of the loss came from the co.'s entertainment division

about a possible acquisition of an entertainment company by Paramount, which has about \$1.6 billion in cash in its coffers. Rumors concerning Thorn-EMI Plc., owner of EMI Music, were current several months ago. Recent speculation centers on Philips N.V., which owns 80% of PolyGram Inc. One source at Paramount, however, discounts the Philips rumor.

Ashooh declines comment on the rumors, saying only that Paramount is "reviewing a wide range of options that might make sense strategically." These options could include music and other entertainment companies and publishing concerns.

For six months, the company reports a net loss of \$62.3 million on revenues of \$1.76 billion, compared with net profit of \$42.4 million on revenues of \$1.65 billion in the year-earlier period.

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Billboard

SPOTLIGHTS

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LASER SCANS

(Continued from page 40)

(\$39.98); "L.A. Story," with Steve Martin (\$39.95); "Living Colour: Time Tunnel" (\$29.95); and "Nature: Rain Forest (Selva Verde)" (\$29.95).

And don't miss Jerry Lewis' "The Errand Boy" (widescreen, \$39.95); Gene Hackman and Anne Archer in "Narrow Margin" (\$39.95); Peter Matthiessen in "Lost Man's River" (\$29.95); Steven Seagal in "Marked For Death" (\$39.98); and Matthew Modine, Melanie Griffith, and Michael Keaton in "Pacific Heights" (\$39.98).

IN A SILENT WAY: Voyager will launch its Killiam Collection line of silent films this month, with "It" starring Clara Bow (\$39.95). That

will be followed in July by "The Gold Rush" with Charlie Chaplin, "Steamboat Bill, Jr." with Buster Keaton, and "The Son Of The Sheik" with Rudolf Valentino (\$39.95 each).

Voyager also has some classic talkies set for release in July: "Bad Day At Black Rock" (widescreen, \$49.95), Mike Nichols' "Carnal Knowledge" (widescreen, \$49.95), and Akira Kurosawa's "Throne Of Blood" (CAV, supplementary material, \$89.95).

MCA will launch the Jean-Claude Van Damme action film "Lionheart" (\$34.98) July 25. In it, Van Damme plays a soldier and martial-

arts master who's drawn into the world of no-holds-barred street fighting.

Also on that date, MCA will bow "Amazing Stories—Book Two" (\$34.98), which includes two episodes: "Go To The Head Of The Class," directed by Robert Zemeckis; and "Family Dog," directed by Brad Bird and with animation design by Tim Burton.

WARNER will release "New Jack City" Aug. 7. The \$29.98 laserdisc (the VHS price is \$92.99) chronicles the rise and fall of a New York drug lord. Wesley Snipes, Ice-T, Judd Nelson, Chris Rock, and Mario Van Peebles star, and Van Peebles directs.

Billboard®

FOR WEEK ENDING JUNE 22, 1991

Top Videodisc Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
★ ★ NO. 1 ★ ★								
1	1	11	GHOST	Paramount Pictures Pioneer LDCA, Inc. 32004	Patrick Swayze Demi Moore	1990	PG-13	29.95
2	4	3	BONFIRE OF THE VANITIES	Warner Bros. Inc. Warner Home Video 12048	Tom Hanks Bruce Willis	1990	R	29.98
3	15	3	AVALON	Tri-Star Pictures Pioneer LDCA, Inc. SCO55-6107	Armin Mueller-Stahl Joan Plowright	1990	PG	49.98
4	11	3	HAVANA	Universal City Studios MCA/Universal Home Video 81049	Robert Redford Lena Olin	1990	R	39.98
5	2	9	ARACHNOPHOBIA	Amblin Entertainment Image Entertainment 1080AS	Jeff Daniels	1990	PG-13	39.99
6	7	9	PRESUMED INNOCENT	Warner Bros. Inc. Warner Home Video 12034	Harrison Ford	1990	R	29.98
7	9	23	MADONNA: BLONDE AMBITION	Pioneer Artists Pioneer LDCA, Inc. PA-90-325	Madonna	1990	NR	29.95
8	6	31	THE HUNT FOR RED OCTOBER	Paramount Pictures Pioneer LDCA, Inc. LV32030-2	Sean Connery Alec Baldwin	1990	PG	29.95
9	NEW ▶		THE KRAYS	Parkfield Pictures Pioneer LDCA, Inc. 90976	Gary Kemp Martin Kemp	1990	R	39.95
10	3	13	DIE HARD 2: DIE HARDER	FoxVideo Image Entertainment L1850-85	Bruce Willis Bonnie Bedelia	1990	R	49.98
11	12	5	NARROW MARGIN	Live Home Video Image Entertainment ID8236IV	Gene Hackman Anne Archer	1990	R	39.95
12	13	19	PRETTY WOMAN	Touchstone Pictures Image Entertainment 1027AS	Richard Gere Julia Roberts	1990	R	29.99
13	20	3	DUCKTALES THE MOVIE	Walt Disney Home Video Image Entertainment 1082	Animated	1990	G	29.99
14	10	7	CHILD'S PLAY 2	Universal City Studios MCA/Universal Home Video 41024	Alex Vincent Jenny Agutter	1990	R	34.98
15	NEW ▶		JACOB'S LADDER	Live Home Video Image Entertainment ID8239IV	Tim Robbins Elizabeth Pena	1990	R	39.95
16	5	7	MEMPHIS BELLE	Warner Bros. Inc. Warner Home Video 12040	Matthew Modine Eric Stoltz	1990	PG-13	24.98
17	8	9	HENRY AND JUNE	Universal City Studios MCA/Universal Home Video 81050	Fred Ward Uma Thurman	1990	NC-17	39.98
18	24	7	NAVY SEALS	Orion Pictures Image Entertainment ID8206OR	Charlie Sheen Michael Biehn	1990	R	29.95
19	17	15	DARKMAN	Universal City Studios MCA/Universal Home Video 80978	Liam Neeson	1990	R	34.98
20	23	15	FLATLINERS	RCA/Columbia Pictures Home Video Pioneer LDCA, Inc. 50386	Kiefer Sutherland Julia Roberts	1990	R	34.95
21	18	17	DAYS OF THUNDER	Paramount Pictures Pioneer LDCA, Inc. 32123	Tom Cruise Robert Duvall	1990	PG-13	34.95
22	NEW ▶		TEXASVILLE	Nelson Home Entertainment Pioneer LDCA, Inc. 7778	Jeff Bridges Cybill Shepherd	1990	R	34.98
23	NEW ▶		GRAFFITI BRIDGE	Warner Bros. Inc. Warner Home Video 12055	Prince Morris Day	1990	PG-13	29.98
24	22	3	ROCKY & BULLWINKLE: VOL. III	Buena Vista Home Video Image Entertainment 1129AS	Animated	1991	NR	39.99
25	14	7	DEATH WARRANT	MGM/JA Home Video Pioneer/Image Ent. ML102170	Jean-Claude Van Damme	1990	R	24.98

♦ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at suggested retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◊ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at suggested retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1991, Billboard/BPI Communications, Inc.

Pro Audio

Recording Studios Enter Vid/Film Age Find New Challenges In New Market

BY TOBY COHEN

NEW YORK—Shifting demands in the music and video/film industries have resulted, in recent years, in the expansion of traditional music recording studios into audio-for-video/film production and postproduction work. Not only has this wrought changes on the studio business, it has also impacted those facilities that were established primarily for video work.

As the lines of demarcation between audio and video are erased, many multifunction-facility executives feel that the industry as a whole will benefit. However, observers note that traditional studios cannot be transformed overnight into multifunction rooms; it still takes the right combination of equipment, skill, and service to make any facility succeed.

According to Jimmy Dolan, president/engineer at Streeterville Recording Studios in Chicago, the multifunction studio makes everyone in the business that much more attuned to certain technical knowledge, formats, and compatibilities of approach.

"Any direct effect of one business taking business away from another studio will be quickly adapted to," he adds. "The effects would be so short-term, because we're all constantly doing what we do, rethinking what we do, repositioning what we do . . . There's no time to be thinking you've got the corner on anything."

At Dallas Sound Lab, a "diversified" studio in Dallas, executive VP Johnny Marshall believes that the growing number of studios expanding into new markets will have an effect in the long run on business. "As long as we're providing good service, then we're going to retain our clientele," he says.

TOUGH TO CRACK

Those surveyed at audio-for-video production/post houses note that their market is tough for traditional music recording studios to crack.

Music studios looking to enter the audio-for-video and post markets tend to buy all the latest gear and assume that it will bring instant business, observes George Johnsen, president of EFX Systems in Burbank, Calif. "They find, three months later, that they're back in the music business because they've made no penetration," he says. "They did one or two projects, but in the post business, experience is everything."

Faced with a different type of deadline pressure in the film and video business, studios accustomed to the album production schedule can run into problems, observers note.

"There's no time to go back and do another take," says Johnsen. "You have to get it right the first time, because the thing has to be on the air by a certain hour. With television and film, you have advertising campaigns, you have fixed air dates, and you have people saying, 'I need this by . . .!' There's no flexibility . . . It de-

mands a very definite set of organizational and business skills."

There is also a tremendous amount of overhead involved in doing audio-for-video work that is not necessarily a part of record work, say those in the industry.

While a central location is helpful to music recording studios, it isn't always necessary. However, audio-for-video and post houses tend to get better business if they have a prime—usually high-rent—location.

When Cue Recording Studios of

There are a lot of short sessions and more down time'

Falls Church, Va., first opened its doors, its output was about 99% album production to about 1% audio-for-video, according to the chief engineer Jim Ebert. Now the scale has shifted to about 90% album work and 10% audio-for-video.

"In Washington, there's definitely a lot of [audio for video] work," says Ebert. "And the [studios] who are doing it are charging a high hourly rate—much more so than the studios doing music production."

BILLABLE HOURS

In addition, advertising work involves many short sessions in a day rather than the lock-out situation that is common in album production. "There are a lot of short sessions and certainly more down time—setup for the session, striking the session, and clients coming in and leaving—time that really isn't billed," says Bill Marino, president of Sync Sound in New York. "So in a given room, there are fewer billable hours per day than in a record project. If you start using record-type pricing for one-, two-, or three-hour sessions, you're going to find yourself not meeting your expenses after a while."

At Devonshire Audio/Video in North Hollywood, Calif., the transition from traditional recording studio to audio-for-video and post work was a successful one. "We kind of jumped into it five years ago," recalls VP Michael Mancini. "I got into it because I wanted to slow down a bit. The hours are a lot better."

However, Mancini's staff did not have a technical background in video work, and the studio had to hire new maintenance people and engineers that understood video terminology and methods of working.

"With all my background in records, I thought, 'Well, it's still audio.' But it's not," says Mancini. "You're dealing with all kinds of video formats and standards. It's a different thing. At our studio, a lot of people couldn't hack it or didn't want to be a part of it and left."

Purchasing a studio in Los Angeles formerly owned by Crosby, Stills & Nash also helped Devonshire make the transition. "It had video equip-

ment as part of the purchase," says Mancini. "We inherited or lucked into it. We did not plan to do it."

Alpha Studios in Burbank, Calif., has grown from being primarily a record studio to handling 50% audio-for-video and 50% record work.

"Basically, it's developing a technical ability to service more types of clients," says Gary Brandt, chief engineer/mixer and GM at Alpha.

Brandt says he expanded into audio-for-video because it's something he enjoys. "We haven't done it in such a way that we've built a room just for audio post, because that's a loss leader to a multiservice facility like ours." He adds that studios that spend a tremendous amount of money on a dedicated audio post room are investing in a market that will not pay back.

Brandt notes that much of the audio function of a session is still completed in the videotape edit room. "If [clients] can get it done in the videotape edit room while they're cutting everything together, and combine some of the mixing elements there, they'd much rather get it done that way," says Brandt.

BEATING THE COMPETITION

With the possibility of increased competition from record studios still looming overhead, there are ways for audio-for-video houses to continue to thrive in the marketplace. "What differentiates a good audio-for-video house is probably what differentiates a good album house," says Dick Maitland, president of Video Mix in New York. "It's the inherent talent in the house, the quality of the technical plant itself, and the approach to clients that make the big differences. Where anybody can just borrow money and go out and build a studio, without access to the clients, talent to solve clients' problems, and sophisticated judgment in the selection of the technical plant and its components, those companies won't do very well."

Bob Heiber, GM at Chace Production Inc., a Hollywood, Calif.-based audio-for-video facility, says, "The real bottom line is to be conscious of where the competition is in the marketplace, to provide services that your clients require, and to service them in the most service-oriented aspect."

Sync Sound's Marino makes note of people specializing in very specific areas of audio-for-video. "There are houses specializing in sound effects, houses specializing in scoring, and those doing a lot of prerecorded music—music library work, that sort of thing. There are places that do sound editing. These are services that are very difficult for a record studio dabbling in audio-for-video to provide. And if they do, they're really not a record studio anymore—they're on the other side of the fence."

According to Dallas Sound Lab's Marshall, diversification is the key. "Because of the way the market fluctuates, you have to be able to offer a full range of services in order to stay competitive," he says.



On High Street. Patty Larkin, left, recently signed to Windham Hill's new High Street label, receives a vocal assist from label mate John Gorka, center, at the Jim Reitzel Production Studio, Kentfield, Calif. Will Ackerman, right, is co-producing Larkin's project, slated for September release. Larkin captured three Boston Music Awards and won the Boston Phoenix-WFAX music poll for best folk act.

Electronics Innovations: 3D, CDTV, VCRs, & More

CHICAGO—Innovations '91, the design and engineering showcase at the Summer Consumer Electronics Show here, included 169 hardware products of interest to pro and consumer alike.

Notable were Commodore's CDTV multimedia player, Panasonic's fully compatible VCR, and Hughes Aircraft Co.'s Sound Retrieval System.

Hughes' Sound Retrieval System (SRS) AK-100 is designed to create true 3D sound from two ordinary loudspeakers with no "sweet spot." The system does not add information or employ delays, harmonics, or artificial phase, and does not require encoded material to work.

The SRS system is contained in a single-rack-space unit with a suggested list price of \$449. Available now, it is compatible with Dolby processes and works with Dolby-encoded stereo, regular stereo, and mono recordings.

The Panasonic PV 7000 VCR features a dual-loading mechanism and tray-load design that allows it to play tapes in both VHS and VHS-C formats without need for an adaptor.

Panasonic was also cited for its CQ-ID60 Logic car stereo, which uses a database to find the strongest stations in any of six formats anywhere in North America, and its PV-PG100 LCD program-director remote control, which programs VCRs via six large dials to set start/stop times, date, and channel. The program director displays settings in six separate LCD windows and on-screen.

The Commodore CDTV player plays CD-based interactive titles, as well as standard audio CDs and CD + Graphics discs (Billboard, June 15).

Other innovative products featured in the exhibit included the Instant Replay 50/60 digital frame converter, the only consumer VCR that

records recordable standards-converted PAL/SECAM signal to any TV; the Harmon Kardon TD 4600/TD 4800, the first cassette deck equipped with Dolby S noise reduction to be sold in the U.S.; and the Roskan radius turntable, featuring good bearing tolerances and sophisticated electronics motor control.

Sony's TCD-3 DAT Walkman, measuring 3 $\frac{3}{4}$ by 5 inches, was cited among the year's innovations. The unit features built-in analog-to-digital converter, microphone input, digital I/O interface, 64-times sigma-delta converter, and eight-times oversampling dual 18-bit digital-to-analog design.

The JVC XL-P70 personal portable CD player, featuring Compulink control for home use, dual DAC eight-times oversampling digital filter, and five-band SEA electronics equalizer with SPI and Hyper-Bass sound, was among the products displayed, along with the NSM CD 22101 AC 100-disc CD changing system that controls up to 16 machines at home via computer interface.

Sanyo Fisher's FVC-990 Hi-Fi camcorder and EX-W2 voice-recognition mobile audio system were also featured. The horizontal-design 8mm Hi-Fi camcorder features fuzzy logic auto iris for greater focusing accuracy and 64-segment white balance. The company's voice-recognition system is the first of its kind, featuring a double-DIN tuner/cassette player/six-disc CD changer.

The MKO Electronic Systems Ambiance multiroom home audio/video system, designed to deliver audio and video programming independently to 16 different zones, was notable.

And on the safe side of things was the Panamax Max 1000/C surge protector, designed to automatically disconnect audio/video systems in the event of dangerous under- or over-voltage situations, such as with lightning.

MOIRA McCORMICK

Billboard.

STUDIO ACTION

PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING JUNE 15, 1991)

CATEGORY	HOT 100	R&B	COUNTRY	RAP	MODERN ROCK
TITLE Artist/ Producer (Label)	RUSH RUSH Paula Abdul/ V.Jeffrey Smith P.Lord (Virgin)	POWER OF LOVE/ LOVE POWER Luther Vandross L.Vandross M.Miller (Epic)	IF THE DEVIL DANCED Joe Diffie/ B.Montgomery J.Slate (Epic)	YOU CAN'Y PLAY WITH MY YO-YO Yo-Yo Feat.Ice Cube Sir Jinx (East West)	THE OTHER SIDE OF SUMMER Elvis Costello M.Froom,K.Killen D.MacManus (Warner Bros.)
RECORDING STUDIO(S) Engineer(s)	GREENE SREET/ STUDIO MASTERS/ Z RECORDING STUDIO (NY/LA/NY) R.Hui/G.Laney/ D.Feinberg	A&M/RIGHT TRACK (LA/NY) Ray Bardani	BENNETT HOUSE (Franklin,TN) Gene Eichelberger	ECHO SOUND (Los Angeles) B.Morse,B.Drake	OCEAN WAY (Los Angeles) Kevin Killen
RECORDING CONSOLE(S)	Ameck APC 1000/ Neve 8248/ MCI 428B	SSL 4000 G Series/ SSL 4080	Trident A Range	Trident 80C	Neve 8038
MULTITRACK RECORDER(S) (Noise Reduction)	Studer A-820	Sony 3348	Studer A-800	Studer A-827	Mitsubishi X-850
STUDIO MONITOR(S)	Quested/ Augsberger Custom/ Yamaha NS10 UREI 809	Yamaha NS10/ Westlake,Visonics	Tannoy SGM10	Yamaha NS10M Westklake BBSM15	Custom Ocean Way
MASTER TAPE	Ampex 456	Ampex 467	Agfa 468	Ampex 456	3M 996
MIXDOWN STUDIO(S) Engineer(s)	LARRABEE SOUND (Los Angeles) Keith K.C.Cohen	A&M (Los Angeles) Ray Bardani	BENNETT HOUSE (Franklin,TN) Gene Eichelberger	ECHO SOUND (Los Angeles) B.Morse,B.Drake	OCEAN WAY (Los Angeles) Kevin Killen
CONSOLE(S)	SSL 4000 G Series	SSL 4000 G Series SSL 6000 E Series	Trident A Range	Trident 80C	Neve 8038
MULTITRACK/ 2-TRACK RECORDER(S) (Noise Reduction)	Studer A-800	Sony 1630	Studer A-800	Studer A-827	Mitsubishi X-850
STUDIO MONITOR(S)	Custom Augsbergers Yamaha NS10	Yamaha NS10	Tannoy SGM10	Westlake BBSM Yamaha NS10MS	Custom Ocean Way
MASTER TAPE	Ampex 456	Ampex 467	Agfa 468	Ampex 456	3M 996
MASTERING (ALBUM) Engineer	FUTURE DISC Eddy Schreyer	FUTURE DISC Steve Hall	GEORGETOWN MASTERS Denny Purcell	BERNIE GRUNDMAN Brian Gardner	MASTERDISK Bob Ludwig
PRIMARY CD REPLICATOR (ALBUM)	WEA Manufacturing	Sony Manufacturing	Sony Manufacturing	WEA Manufacturing	WEA Manufacturing
PRIMARY TAPE DUPLICATOR (ALBUM)	WEA Manufacturing	Sony Manufacturing	Sony Manufacturing	WEA Manufacturing	WEA Manufacturing

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MOMIE LOVE ICE-T KEITH SWEAT RALPH TRESVANT LALAH HATHAWAY RAY PARKER JR. GLADYS KNIGHT GENE RICE TRACIE SPENCER
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Country

Shelton Shines At TNN/MCN Awards Gill, Jackson, McEntire Also Top Fan Tally

BY EDWARD MORRIS

NASHVILLE—Ricky Van Shelton retained his entertainer- and male-vocalist-of-the-year titles at the 25th annual TNN/Music City News Country Awards show June 10. The two-hour special was broadcast on TNN from the Grand Ole Opry House here. Winners were picked by fan votes.

Garth Brooks, who swept the recent Academy of Country Music Awards, had to settle for the video-of-the-year honor for "The Dance."

Vince Gill was also a double-award winner: for single of the year ("When I Call Your Name") and instrumentalist of the year. In the former category, Gill praised pianist Barry Beckett for the song's distinctive and compelling intro and Patty Loveless for the vocal harmony; and in the latter, he acknowledged two of his competitors, Chet Atkins and Roy Clark, as the influences that inspired him to play guitar.

Alan Jackson won the Star of Tomorrow award and honors for album of the year ("Here In The Real World"). In his initial acceptance remarks, Jackson jokingly alluded to having the plug pulled on him at the ACM show when he persisted in a rambling list of thank-yous: "I'd better get started—I'm long-winded at these speeches," he said.

The Judds, who copped the vocal-duo prize, and Reba McEntire, who was cited as female vocalist of the year, were the only winners ab-

sent from the ceremonies.

Without calling them by name, comedian-of-the-year Ray Stevens criticized both the ACM and the Country Music Assn. for not hav-

Tammy Wynette got the Living Legend trophy and Barbara Mandrell received the Minnie Pearl Award

ing a comedy category: "They don't seem to think comedy is important enough to give an award to," he said.

The evening's other winners were Lorrie Morgan and the late Keith Whitley for vocal collaboration of the year ("Til A Tear Becomes A Rose"), the Statler Brothers for vocal group of the year, and the Chuck Wagon Gang for gospel group of the year.

In the special-recognition division, Tammy Wynette was honored with the Living Legend trophy and Barbara Mandrell with the Minnie Pearl Award.

Merle Haggard chronicled Wynette's contribution to country music in a segment that featured videotaped tributes from producer Billy Sherrill and actor Burt Reynolds. "You're still knockin' us out," Sherrill proclaimed. Reynolds said, "I couldn't be more proud of you if I was a living legend. I ain't, and you are."

Willie Nelson 'IRS' Set Aimed At Aiding Taxing Situation

NASHVILLE—Willie Nelson and the Internal Revenue Service have gone into the music business together. To help settle the \$16 million the IRS says he owes in back taxes, Nelson is direct-marketing an album made from tapes the IRS had seized earlier, along with most of his property.

The upshot of this bizarre alliance is a double album called "Who'll Buy My Memories? The IRS Tapes." Manufactured by Sony Music, Nelson's label, the album is being marketed exclusively on television by the Austin, Texas-based Television Group.

All of the 25 songs on the album are Nelson's own compositions, which he performs with only his own guitar accompaniment. The sales campaign started June 3 on TNN, USA Network, the Prevue Channel, KTVT, Country Music Television, ESPN, WGN, and on stations in several other major markets. Plans call for the album eventually to be advertised nationwide.

Available in cassette or CD, the album sells for \$19.95. According to Nelson's publicist, all the parties to the project have been eager to do their share for the embattled singer. The publishers licensed the songs at "a very reduced rate," and Sony is charging only the manufacturing costs against the album. About \$6 from each sale will go to the IRS.

That Nelson has not been totally chastened by this experience is evident in the album's cover picture. It shows him wearing a shirt emblazoned with the slogan "Shit Happens."

EDWARD MORRIS

"This feels like 1968 all over again," Wynette said, accepting the award. "I am not the best, but I am loud." She acknowledged former husband George Jones for helping her create some of the most memorable duets of her career.

Mandrell earned the Minnie Pearl Award, which was presented by its namesake, for her services to the community and nation.

Vivacious Tanya Tucker and the ever-droll Roy Clark turned in smooth performances as MCs. For a portion of the show, Tucker did her announcing while holding daughter Presley Tanita in her arms.



Pillow Talk. Travis Tritt and Stewart Harris are presented "No. 1" pillows at a recent party celebrating the success of Tritt's single "Drift Off To Dream," which Tritt co-wrote with Sony Songs writer Harris. Pictured, from left, are Tritt; Harris; Eddie Reeves, VP/GM of Warner Bros. Records/Nashville; Donna Hilley, chief operating officer of Sony Tree; and Paul Worley, VP of Sony Tree.

Will Willie's 'Masters' Plan Go Willy-Nilly? Some Alternative Ways Nelson Can Appease IRS

SINGING FOR UNCLE SAM: If Willie Nelson had had the foresight to list the Internal Revenue Service as co-writer on all those standards-in-embryo he was penning back in the '60s and '70s, he'd be getting refunds now. Instead he owes the government \$16 million. As noted in a story on this page, Nelson aims to pay off his debt by marketing a new album he compiled from masters that the IRS had once seized and turning over his share of the profits to the guys in gray. It's just Willie enough to work.

However, should the album sales be insufficient to settle the debt, Nelson can offer all sorts of other inducements to the IRS agents to keep them pacified: things like giving them all-access passes to his concerts for the rest of his life; letting them take turns driving his tour bus past their mothers' homes; provid-



by Edward Morris



ing them with T-shirts that say "We Got Willie—And You're Next"; sneaking them into the Country Music Hall of Fame after-hours so they can pose for pictures in Elvis' gold Cadillac; or, most cunning of all, inviting them to one of Frances Preston's poolside parties.

DEAL AGAIN: Reba McEntire continues to explore the joys of acting. This time she's co-starring with Kenny Rogers and Rick Rossovich (of "Top Gun" and "Roxanne") in "The Gambler IV." The four-hour miniseries is currently shooting and will air in November. In the film, McEntire plays Burgundy Jones, one of the most successful madams in the West. According to the plot, she and four other madams put up \$100,000 each to back the top player in the last legal poker game in the West. As the three principals ride toward the inevitable showdown, they confront new hazards at every turn of the trail—and are saved in the nick of time by the television heroes of yesteryear, among them the Rifleman (Chuck Connors), Wyatt Earp (Hugh O'Brian), Caine (David Carradine), Bat Masterson (Gene Barry), the Virginian (James Drury), Trampas (Doug McClure), and the Westerner (Brian Keith).

McEntire and Rogers will record a duet for the soundtrack. Several Nashville songwriters—including Don Schlitz, who wrote the song on which all "The Gambler" movies are based—are submitting "nomina-

tions" for the duet. McEntire and Rogers are also discussing the possibility of touring together this fall.

GETTING THEATRICAL: Vern Gosdin called to say he's preparing to open a new music park this August in Ardmore, Ala. His Rocket City Country Music Amphitheatre will seat from 12,000 to 15,000 ticket-buyers. People in the area, Gosdin says, are "starved for country music." Well, they could not find a more eloquent exponent of it than native son Gosdin, who is commonly (and accurately) referred to as "The Voice." He'll headline the first show at the amphitheater Aug. 3. Dean Dillon and Heart Of Dixie will open for him. Alabama's governor, Guy Hunt, is also slated to make an appearance.

Last year, Gosdin was hospitalized with a heart problem. It kept him out of action for more than two months, but, he reports, "I feel better now than I've felt for 20 years." He's busy promoting his new Columbia album, "Out Of My Heart," which features eight of his own songs. Gosdin has become a prolific songwriter, often inviting his co-writers to go on the road with him to make the best use of his time. He's got two music videos lined up from the album: "The Garden" and "A Month Of Sundays." Gosdin expects to do about six shows a year at the new venue.

MAKING THE ROUNDS: And while we're on the subject of new venues, Ray Stevens is opening a \$4 million, 2,000-seat theater in Branson, Mo., this month. He plans to do 180 dates a year there... Kathy Mattea was sidelined at the last minute from most of her scheduled Fan Fair activity because of swollen and inflamed vocal cords. The condition is not expected to interfere with her touring... Dollywood Park, Pigeon Forge, Tenn., will offer reduced-rate tickets this summer to military personnel and their families.

SIGNINGS: Capitol Nashville Records' Cleve Francis to Creative Media Services for publicity... Actor Ronny Cox to Chuck Morris Entertainment for personal management.

Ray Massie of WIL St. Louis is one of country radio's most outspoken PDs. For a profile, see PD of the Week, page 15

COUNTRY CORNER



by Lynn Shults

NO. 1: Garth Brooks' "The Thunder Rolls" becomes the sixth No. 1 for Brooks and producer Allen Reynolds. This is the second time Brooks has scored with co-writer Pat Alger and the fifth time out of eight singles that Brooks had a hand in the compositions. "Thunder" was written prior to the completion of Brooks' first album and was actually recorded by Tanya Tucker but never released. The big question now is will the video, which was banned by Country Music Television and The Nashville Network, be nominated for video of the year by the CMA membership? In the past, the nominees in the video category were selected by a "blue-ribbon" panel and not by the general membership. This year everyone gets to vote. "And the thunder rolls, and the lightning strikes!"

INSIDE THE TOP 10: "Point Of Light" by Randy Travis jumps from No. 11 to No. 5—the biggest gain for the week. The Judds' "One Hundred And Two" (9-6) continues to march steadily toward the top, as does Alan Jackson with "Don't Rock The Jukebox" (7-4). Lorrie Morgan stays at No. 3 with "We Both Walk," but Joe Diffie slips from the top spot to No. 2 with "If The Devil Danced (In Empty Pockets)."

ROUNDING OUT THE TOP 20: Ricky Van Shelton rises from No. 14 to No. 11 with "I Am A Simple Man." Also on the move are Shandoah with "The Moon Over Georgia" (23-18), Highway 101 with "Bing Bang Boom" (18-14), Billy Dean with "Somewhere In My Broken Heart" (16-13), and Pam Tillis' "One Of Those Things" (15-12).

ELSEWHERE IN THE TOP 50: The Power Pick this week is George Strait's "You Know Me Better Than That," which soars from No. 70 to No. 34. Alabama, with "Here We Are" (36-23), continues to flex its muscles and Vince Gill's "Liza Jane" (53-39) is the third most-active record on this week's chart. Trisha Yearwood's "She's In Love With The Boy" (39-27) has caught hold and seems ready to make a run for the roses. Also making strong gains are Travis Tritt, "Here's A Quarter (Call Someone Who Cares)" (29-21); Don Williams, "Lord Have Mercy On A Country Boy" (28-24); and Marty Stuart, "Till I Found You" (25-22).

DEBUTING THIS WEEK: The week's top new entry is Tanya Tucker with "Down To My Last Teardrop" (54), followed by Exile with "Even Now" (55); Dean Dillon's "Friday Night's Woman" (68); "Brand New Man" (70) by Brooks & Dunn, another new act to keep your eye on; and the Kentucky Headhunters' "With Body And Soul" (75).

THE ALBUMS CHART: Continuing in the No. 1 position, Garth Brooks increases his lead over his closest competitor by a margin of three to one. After Brooks, however, the positioning is wide open as the differences from one position to another are slight. Showing marked increases in sales are Ricky Van Shelton, "Backroads" (5-3); Travis Tritt, "It's All About To Change" (8-6); Billy Dean, "Young Man" (24-19); and another new and developing act, McBride & the Ride, "Burnin' Up The Road" (48-35).

Mark O'Connor Strays Into The Spotlight Fiddler Gains Visibility Via 'New Nashville Cats'

BY EDWARD MORRIS

NASHVILLE—As country sales go these days, Mark O'Connor's "New Nashville Cats" album barely merits a financial footnote. But it has brought the dazzlingly versatile fiddler the visibility that eluded him for years as a top session player and Nashville-based jazz/new age recording artist.

The new album features the work of 53 other session musicians. Only three of the 15 cuts have vocals.

"Restless," the first single from "New Nashville Cats," went to No. 25 on the country chart in May, and its companion video reached the No. 7 slot on Country Music Television's top 10 listing. A second single, "Now It Belongs To You," will be released Tuesday (18), also with a video.

Although he has long been recognized as a musical genius, the problem in selling the 29-year-old Warner Bros. artist to the country market is that he is an instrumentalist and not a singer. However, as chief producer

of the album, O'Connor neatly circumvented this marketing deficiency by using player/singers Steve Wariner, Ricky Skaggs, Vince Gill, and John Cowan as lead vocalists on the cuts with single potential. Wariner, Gill, and Skaggs appear on the "Restless" video.

In his six years as a session musician, O'Connor has played on more than 450 releases, including ones for Travis Tritt, Reba McEntire, Randy Travis, Hank Williams Jr., the Judds, Ricky Van Shelton, James Taylor, and Andreas Vollenweider. Earlier, he toured and recorded with Stephane Grappelli, David Grisman, Doc and Merle Watson, and the Dixie Dregs.

Prior to this first country outing, O'Connor did four jazz/new age albums for Warner Bros. Last October, he decided to stop doing session work for others and concentrate on his own music. "New Nashville Cats" was released in April and has sold 65,000 copies so far.

One of the instrumental tunes on the album is "Bowtie," the theme of

the TNN series "American Music Shop." O'Connor has led the house band for the series since its inception, and the album is occasionally advertised on the show.

WEA Distributing has included O'Connor in its developing-artists program, whose theme is "Give Us Liberty And Darn Good Music." Accounts can buy cassettes and CDs at 10% off. The extended-billing program runs through Friday (21). Consumer advertising is scheduled for June 24-July 26. The album is also one of Western Merchandisers' "Hot Tips" for July and August.

Warner Bros. has provided record stores with cassette and CD samplers for the album, as well as bin cards and special order forms.

RAY MASSIE PROFILE

(Continued from page 15)

the morning show, surrounded by a cash contest built around listeners' ZIP codes. ("We've gone from a station that just needed attention again to being able to focus on the areas where WKKX still does well," Massie says.) The lottery contest will probably return in the fall.

WIL's morning show, meanwhile, has had its mettle tested twice over the last year. The first time was when Conner had neck surgery, the second was after her recent car crash. Conner is back but has done her show by phone line for 3 1/2 months out of the last year.

"It's very hard to work with someone you can't see. The best thing I can say about the show is that people didn't know Debbie wasn't here. It shows their talent that they can make it feel and sound like it always sounds."

One of Massie's goals for the station is to bring WIL to national prominence alongside a KSCS Dallas or KNIX Phoenix, the same way Bob Moody has with WPOC Baltimore, he says. Like the station itself, Massie feels the morning show "sometimes doesn't get its due in the industry or in town. You hear about Frank or J.C. Corcoran or [now separated KYKY team] Phillips & Wall, and we beat them all the time."

SEAN ROSS



Larger Than Life. In a subtle and unassuming manner, the Oak Ridge Boys grasp a copy of their first RCA release, "Unstoppable," while hosting the The Nashville Network's "Nashville Now" show. The band's single "Lucky Moon" is currently in the top 10 of Billboard's Hot Country Singles & Tracks chart. Pictured, from left, are band members Richard Sterban, Duane Allen, Joe Bonsall, and Steve Sanders.

COUNTRY SINGLES A-Z

PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE (Publisher - Licensing Org.) Sheet Music Dist.			
60 ALL I CAN BE (IS A SWEET MEMORY) (Sony Tree, BMI) HL	32 DRIFT OFF TO DREAM (Sony Tree, BMI/Post Oak, BMI/Sony Songs, BMI/Edisto Sound, BMI) HL	28 IF IT WILL IT WILL (Bocephus, BMI) CPP	69 THE SWEETEST THING (Carlooney Tunes, ASCAP/Chrysalis, ASCAP/BMG, ASCAP/2 Kids, ASCAP) CLM/HL
26 ARE YOU LOVIN' ME LIKE I'M LOVIN' YOU (WB, ASCAP/Sunstorm, ASCAP/Warner-Tamerlane, BMI/Foon Tunes, BMI) WBM	55 EVEN NOW (With Any Luck, BMI/Sleepy Time, ASCAP)	2 IF THE DEVIL DANCED (IN EMPTY POCKETS) (Texas Wedge, ASCAP/Sony Cross Keys, ASCAP) HL	1 THE THUNDER ROLLS (Bait And Beer, ASCAP/Forerunner, ASCAP/Major Bob, ASCAP) CLM/PPP
67 BABY TAKE A PIECE OF MY HEART (Songs Of PolyGram, BMI/Rosker, BMI) HL	29 FALLIN' OUT OF LOVE (Paul Craft, BMI) CPP	65 I KNEW MY DAY WOULD COME (Hookem, ASCAP/Blue Lake, BMI)	22 TILL I FOUND YOU (Irving, ASCAP/Littlemarch, BMI/Little Nemo, BMI/Bug, ASCAP) CPP
14 BING BANG BOOM (Careers, BMI/Hugh Prestwood, BMI) HL	46 FANCY (Northridge, ASCAP) CPP	61 I MUST HAVE BEEN CRAZY (Warner-Tamerlane, BMI/Patrick Joseph, BMI/WB, ASCAP/Samosonian, ASCAP)	17 TILL YOU WERE GONE (Lodge Hall, ASCAP/Polygram Int'l, ASCAP/Songs De Burgo, ASCAP) HL
16 BLAME IT ON TEXAS (Maypop, BMI/EMI Blackwood, BMI/Wrightchild, BMI) WBM	30 FEED JAKE (Tom Collins, BMI) CPP	10 IN A DIFFERENT LIGHT (Polygram, ASCAP/Ranger Corp. Of America, BMI/MCA, ASCAP/Haven Harbor, ASCAP/Buddy Cannon, ASCAP/Pri, ASCAP)	45 TIME PASSES BY (Sheddhouse, ASCAP/Polygram, ASCAP/W.B.M., SESAC/Longacre, SESAC) HL/WBM
38 BLUE MEMORIES (Irving, BMI/Littlemarch, BMI) CPP	68 FRIDAY NIGHT'S WOMAN (Jessie Jo, BMI/Music Corp. Of America, BMI/MCA, ASCAP/Haven Harbor, ASCAP/Buddy Cannon, ASCAP/Pri, ASCAP)	41 I WONDER HOW FAR IT IS OVER YOU (Acuff-Rose, BMI) CPP	56 TO BE WITH YOU (Silverline, ASCAP)
70 BRAND NEW MAN (Sony Tree, BMI/Sony Cross Keys, ASCAP)	71 GET RHYTHM (House Of Cash, BMI) CLM	59 RIGHT NOW (Sylbee, ASCAP/Sovereign, ASCAP)	40 TWO OF A KIND, WORKIN' ON A FULL HOUSE (Muhlenburg, BMI/Cal Cody, ASCAP/Wee B, ASCAP) CPP
19 CAN I COUNT ON YOU (Violet Crown, BMI/Blame, BMI)	73 HE COMES AROUND (Sony Tree, BMI/MCA, ASCAP/Gary Burr, ASCAP) HL	35 ROCKIN' YEARS (Southern Gallery, ASCAP) CPP	3 WE BOTH WALK (Edge O' Woods, ASCAP/Kinetic Diamond, ASCAP/Moline Valley, ASCAP) CPP
66 COME A LITTLE CLOSER (Bar None, BMI)	21 HERE'S A QUARTER (CALL SOMEONE WHO CARES) (Sony Tree, BMI/Post Oak, BMI) HL	47 SHADOW OF A DOUBT (Fame, BMI/Bobworld, BMI/Rick Hall, ASCAP)	53 WHAT ABOUT THE LOVE WE MADE (Vintage, BMI)
4 DON'T ROCK THE JUKEBOX (Mattie Ruth, ASCAP/Seventh Son, ASCAP/Tom Collins, BMI/Murray, BMI) CPP/WBM	23 HERE WE ARE (Warner Chappell, ASCAP/Macy Place, ASCAP/Benefit, BMI)	63 SHE DON'T KNOW SHE'S PERFECT (Bellamy Bros., ASCAP/Red Brazos, BMI/Urge, BMI) CPP	58 WHATEVER IT TAKES (Maypop, BMI/Fame, BMI/Bobworld, BMI) WBM
52 DOWN AT THE TWIST AND SHOUT (EMI April, ASCAP/Getarealjob, ASCAP) HL	25 HEROES (Scarlet Moon, BMI/Juniper Landing, ASCAP) CLM	31 SHE'S A NATURAL (Grand Coalition, BMI/Maypop, BMI) WBM	75 WITH BODY AND SOUL (Bill Monroe, BMI)
36 DOWN HOME (Maypop, BMI/Warner-Elektra-Asylum, BMI/Mopage, BMI) WBM	43 HOPELESSLY YOURS (Sony Tree, BMI/Sony Cross Keys, ASCAP) HL	27 SHE'S IN LOVE WITH THE BOY (Warner-Elektra-Asylum, BMI/Rites Of Passage, BMI) CLM/WBM	44 WITH THIS RING (Vee Ve, BMI/Ala King, BMI)
54 DOWN TO MY LAST TEARDROP (Paul & Jonathan, BMI)	11 I AM A SIMPLE MAN (Rick Hall, ASCAP)	51 SILVER AND GOLD (Brick Hit, BMI) CPP	72 YOU CAN'T TAKE IT WITH YOU WHEN YOU GO (Polygram, ASCAP/Amanda-Lin, ASCAP/Pier Five, BMI/Friendly Finley, BMI) HL
	57 IF I CAN FIND A CLEAN SHIRT (WB, ASCAP/Two Sons, ASCAP/Waylon Jennings, BMI)	42 SMALL TOWN SATURDAY NIGHT (Bait And Beer, ASCAP/Forerunner, ASCAP/Little Nemo, BMI/Bug, ASCAP) CLM	34 YOU KNOW ME BETTER THAN THAT (Millhouse, BMI/Sheddhouse, ASCAP)
	15 IF I KNOW ME (Music Corp. Of America, BMI/Jessie Jo, BMI/Dixie Stars, ASCAP/Brass & Chance, ASCAP) HL	13 SOMEWHERE IN MY BROKEN HEART (EMI Blackwood, BMI/EMI April, ASCAP/Lion Hearted, ASCAP) HL	20 YOU'RE THE ONE (Coal Dust West, BMI) WBM
	33 (IF IT WERENT FOR COUNTRY MUSIC) I'D GO		

Distributor Campaigns Keyed To Black Music Month

BY TRUDI MILLER

NEW YORK—The six major-label distribution companies are pulling out all the stops to celebrate Black Music Month in June, a tradition established by President Jimmy Carter in 1979 as a tribute to the achievements of African-American artists.

This year, the majors launched retail-oriented promotional campaigns on selected acts, providing discounts on established as well as up-and-coming artists to encourage dealers to buy in heavily.

CEMA Distribution, for instance, offered a three-tiered campaign called "Rappin', Rhymin', Rhythm 'n' Blues," which began with a 7% discount on cassettes and a 10% discount on CDs by 13 artists from nine labels. The discount ran from April 29 to May 10.

The featured artists were Freddie Jackson, Phil Perry, and Tracie Spencer on Capitol; Special Generation and B Angie B on Bust It/Capitol; Dianne Reeves on Capitol/Blue Note; the O'Jays on EMI Records USA; Riff on SBK; Gang Starr and Innocence on Chrysalis; K.M.C. Kru on Curb; the Rance Allen Group on Bellmark; and Ronnie Laws on American Record Distribution.

The next phase offered accounts the same discount from May 13 to May 24 on selected urban catalog titles, including Rhino's "Billboard Top R&B Hits" and "Soul Hits Of The '70s," as well as albums from Mesa/Blue Moon and Ninja.

The discounts were followed by a massive marketing campaign extending from May 24 through July 7, whereby CEMA sent approximately 10,000 outlets in-store play cassettes, CDs, and videos of the 13 artists along with point-of-purchase bin cards, banners, and streamers.

CEMA branches are running in-store display contests to encourage retail clerks to participate, and the company ran special events featuring artist performances from May 16 to June 5 in 13 cities. The largest event was held May 18 at CEMA's Greensboro, N.C., distribution center and featured the Jaz, Terry Steele, Innocence, and

Ronnie Laws.

"We pulled out all the stops," says CEMA director of urban marketing Larry Davis. "We tried to get as many accounts involved as possible. Most of our major national accounts participated—Musicaland, Tower, Warehouse—as well as mom-and-pops and one-stops."

Each branch is being as innovative as it can to encourage its accounts to participate in the in-store campaign. "One branch created buttons that said, 'Ask Me About Rappin', Rhymin' Rhythm 'n' Blues,'" he says. "They've had special events with artists performing in the stores, and in-store-play contests, where the accounts win prizes when a CEMA rep goes in the store and they're playing the compilation CD. One branch had a rap contest where customers did a rap about CEMA. Another had a dance contest." Prizes have included lottery tickets, CD Walkmans, and electronic gifts.

"The goal is to get the retail people excited and knowledgeable about our artists, so that they can recommend them to consumers," says CEMA VP of marketing and strategic planning Rand Bleimeister.

The campaign is tied in not only with Black Music Month, but with current and upcoming tours by the featured artists, says Davis, including Riff's tour with L.L. Cool J, the O'Jays' tour with Rude Boys and Levert, Phil Perry's tour with Dave Koz, the "Bust It" tour with B Angie B and Special Generation, and tours by Freddie Jackson and Dianne Reeves.

At the retail level, customers are given tour schedules for the artists, cassette singles with stickers telling them which radio stations to call and request the song, and "dollar-off" coupons for albums. CEMA has also produced prerecorded radio advertisements and custom ad mattes for use by the branches. The in-store-play CDs, cassettes, and videos are doubling as giveaways and prizes at the campaign's promotional events.

This is CEMA's second major artist-development campaign this year. The first was "Hot Music For Cool Nights," which was launched

in February (Billboard, Feb. 23). "We decided that CEMA is going to have three artist-development campaigns every year, as an ongoing thing," says Davis. "One will be Black Music Month. Our goal is to break some new artists and assist our labels."

'The goal is to get the retail people excited about our artists'

Meanwhile, WEA kicked off its nationwide "Celebrate The Rhythm" promotion by hosting a reception June 6 in New York for retailers and one-stops that deal in black music. A full contingent of artists, including Al B. Sure!, Robert Townsend, Jermaine Stewart, MC Lyte, Lamont Dozier, KMD, and KY-KYZ, turned out to meet the merchandisers.

In addition to meeting artists and hearing their songs, WEA also updated merchandisers on what the Recording Industry Assn. of America is doing to fight counter-

feiting. "I wanted them to know what RIAA has done on combating this horrible problem," says Rita Roberts, WEA field sales manager for black music.

Also, Terri Rossi, Billboard's associate director of charts/special markets, discussed how the retailer should adapt to the changing environment.

As part of the promotion, WEA offered accounts a two-tiered discount program of 7% and 10% on 17 titles, including albums from Teddy Pendergrass, Ziggy Marley, Ice-T, Keith Washington, Yo-Yo, and Lisa Fischer. The company also wheeled out a major merchandising campaign, including promotional material and a CD/cassette sampler featuring the acts highlighted in the campaign.

As part of the proceedings, Pete Stocke, WEA's New York branch manager, read a statement from Mayor David N. Dinkins proclaiming June Black Music Month in New York. In that proclamation, Dinkins cited WEA's effort to reach out to the youth of the city.

"Every year, we go to a high school in the city and offer a seminar on career choices in the music industry," Roberts says. "Two

years ago, we gave away \$10,000 worth of scholarships to high school students."

At BMG, selected titles were offered to accounts with an 8% discount. Across town, PolyGram Group Distribution gave retailers and one-stops the opportunity from May 26 to June 1 to take advantage of a three-tiered discounting program on 12 featured artists. PGD offered a 5% discount on Oleta Adams, Tony! Toni! Toné!, and James Brown; a 7% discount for albums by Herb Alpert, Kathleen Battle & Jessye Norman, Sounds Of Blackness, Brand New Heavies, Marva Hicks, Courtney Pine, and Will Downing; and a 9% discount on albums by Ed O.G. & Da Bulldogs and Jon Lucien. Moreover, the company offered selected singles at a 15% discount.

In order to emphasize its program, PGD sent merchandisers a package containing a cassette and CD sampler featuring the acts involved in the promotion, as well as posters, shelf-talkers, and flats.

Assistance in preparing this story was provided by Ed Christman.

MTV, NARM Team For Vid Awards Promo In-Store Displays Will Spotlight Finalists, Winners

BY BARBARA DAVIES

NEW YORK—MTV and the National Assn. of Recording Merchandisers will team up again this summer to promote MTV's eighth annual Video Music Awards, which will air Sept. 5 on the music video channel.

The campaign, which will run from late July until the awards show airs, has the potential to continue into late September, says Sharon Moran, MTV's director of special markets.

This year's merchandising aids feature a dual-sided design bearing the logo "Finalist" on one side and "Winner" on the other to allow retailers to use them in stores as long as they wish.

NARM will offer retailers in-

store displays such as divider cards and posters picturing video finalists, all with specially designed MTV graphics, says Moran.

"We're really looking forward to an exciting campaign," she says. "It represents the kind of relationship we want to have with retailers." MTV and NARM worked together with that relationship in mind when they created their campaign, she says.

"We had a high percentage of retailers participating last year," says Jim Donio, NARM's director of creative services. "And we anticipate it increasing as more people become aware of it. It's a very sophisticated, yet simple campaign."

Retailers who place orders with NARM by July 1 will receive their

materials in late July, after judges name finalists in each awards category.

In addition to promoting the awards show, the MTV campaign will include a display competition as extra incentive for retailers. Retailers can submit photos of their displays, which will be judged on creativity by a panel that includes members of the recording industry. "There will be several levels of prizes for chains and rackers," says Moran. Grand prize is a trip for two to the Video Music Awards ceremony in Los Angeles.

"MTV sells music," Moran says, and with the aid of retailers, the campaign will create awareness of "the biggest music video event of the year."



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Matt Kelly
A Wing and a Prayer
RRCD 2010



Hot Tuna
Historic Hot Tuna
RRCD 2011



Jorma Kaukonen
Too Hot To Handle
RRCD 2012



Savoy Brown
Live in Central Park
RRCD 2014



Various Artists
Relix Sampler #1
RRCD 2015*



Kingfish
Alive in '85
RRCD 2016



Max Creek
Windows
RRCD 2018



Robert Hunter
Rock Columbia
RRCD 2019



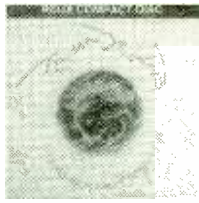
Heart of Gold Band
Double Dose
RRCD 2020



Flying Burrito Bros.
Live from Europe
RRCD 2022



Savoy Brown
Slow Train
RRCD 2023



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Before Time Began
RRCD 2024



New Riders
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RRCD 2027



Commander Cody
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Living Earth
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Johnny Winter
Birds Can't Row Boats
RRCD 2034



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Mistletoe Jam
RRCD 2036



Solar Circus
Juggling Suns
RRCD 2037



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Stackabones
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RRCD 2042



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RETAIL

Show's Black Music Day Goes On

SHOW AND TELL: Shamrock Holdings-owned Show Industries will reprise two yearly standards this summer in Los Angeles. On Friday (21), Show's City-1-Stop holds its 10th Annual Black Music Day, the meet-and-greet event that brings artists and independent retailers together. GM Sam Ginsburg reports that for the first time, City will use this event to raise funds for charity; the beneficiary for this inaugural run will be the United Negro College Fund. Artists who have already committed to appear include Kool Moe Dee, D.J. Quik, the O'Jays, Damian Dame, BeBe & CeCe Winans, Phil Perry, Redhead Kingpin, and Marva Hicks.

On Aug. 9, Show, which also owns Music Plus, will hold its Island Beach Party and Fourth Quarter Convention in Malibu, Calif. The bash will repeat last year's Hot Legs Contest. Anyone aspiring to win the men's segment of the contest should be forewarned that Bill-

RETAIL TRACK



by Geoff Mayfield & Ed Christman

board's marketing editor, Earl Paige, in an effort to better the showing he made in '90, is contemplating shaving his gams this time.

CHICAGO SHUFFLE: Add the voice of Tree Dimensions president Don Blair to the chorus of those who wonder if the Summer Consum-

er Electronics Show has outlived its usefulness. Blair, whose Boone, N.C., firm makes CD racks and other accessories, attended only one day of the recent CES gathering in Chicago, and, like several other accessory vendors, he decided against setting up a booth there.

While the Winter CES continues to ring up a good volume of sales for Tree Dimensions, Blair says his company did not write up much business at last year's Summer CES. While the dropoff in sales at the summer show is a concern, Blair says the biggest reason he didn't commit this year was that he discovered during phone conversations prior to the show that key retail accounts would not be attending.

A FINAL NOTE: Retail Track extends congratulations to Scott Young, CEO and president of Torrance, Calif.-based Warehouse Entertainment, and Beth Gulland who were married June 15.

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.

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CD Island 422848804
CA 422848804

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Love Hurts
CD Geffen 24369
CA 24369

TONI CHILDS
House Of Hope
CD A&M 75021 5358
CA 75021 5358

ALICE COOPER
Hey Stoopid
CD Epic 46786
CA 46786
LP 46786

CROWDED HOUSE
Woodface
CD Capitol 93559

CA 93559

THE FABULOUS THUNDERBIRDS
Fabulous T-Birds' Collection
CD Chrysalis 21851
CA 21851

FOREIGNER
Unusual Heat
CD Atlantic 82299
CA 82299

GRAND FUNK
The Best Of The Rest
CD Rhino R21Y-70530
CA R41F-70530

HAVANA BLACK
Exiles In Mainstream
CD Hollywood 61152
CA 61152
LP 28968-1001-1

LYNYRD SKYNYRD
Lynyrd Skynyrd 1991
CD Atlantic 82258
CA 82258

PAUL McCARTNEY
Unplugged
CD Capitol 96413
CA 96413
LP 96413

MOODY BLUES
Keys Of The Kingdom
CD PolyGram 849433
CA 849433

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OMD

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QUEEN
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(Continued on page 60)

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House Still On The Market; Koch Delves Into Our Musical Past, Mode

NOW THAT West Sacramento, Calif.-based **MTS Inc.** has withdrawn its original offer to acquire the financially troubled **The House** of Olathe, Kan. (Billboard, June 15), creditors are searching for a solution that affords them the most protection from the situation.

"We're looking for a more specific offer [than the House/MTS proposal]," says **Susan Piver**, GM of Austin, Texas-based **Antone's Records** and a member of a newly formed creditors committee. "Hopefully, we'll see a deal that includes a guarantee to the labels."

The House's demise, she says, accentuates the downside of the independents' highly coveted autonomy. "[The independent community] should begin to institute new policies," she says. "Everything is so unregulated."

Alan Becker, director of purchasing at New York's **Important Records**, concurs: "If a label has no contract to be paid, and they're not getting paid, how can they exist?" Important, which is half-owned by **Sony**, is also plagued by the perils of a soft economy, he says. "We have a hard time getting paid, even with Sony helping us to collect."

"As always," observes **Harvey Rosen**, VP of operations at Long Island City, N.Y.'s **Landmark Distributors**, "the little guy gets hurt waiting for something he needs: Money."

Sources report that at least two in-

die distributors are considering deals to acquire the House, with hopes of keeping it open as a viable operation.

Officials at **Rounder Records** of Cambridge, Mass., and **Independent National Distribution Inc.** in San Fernando, Calif., confirm that they are talking to the House.

CURTAINS: The doors are closed at Long Island City's **Encore Distribu-**



by *Deborah Russell*

tors Corp. and an answering service is taking messages. CEO **Nick Campanella** didn't return calls, but **Bo Crane**, president of Miami's **Pandisc** label, says he just received a "huge" return from Encore.

"They still owe me money, and they're not taking calls," Crane says. "I tried to fax them a final bill demanding payment and I got an answering machine."

Crane says he pulled his line from Encore about four weeks ago and moved to INDI-owned **Malverne Distributors** in Long Island City.

MEANWHILE, in Denver, **Encore Distributors Inc.**, which is unrelated

to the Long Island City company of the same name, recently added Berkeley, Calif.'s **Fantasy Inc.** to its roster of distributed labels... **Precision Sound Marketing** of Lynnwood, Wash., has inked distribution deals with **Flying Fish** of Chicago and **Blind Pig** of San Francisco... Long Island City's **Landmark Distributors** recently closed a (U.S.) national distribution deal for the Italian jazz imprints **Black Saint** and **Soul Note**, plus Japan's **DIW**.

NEW LABELS: **Koch International Corp.** of Westbury, N.Y., has launched the **Our Musical Past** label to feature American works from the 18th to 20th centuries, and **Mode** to specialize in contemporary music... **Capri Records Ltd.** of Denver is now home to **Capri-Nu**, which just debuted with **Bud Shank & the Roumanian String Quartet's** "Drifting Timelessly"... **World Disc Productions** of Friday Harbor, Wash., has created **World Disc Music**, whose instrumental roster includes **Glen Helgeson's** "Rising Current," **Paul Scherer's** "Nitemusik," and an eponymous release by **Present Dreams**.

A HEARTBEAT AWAY: In Billboard's June 8 article about the **NAIRD Indie Awards**, **Sugar Hill Records** was classified as the "big winner" due to the five trophies label president **Barry Poss** took back to his Durham, N.C., headquarters.

But the **Rounder Records Group** was quick to point out it was a *tie* for trophies, as Rounder took first place in the adult contemporary, bluegrass, women's, and storytelling categories, while the Rounder-owned **Heartbeat** label took the reggae award for **Gregory Isaacs'** "Dancing On The Floor."

NAIRD NOTES: Digging through a bag of tunes collected at the **NAIRD** trade show, **Grass Route** was pleased to discover the following:

Kathy Kallick's "What Do You Dream About" on El Cerrito's **Kaleidoscope** is one of those great children's records that won't annoy the parents. And the sing-alongs are sure to enchant the young 'uns.

Carole Koenig's "After Shadows" on her own eponymous Hollywood-based label is an exquisite collection of masterpieces by **Satie, Debussy, Ravel, and Gershwin**. Koenig mixes the unique bell-like tones of the hammered dulcimer with concert harp, strings, flute, and clarinet.

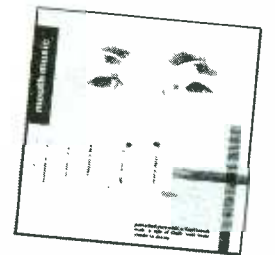


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— *New York Guardian*

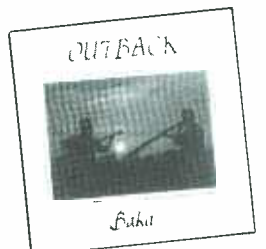


Outback - Baka

HNCD 1357/HNBC

"With contemporary acoustic guitar and mandolin lines dancing over the buzzing drones and percussive articulations of the Australian didgeridoo, **Baka** is surely one of the more unusual fusions around... a lively, insightful, and thoroughly entertaining common ground between these seemingly disparate traditions."

— *CD Review*



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(Continued from page 58)

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MICHAEL E. JOHNSON & The Killer Bees

PIANIST CLAUDIO ARRAU DEAD AT 88

(Continued from page 7)

interest for Arrau connoisseurs, since he had not recorded any Bach for some 50 years. This was not for lack of familiarity with the repertoire. As a young man he had performed complete cycles of Bach's solo keyboard works.

Ironically, Arrau's only extant Bach recordings were released for the first time about two years ago by RCA Victor, although the recordings themselves date back to the early '40s.

RCA executive producer Jack Pfeiffer says Arrau had originally denied release rights when he became convinced that Bach keyboard works were more suitably performed on harpsichord. He did, however, finally relent, and gave his belated approval to RCA only a few years ago.

Philips Records, where the overwhelming bulk of Arrau recordings rest, had been planning a retrospective "Arrau Collection" containing many of his most famous concerto and solo recordings. The collection will consist of at least 25 CDs, perhaps as many as 40, and will be released in a series of midprice boxes beginning in the fall, according to Nancy Zannini, Philips VP.

In all, Philips currently has about 45 single-CD and multidisc sets in its active catalog.

The aforementioned RCA Victor package, a two-CD set at midprice,

includes Bach's "Goldberg Variations," several two- and three-part inventions, and the Chromatic Fantasy and Fugue.

Pfeiffer says RCA Victor's Arrau vault holdings include more than 10 titles, all dating from the 78 rpm era. Some of these, including a Strauss "Burlleske" with Desire De-Faux and the Chicago Symphony, are being considered for release on CD, says Pfeiffer. Arrau left Victor in 1945 to go to Columbia.

At Sony Classical (Columbia), the only Arrau recording that is currently available (on cassette only) is a performance of the Chopin Preludes, Op. 28. At press time, it could not be learned if any vault material was due for reissue.

After Philips, the largest store of Arrau recordings rests with EMI. But Angel has only one active title on CD, a set of the complete Chopin Etudes. Another CD, of Chopin and Schumann material, is to be released by EMI in the U.K. in October.

There are more than 40 individual works recorded by Arrau in the EMI vaults, including many concerto recordings under such conductors as Alceo Galliera, Carlo Maria Giulini, and Eugene Ormandy. They date mostly from the '50s. Future rereleases are yet to be confirmed, says an EMI spokesperson.

A number of Arrau recordings

dating from the early '50s are held by MCA Records. These include the most popular Beethoven "name" sonatas, the "Diabelli" and "Eroica Variations," and a clutch of Chopin recordings, among them the complete "Ballades" and "Scherzi." At least some of these are expected to be released on CD by next year.

Born in Chillan, Chile, on Feb. 6, 1903, Arrau studied first with his mother. In 1912, he moved to Berlin, where he studied with Martin Krause, his only teacher from then on. Observers who sought to analyze Arrau's close identity with mid-19th century music were apt to find clues in the musical lineage of Krause, who studied with Liszt, who studied with Czerny, who studied with Beethoven.

Arrau made his U.S. debut in 1923, but it was not well received. He returned in 1941, this time to great critical acclaim, and proved a major concert draw thereafter.

Although he played no "modern" music in public, he had great interest in contemporary composition and studied it privately. He had particular interest in the music of Schoenberg, Ives, Carter, Berio and, above all, Tippett.

Funeral services for Arrau were to be held June 15 in Santiago, Chile. Survivors include two children, Christopher, and Carmen Reintsema, and six grandchildren.

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Hot Latin Tracks™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL	TITLE
Compiled from national Latin radio airplay reports.					
★★ NO. 1 ★★					
1	2	4	5	DANIELA ROMO CAPITOL-EMI LATIN	◆ TODO TODO 1 week at No. 1
2	1	1	15	LOS BUKIS FONOVISIA	MI DESEO
3	3	2	19	EMMANUEL SONY	◆ NO HE PODIDO VERTE
4	4	8	9	LUIS MIGUEL WEA LATINA	AMANTE DEL AMOR
5	9	11	4	RICARDO MONTANER TH-RODVEN	DEJAME LLORAR
6	8	7	7	VICENTE FERNANDEZ SONY	QUE SEPAN TODOS
7	6	3	9	MYRIAM HERNANDEZ CAPITOL-EMI LATIN	HERIDA
8	5	6	10	MIJARES CAPITOL-EMI LATIN	NO HACE FALTA
9	17	25	4	BRAULIO SONY	◆ NAVEGAR EN TI
10	7	5	16	EDNITA NAZARIO CAPITOL-EMI LATIN	◆ LO QUE SON LAS COSAS
11	12	22	5	ROCIO DURCAL ARIOLA	A QUE ME QUEDO CONTIGO
★★★★ POWER PICK ★★★★★					
12	18	—	2	BANDA BLANCA SONOTONE	FIESTA
13	10	9	12	PANDORA CAPITOL-EMI LATIN	CON TU AMOR
14	11	12	5	WILKINS RCA	◆ SERENO
15	19	24	4	JOSE LUIS RODRIGUEZ DISCOS INTERNATIONAL/SONY	ESTA VEZ
16	14	13	8	TIERRA TEJANA BAND TH-RODVEN	LAS HIJAS DE DON SIMON
17	13	14	5	ROBERTO CARLOS DISCOS INTERNATIONAL/SONY	MUJER
18	16	20	9	JUAN LUIS GUERRA Y LA 440 KAREN	BACHATA ROSA
19	21	15	19	ANA GABRIEL SONY	DESTINO
20	15	16	23	BANDA BLANCA SONOTONE	SOPA DE CARACOL
21	23	26	4	RAUL DI BLASIO ARIOLA	◆ BARROCO
22	24	19	6	GLORIA TREVI ARIOLA	◆ PELO SUELTO
23	20	17	12	MARISELA ARIOLA	A PARTIR DE HOY
24	29	30	3	LOS YONICS FONOVISIA	POR QUE VOLVI CONTIGO
25	22	21	13	DYANGO Y MIJARES CAPITOL-EMI LATIN	PARA QUE NO ME OLVIDES
★★★★ HOT SHOT DEBUT ★★★★★					
26	NEW▶	1		FRANCO DE VITA SONY	YA LO HE VIVIDO
27	31	28	3	ALEJANDRA GUZMAN FONOVISIA	◆ REINA DE CORAZONES
28	26	29	4	JERRY RIVERA DISCOS INTERNATIONAL/SONY	DIME
29	34	—	2	XUXA GLOBO	CHINDOLELE
30	28	32	6	KIARA TH-RODVEN	DE NUEVO ESTOY TEMBLANDO
31	30	—	2	RUBEN BLADES SONY	CAMALEON
32	35	34	3	EL GRAN COMBO COMBO	LA CURANDERA
33	NEW▶	1		SERGIO DALMA TH-RODVEN	BAILAR PEGADO
34	NEW▶	1		LOS CAMINANTES LUNA	AMOR QUERIDO
35	25	37	3	ANA GABRIEL SONY	HASTA QUE TE CONOCI
36	NEW▶	1		EDNITA NAZARIO CAPITOL-EMI LATIN	DESPUES DE TANTO
37	32	35	3	H2O LEADER	SI ESTO NO ES AMOR
38	27	23	18	JOSE JAVIER SOLIS MELODY	SENTIMENTAL
39	33	10	20	FRANCO DE VITA SONY	◆ NO BASTA
40	36	36	21	PALOMA SAN BASILIO CAPITOL-EMI LATIN	◆ DEMASIADO HERIDA

Records with the greatest airplay gains this week. ◆ Video clip availability. Chart is compiled weekly, but appears in the magazine bi-weekly. © 1991, Billboard/BPI Communications, Inc.

Latin Notas



by Carlos Agudelo

THE DIVERSITY OF Latin music in the U.S., as evidenced by the latest crop of releases, is to be expected, considering that there are more than 20 countries where Spanish or Portuguese is spoken. All of those countries have sent, at one time or another, music and immigrants into this country.

This diversity makes the U.S. a perfect caldron for countless Latin combinations and crossovers, something that independent Anglo labels seem to be more aware of than some of the majors.

Let's take Ottmar Liebert & Luna Negra, for example. Guitarist Liebert, who was born in Cologne, Germany, and is now based in Santa Fe, N.M., is keeping up his exploration of the Latin music universe with his own clean style, clear arrangements, and delicate melodies on "Borrasca" (Higher Octave Music), his third album. The tunes are labeled as rhumba, cumbia, merengue, rhumbasalsa, bulerhumba, and bulerias, reflecting Liebert's "Nouveau Flamenco" (the title of his first album) background.

Liebert has several things in common with Carlos Barbosa-Lima. Both are consummate guitarists and both are generous with their music. Liebert's "Borrasca" has 15 tunes; Barbosa-Lima's "Music Of The Americas" (Concord-Picante) explores the Western hemisphere's rich musical variety, in 21 delicately crafted tunes. Barbosa-Lima's classic solo guitar extracts the most authentic elements of the rich folkloric vein—its soul so to speak—and presents them to the listener in a pure and simple manner.

The integration of Latin musical styles becomes evident in the latest self-titled Spanish-language su-

perproduction by the Brazilian singer Simone on Sony. The album is more than just a typical romantic-ballad recording; Simone gives the tunes an intensity and a sensuality that immediately grabs the listener.

And then there is Bochinché, whose recent performance at S.O.B.'s in New York sounded fresh

U.S. is the ideal hotbed for diversification of Latin music

and happy. Remarkably, this Seattle-based act is an all-gringo band. Among its best moments: "Amazonas," a tune on the "Caracas" album (Heads Up Records) about the need to preserve the rain forests.

BRIEFS: The Earthworks label, owned by Virgin, will release a compilation of early hits by Henry Fiol, one of the most revered soneros of Latin music... Venezuelan singer Ilan Chester will be opening for Juan Luis Guerra Y 4:40 on a global tour that will take them to Europe, the U.S., and Puerto Rico.

FAREWELL NOTAS: This will be my last column for Billboard. After four years, I have decided I need more time for other endeavors, including my position as senior editor for Más magazine. However, I will continue to write occasional articles for Billboard. I want to take this opportunity to thank all of my faithful readers for their understanding and cooperation. I wish you all lots of luck.

Jazz BLUE NOTES



by Jeff Levenson

By THE TIME Stan Getz played Holland's North Sea Jazz Festival in 1989, the word was already out that he was suffering from cancer. The severity of his condition was virtually public information within the jazz community. Common sense held that the great tenorist was making a ceremonial last pass through Europe, that this tour was a gesture of defiance, a last-ditch duke-out with death.

He challenged his illness on stage. Kick my ass right here, he seemed to say, as if determined to show that he would take on all comers and cut them—if not with his horn then with his patented ice-ray stare that could freeze heat. Damn, Getz was invincible that night.

For one 60-minute set, he blew with extraordinary authority, balancing power with grace, jazz cool with life-affirming grit. On ballads he waxed compassionate, even melancholic, swaddling melodies with tender wraps; up-tempo, he stepped with the grace and tenacity of a matador. Either way, the Getz sound had that familiar bounce and billow—helium-filled notes floating on tropical winds.

So much of this is ironic, to be sure, because sans saxophone Getz was not known for his warmth or congeniality. His music was the bright, beautiful side of a (too often) dark personality. He was a classic substance abuser who, until the last years of his life, struggled with inner turmoil. He made no bones about his self-absorption.

My own dealings with Getz were modest affairs compared with the fabled transgressions that dogged his career. Sometime around 1985 he stood me up no fewer than four times after agreeing to be interviewed for a

Down Beat cover story. He was intimidating as hell, alternately insolent and contrite. (Zoot Sims had him nailed: "Stan Getz? Nice bunch of guys.")

No matter, really. That sound of his came from another place entirely; it was a soothing balm that offset whatever seething confusions stormed within him. The contrast was dramatic.

Also dramatic, and not quite as ironic as it seems, The New York Times Magazine ran a Stan Getz profile June

At the end, Getz's music is all we really needed to know

9, just three days after the tenorist succumbed to his cancer; the piece lauded his contributions and forecasted his death. Author Joseph Hooper rendered a touching portrait of a man who cleaned up his act and finally became, in his own words, "... what I always should have been, a decent gentleman."

Strange, his music alone told us that. At the end, it's all we really needed to know.

WAXING ON: Getz enjoyed great success with some of his last recordings, issued nearly 40 years after he first made his mark: "Anniversary" on Emarcy and "Aparionado" on A&M both ranked high on Billboard's Top Jazz Albums chart in the spring and summer of 1990. A duet album with pianist Kenny Barron, recorded recently in Copenhagen, is slated for release on Emarcy in January 1992. The working title is "People Time." Barron reports that it features Stan sounding "... beautiful as ever."

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FOR WEEK ENDING JUNE 22, 1991

Top Jazz Albums™

THIS WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
1	1	9	WYNTON MARSALIS COLUMBIA 47346	★★ No. 1 ★★ STANDARD TIME VOL. 2 INTIMACY CALLING 5 weeks at No. 1
2	2	9	DIANNE REEVES BLUE NOTE 90264*/CAPITOL	I REMEMBER
3	3	9	CARMEN MCRAE NOVUS 3110*/RCA	SARAH-DEDICATED TO YOU
4	5	6	THE HARPER BROTHERS VERVE 847 956*/POLYGRAM	ARTISTRY
5	4	19	SHIRLEY HORN VERVE 847 482*/POLYGRAM	YOU WON'T FORGET ME
6	7	9	KEITH JARRETT ECM 847 135*/POLYGRAM	TRIBUTE
7	9	9	ROY HARGROVE NOVUS 3113*/RCA	PUBLIC EYE
8	6	11	JOEY DEFRANCESCO COLUMBIA 47063*	PART III
9	11	21	MARCUS ROBERTS NOVUS 3109/RCA	ALONE WITH THREE GIANTS
10	8	17	FRANK MORGAN ANTILLES 848 213*/ISLAND	A LOVESOME THING
11	13	47	HARRY CONNICK, JR. ▲ COLUMBIA 46146	WE ARE IN LOVE
12	10	11	JOHN SCOFIELD BLUE NOTE 95479*/CAPITOL	MEANT TO BE
13	16	5	MARLON JORDAN QUINTET COLUMBIA 46930*	LEARSON'S RETURN
14	12	7	COURTNEY PINE ANTILLES 848 244*/ISLAND	WITHIN THE REALMS OF OUR DREAMS
15	NEW ▶		STAN GETZ EMARCY 838 770*	SERENITY
16	15	7	DIZZY GILLESPIE ENJA 79658*/MESA-BLUEMOON	LIVE AT THE ROYAL FESTIVAL HALL
17	21	3	JAMES MOODY NOVUS 3111*/RCA	HONEY
18	14	7	RICKY FORD CANDID 79053*/DA	EBONY RHAPSODY
19	17	5	EDDIE DANIELS GRP 9635*	... THIS IS NOW
20	NEW ▶		ELLIS MARSALIS TRIO BLUE NOTE 96107*	ELLIS MARSALIS TRIO
21	22	6	GONZALO RUBALCABA BLUE NOTE 95478*/CAPITOL	DISCOVERY: LIVE AT MONTREUX
22	19	5	JOHN HICKS, CECIL MCBEE, ELVIN JONES NOVUS 3115*/RCA	POWER TRIO
23	NEW ▶		VARIOUS ARTISTS VERVE 847 202*	THE COLE PORTER SONGBOOK
24	25	32	MACEO PARKER VERVE 843 751*/POLYGRAM	ROOTS REVISITED
25	20	6	FRED WESLEY ANTILLES 848 280*/ISLAND	NEW FRIENDS

TOP CONTEMPORARY JAZZ ALBUMS™

THIS WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
1	2	7	THE CRUSADERS GRP 9638*	★★ No. 1 ★★ HEALING THE WOUNDS 1 week at No. 1
2	1	11	EARL KLUGH WARNER BROS. 26293	MIDNIGHT IN SAN JUAN
3	5	7	JOHN LUCIEN MERCURY 848 532	LISTEN LOVE
4	3	15	YELLOWJACKETS GRP 9630*	GREENHOUSE
5	7	5	TUCK & PATTI WINDHAM HILL JAZZ 0130*	DREAM
6	4	15	GEORGE HOWARD GRP 9629	LOVE AND UNDERSTANDING
7	6	19	DIANE SCHUUR GRP 9628	PURE SCHUUR
8	9	33	JOE SAMPLE WARNER BROS. 26138	ASHES TO ASHES
9	8	23	DAVE KOZ CAPITOL 91643*	DAVE KOZ
10	NEW ▶		SPYRO GYRA GRP 9642*	COLLECTION
11	NEW ▶		JEAN LUC PONTY EPIC 47378*	TCHOKOLA
12	13	11	KILAUEA BRAINCHILD 9105*	ANTIGUA BLUE
13	10	11	ARTURO SANDOVAL GRP 9634*	FLIGHT TO FREEDOM
14	18	5	SPECIAL EFX GRP 9640*	PEACE OF THE WORLD
15	15	9	KENNY BLAKE HEADS UP 3011*	INTERIOR DESIGN
16	14	11	STEVE LAURY DENON 6870*/A&M	STEPPING OUT
17	16	9	KEVYN LETTAU NOVA 9135*	KEVYN LETTAU
18	12	13	BIRELI LAGRENE BLUE NOTE 95263*/CAPITOL	ACOUSTIC MOMENTS
19	11	13	T LAVITZ NOVA 9134*	MOOD SWING
20	NEW ▶		LEE RITENOUR GRP 9645*	COLLECTION
21	25	3	RONNIE LAWS ATA 75753*/SAX	IDENTITY
22	22	3	PAT COIL SHEFFIELD LAB 031*	STEPS
23	20	7	GRANT GEISSMAN BLUEMOON 79165*/MESA-BLUEMOON	FLYING COLORS
24	NEW ▶		GARY BURTON GRP 9643*	COOL NIGHTS
25	17	11	SAM CARDON AIRUS 0050*	SERIOUS LEISURE

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

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RECORDS

International

Spanish Indie Sanni, Hollywood Ink For Licensing

MADRID—Looking to boost its position as one of Spain's leading independents, Sanni Records has signed a three-year licensing deal with Hollywood Records. Immediate releases include albums by U.S. band the Party and U.K. combo Natural Life, as well as the "Too Hot To Handle" soundtrack. Sanni distribution is handled by Sony.

The Hollywood license—and an earlier deal with China Records from the U.K.—covers Portugal as well as Spain. As a result, Sanni is setting up operations in Lisbon by September. There is only one independent in the multinational Portuguese market, according to Sanni managing director Stig Von Bahr. "It's a real challenge."

New Label Bringing France The World

PARIS—Mande, a new world music label, has been set up here by Mamadou Konte, the Senegalese founder of the Africa Fete festival, which showcases African acts in France. The label will be distributed via Island. First release is an album by Donke.

Runrig's 'Wheel' Still Spinning On Chrysalis

LONDON—Oops! Early CD pressings in the U.K. of the new album by Scottish band Runrig, "The Big Wheel," appeared with an Ensign Records logo. The group is actually signed to Chrysalis, not sister label Ensign. A production snafu was responsible, not a transfer of contracts.

CD Finn-ishes On Top In 1st-Qtr. Stats

HELSINKI—The compact disc is now Finland's top sound-carrier moneyspinner, according to first-quarter 1991 figures from the country's IFPI group. The CD accounted for 41.4% of trade shipments, followed by cassette (31.2%) and LP (27.4%).

Entertainer Montand Eyes Spotlight Again

PARIS—Yves Montand, veteran actor and singer, is taking a leaf from Frank Sinatra's book. He has announced he will resume his singing career on stage next May with 12 shows at Bercy, Paris' biggest indoor concert venue (capacity 12,000-15,000). The last stage appearance in France by Montand, who is 70, was in 1982.

MTV Asia Seen As Boon To Music Biz

■ BY HANS EBERT

HONG KONG—Senior music industry executives in Southeast Asia are welcoming MTV's planned move into the region via a joint venture with Hong Kong-owned HutchVision (Billboard, May 25). In particular, they applaud the prospect of a new vehicle to break international artists.

MTV Networks and HutchVision plan to debut the 24-hour music channel on the first pan-Asian satellite service, STAR TV, to be launched Aug. 1. At its start, MTV Asia will screen English-language videos, but a regional hit-parade program featuring local artists is already in development, according to Alexander Zilo, senior VP in charge of station programming.

Norman Chang, head of Southeast Asia operations for PolyGram, says, "Having access to MTV in Asia will first prove of tremendous importance to the promotion of our international repertoire. Right now in most countries throughout [the region], there is a

lack of opportunities to break new international acts." If and when videos featuring Asian acts are mixed in with Western clips, he continues, "we can finally introduce our artists on a regional basis in an extremely cost-efficient man-

*'We can finally
introduce our artists'*

ner."

Tony Lee, senior GM of Sony Music Entertainment (Hong Kong), says, "MTV will, quite literally, open the eyes of the various markets to a greater number of acts. At present, the fate of a video by an international act is very much in the hands of the local television stations. These programmers decide to show music videos they think will be best accepted by the public—but all too often they're totally unaware of what kids out there want to see and hear."

HutchVision's Zilo says the

MTV Asia deal calls for the Hong Kong company to provide the hardware and MTV Networks, the software, adding that there are no licensing fees involved. "Our agreement means that we're considered part of the MTV family, giving us access to videos from countries such as Brazil, while they in turn have access to videos of Asian acts. This is a unique opportunity for artists here to break into the international market with a more powerful distribution vehicle than simply relying on their recording companies."

Zilo adds that the company is working with a major sponsor to back the idea of the regional hit-parade program. "We have already decided on screening 14 episodes of this program over a 20-hour period. The budgets for the production of these music videos will be borne by the artists and their respective record companies."

With the prospect of this wider exposure, PolyGram's Chang says the quality of Asian-made music videos must improve. At present,

most are produced cheaply by TV stations and suffer from lack of originality. "We have to start creating clips that can be sandwiched between those featuring artists like Sting and Janet Jackson, that do not come across looking like an embarrassment. We, the recording companies, have to get it through our heads that we're now competing with the world to be seen and heard in the best possible light."

HutchVision is a subsidiary of the powerful Hutchison group, a blue-chip conglomerate that is publicly traded in Hong Kong and London, with interests including real estate and shipping. This is thought to be its first move into television, although the company has a stake in Metro Broadcast Corp, which runs Hong Kong's newly launched, second commercial radio outlet.

Sponsors Light Up Greece's Music Scene

■ BY JOHN CARR

ATHENS—Flick that Bic, light up—and listen! Cigarette maker Benson & Hedges and consumer products giant Bic are helping the concert promotion business in Greece take a big step toward commercial maturity.

Twenty-one top foreign artists are set to play Athens in a three-week period—the largest number to appear in the capital in one season—with hefty sponsorship deals underwriting the shows.

Athens-based Half Note Promotions has joined forces with Benson & Hedges Music, a division of the cigarette company, to field Joe Cocker, John Mayall, Albert Collins, Jimmy Somerville, Tanita Ti-

karam, Iggy Pop, Deborah Harry, Santana, and Jethro Tull from June 24 to July 9. The venue will be the central Athens Panathinaikos football ground, now being modified for the concerts.

Literally within amplifier distance at the open-air hilltop Lykavittos Theatre, Hellenic Concerts is mounting an 11-artist series of concerts backed by French-based Bic. The June 17-28 event, dubbed the Athens International Jazz Festival, features the Pat Metheny Group, Manhattan Transfer, Bo Diddley, Al Di Meola, B.B. King, Herbie Hancock, Joe Pass, Wayne Shorter, and the Elvin Jones Jazz Machine. Also appearing are rock'n'rollers Jerry Lee Lewis and Chuck Berry.

The tourism value of the rival concert series has not been lost on the organizers, who note that the much-touted Mediterranean Games will be getting under way in Athens at about the same time.

The Greek government, which runs the parallel classical annual Athens Festival, is pleased at the developments in jazz and pop. Adds Nikos Sachpasidis, manager of Half Note Promotions, "We wanted to pick something for every kind of music, a representative sample." The firm also acts for local superstars, such as composer Manos Hadjidakis and singer Haris Alexiou.

Financial details of the sponsorship deals were not available.

Gipsy Kings, Columbia Pact Outside U.S.

PARIS—French flamenco-crossover giants the Gipsy Kings are setting their sights on becoming one of the world's top five draws in the next two years after signing a worldwide deal—excluding the U.S.—with Columbia Records.

The deal marks a change in direction for manager Claude Martinez, who had previously opted for territory-by-territory arrangements. All those deals are now ended and the band will be working with Columbia internationally and Elektra in the U.S.

Martinez says of Columbia's parent, "Sony Music is a major that has a worldwide commercial and promotional power. We have already worked with them in some territories and it seemed to me and to the band that they would be the best company to develop the career of the Gipsy

Kings on a worldwide level."

Asked why he chose to sign with one company instead of a number of operations, Martinez said it was a matter of simplicity and efficiency. He says the current state of develop-

Poland Prepping For Int'l Music Festival

WARSAW—Poland's 28th International Music Festival is scheduled for Aug. 22-25 in Sopot. Contest entrants may be nominated by artists' representatives, concert agencies, record companies, studios, and radio and TV organizations. First prize is \$25,000.

ment of the band and the work burden it represented for him and his small team made him feel it would be easier to concentrate all marketing and promotional activities with just one distributor.

Martinez declines to reveal specifics of the Sony deal, but says it is a "classic licensing deal" that includes right of first refusal for Sony.

The Gipsy Kings' first two albums have sold more than 4.5 million units and a new album is tentatively scheduled for release in late June or early July. Titled "Este Mundo," it will be supported with a worldwide tour starting in the U.S. in July.

Martinez concludes, "My goal is to make the Gipsy Kings one of the top five bands in the world within the next two years."

EMMANUEL LeGRAND

Paul Simon Taking Tour To Prague

PRAGUE—Czechoslovakian president Vaclav Havel's invitations apparently carry weight. On June 25, Paul Simon will bring his "Born At The Right Time" show to Prague, one of only two Eastern European cities (Budapest is the other) on the tour itinerary.

Havel extended the invite to Simon last year, when the artist was one of the official U.S. observers of Czechoslovakia's first democratic elections in more than 40 years. The gig will take place at the capital's Sparta football arena, which can accommodate 30,500.

The concert (and a Simon show in Budapest) is being organized by Multimedia, the Prague- and London-based firm that specializes in touring international acts through Eastern Europe, and Czech concert agency Pragokoncert. An extensive promotion campaign has been under way, using posters, leaflets, and TV.

The show will mark the highest ticket prices yet for a popular music concert in Czechoslovakia: 240 kopecs (\$8) per seat, or 190 kopecs (\$6.30) for standing. The average monthly salary in this country is 3,500 kopecs (\$117). Numerous visitors from Germany and Austria are also expected to attend.

The arrival of "Born At The Right Time" in Prague is notable for one other reason: It will informally celebrate the final withdrawal of Soviet troops from Czechoslovakia after 23 years' occupation. PETER BELOHLAVEK

Hits of the U.K.TM

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HOT SINGLES

THIS WEEK	LAST WEEK	TITLE	LABEL	ARTIST
1	1	I WANNA SEX YOU UP	GIANT	COLOR ME BADD
2	3	BABY BABY	A&M	AMY GRANT
3	2	THE SHOOP SHOOP SONG (IT'S IN HIS KISS)	EPIC	CHER
4	4	PROMISE ME	EPIC	BEVERLEY CRAVEN
5	12	HOLIDAY	SIRE	MADONNA
6	8	SHINY HAPPY PEOPLE	WARNER BROS.	R.E.M.
7	10	LIGHT MY FIRE	ELEKTRA	THE DOORS
8	5	GYPSY WOMAN (SHE'S HOMELESS)	A&M	CRYSTAL WATERS
9	6	SHOCKED	PWL	KYLIE MINOGUE
10	22	THINKING ABOUT YOUR LOVE	COOLTEMPO	KENNY THOMAS
11	15	ONLY FOOLS (NEVER FALL IN LOVE)	IQ-BMG	SONIA
12	17	JEALOUSY	PARLOPHONE	PET SHOP BOYS
13	25	DO YOU WANT ME	FFRR/POLYGRAM	SALT-N-PEPA
14	7	TAINTED LOVE	MERCURY	SOFT CELL/MARC ALMOND
15	14	MOVE THAT BODY	ARS CLIP	TECHNOTRONIC F/REGGIE
16	13	TOUCH ME (ALL NIGHT LONG)	POLYDOR	CATHY DENNIS
17	16	YO!! SWEETNESS	CAPITOL	M.C. HAMMER
18	9	LAST TRAIN TO TRANSCENTRAL	KLF COMMUNICATIONS	THE KLF
19	NEW	MONKEY BUSINESS	ATLANTIC	SKID ROW
20	34	I TOUCH MYSELF	VIRGIN AMERICA	DIVINYLS
21	11	SUCCESS	MCA	DANNI MINOGUE
22	38	REMEMBER ME WITH LOVE	EPIC	GLORIA ESTEFAN
23	30	WALKING DOWN MADISON	VIRGIN	KIRSTY MACCOLL
24	NEW	PEOPLE ARE STILL HAVING SEX	POLYDOR	LATOUR
25	NEW	FROM A DISTANCE	ATLANTIC	BETTE MIDLER
26	NEW	GET THE FUNK OUT	A&M	EXTREME
27	NEW	THE MOTOWN SONG	WARNER BROS.	ROD STEWART
28	NEW	IT AIN'T OVER 'TIL IT'S OVER	VIRGIN	LENNY KRAVITZ
29	19	SAILING ON THE SEVEN SEAS	VIRGIN	OMD
30	20	THE ROBOTS	EMI	KRAFTWERK
31	21	WHENEVER YOU NEED ME	SIREN	T'PAU
32	35	RECIPE FOR LOVE/IT HAD TO BE YOU	COLUMBIA	HARRY CONNICK JR.
33	40	SOLACE OF YOU	EPIC	LIVING COLOUR
34	NEW	COVER MY EYES	EMI	MARILLION
35	NEW	TRIBAL BASE	DESIRE	REBEL MC/TENOR FLY/BARRINGTON LEVY
36	NEW	FAREWELL MR. SORROW	MERCURY	ALL ABOUT EVE
37	NEW	SAFE FROM HARM	WILD BUNCH/POLYGRAM	MASSIVE ATTACK
38	27	PLANET OF SOUND	4AD	PIXIES (NORTON) RICE AND BEANS
39	NEW	NAKED LOVE (JUST SAY YOU WANT ME)	MERCURY	QUARTZ WITH DINA CARROLL
40	NEW	TAKE 5	FACTORY	NORTHSIDE

TOP ALBUMS

THIS WEEK	LAST WEEK	ARTIST	LABEL	TITLE
1	1	SEAL	ZTT/WEA	SEAL
2	NEW	DEACON BLUE	COLUMBIA	FELLOW HOODLUMS
3	5	R.E.M.	WARNER BROS.	OUT OF TIME
4	4	EURYTHMICS	RCA	GREATEST HITS
5	6	BEVERLEY CRAVEN	EPIC	BEVERLEY CRAVEN
6	2	ELECTRONIC FACTORY		ELECTRONIC
7	3	THE WONDER STUFF	POLYDOR	NEVER LOVED ELVIS
8	NEW	DANNI MINOGUE	MCA	LOVE AND KISSES
9	7	MICHAEL BOLTON	COLUMBIA	TIME, LOVE AND TENDERNESS
10	8	ROXETTE	EMI	JOYRIDE
11	15	SIMPLE MINDS	VIRGIN	REAL LIFE
12	11	BOB MARLEY & THE WAILERS	TUFF GONG	LEGEND 3
13	19	DEXY'S MIDNIGHT RUNNERS	MERCURY	THE BEST OF DEXY'S MIDNIGHT RUNNERS
14	10	SOFT CELL/MARC ALMOND	MERCURY	MEMORABILIA—THE SINGLES
15	17	STRANGLERS	EPIC	GREATEST HITS 1977-1990
16	9	THE KLF	KLF COMMUNICATIONS	THE WHITE ROOM
17	12	M.C. HAMMER	CAPITOL	PLEASE HAMMER DON'T HURT 'EM
18	27	HARRY CONNICK JR.	COLUMBIA	WE ARE IN LOVE
19	NEW	JAMES LAST & HIS ORCHESTRA	POLYDOR	POP SYMPHONIES
20	16	THE DOORS	ELEKTRA	SOUNDTRACK
21	14	EMF	PARLOPHONE	SCHUBERT DIP
22	18	THE DOORS	ELEKTRA	THE BEST OF THE DOORS
23	21	MADONNA	SIRE	THE IMMACULATE COLLECTION
24	26	ROD STEWART	WARNER BROS.	VAGABOND HEART
25	NEW	N.W.A	4TH & B'WAY	EFIL4ZAGGIN
26	32	LENNY KRAVITZ	VIRGIN AMERICA	MAMA SAID
27	NEW	TECHNOTRONIC	ARS	BODY TO BODY
28	34	GLORIA ESTEFAN	EPIC	INTO THE LIGHT
29	20	OMD	VIRGIN	SUGAR TAX
30	23	THE WATERBOYS	ENSIGN	BEST OF THE WATERBOYS '81-'90
31	31	ELTON JOHN	ROCKET	THE VERY BEST OF ...
32	22	DE LA SOUL	BIG LIFE	DE LA SOUL IS DEAD
33	35	CHRIS REA	EAST WEST	AUBERGE
34	37	SHIRLEY BASSEY	FREESTYLE/DINO	KEEP THE MUSIC PLAYING
35	13	THE WEDDING PRESENT	RCA	SEA MONSTERS
36	33	OLETA ADAMS	FONTANA	CIRCLE OF ONE
37	NEW	EXTREME	A&M	EXTREME II PORNOGRAFFITI
38	25	LUTHER VANDROSS	EPIC	POWER OF LOVE
39	29	JAMES FONTANA		GOLD MOTHER
40	36	THE DOORS	ELEKTRA	IN CONCERT

INTERNATIONAL

Lisa Anderson Gets New Brits Awards Post Ex-RCA Exec Responsible For Organizing '92 Event

■ BY ADAM WHITE

LONDON—Lisa Anderson is back in the line of fire—and this time, she's working for the entire U.K. music industry.

Formerly managing director of RCA Records, Anderson has been appointed executive director of the British Phonographic Industry's Brits 1992 awards. In this new, salaried post, she will take responsibility for organizing and coordinating all aspects of the awards program and the related Great British Music Weekend concerts.

The appointment takes effect immediately, and will run initially for a five-month period to the end of October. Anderson reports to John Deacon, BPI director general, and Paul Russell, chairman of the Brits 1992 committee and of Sony Music Entertainment (U.K.).

"The committee consists of busy executives who have done a wonderful job in the past, but who only have a finite amount of time to offer," Russell says. "The Grammys have an

army of staff working through the year ensuring the success of that event. At this time of year for the Brits—particularly following the success of the Great British Music Weekend—there are a whole host of items

'It's important to have someone tying up the various aspects'

and issues which need resolving now. They require the sole focus and attention of someone dedicated to all aspects of the event."

Says Anderson, "The industry is looking to build the Brits into even more of an event than it is at present, to promote our music and artists—particularly developing acts—and to help us sell records. It's important to have someone tying up the various aspects of the awards, including sponsorship, TV and radio, market-

ing and promotion, retail and so on."

Anderson, who left RCA in April in a wave of recession-induced cutbacks at BMG Records, believes her experience and contacts will help provide the necessary cohesion.

As a televised event, the 1991 Brits show on BBC-TV was seen by some 8.2 million viewers, and was said to have generated a sales lift of about 250,000 albums at retail. In addition, a compilation package of Brits acts sold 100,000 copies. An edited version of the TV show was sold worldwide.

The Brits-related Great British Music Weekend featured 19 acts performing over three SRO nights at London's Wembley Arena.

Precise date of the 1992 event—the tenth year of the awards—has not been fixed. Other issues to be resolved include broadcast outlets and show sponsorship.

The Brits generate a profit for the BPI, according to Anderson, with income shared between the Music Therapy charity and the trust that administers the Brits School for the Performing Arts and Technology.

French Industry Awards Change Face

■ BY EMMANUEL LEGRAND

PARIS—Like their U.K. counterparts, the 1992 French music industry awards (Les Victoires de la Musique) will benefit from fresh blood at the organizational level, and a re-evaluation of their assets and goals.

The body that runs the program, the Assn. of the Victoires de la Musique, elected a new board last month. Incoming president is Rene Guitton, GM of Carrere and head of rights society SSCP; he succeeds Denis Boyer, chief of the Dial record club.

Guitton acknowledges that changes are due. "A lot of ideas were discussed during the board meeting," he says, without being specific. The goal is to combine industry interests with those of the TV viewing audience, but not "at any price." All board members have been invited to offer proposals for change and improvement.

This year's awards came under considerable media criticism, not least because BMG superstar Patrick Bruel was nominated in three categories, but denied any awards. Max Guazzini, GM of leading top 40 radio station NRJ, questioned the validity of the voting process. "In the U.S., the Grammys are a prize distribution to the best students in the classroom. In France, professionals vote for their favorite artists, who regularly are not the public's favorites. What happened with Bruel is an example of that."

Guitton says the tally of award voters—currently numbering about 3,000—is to come under scrutiny. "It will be carefully reviewed, especially the list of retailers, and if necessary, we'll introduce new criteria to get the most up-to-date list, representing all the variety of the music industry."

The 1992 Victoires will figure centrally in a French "Record Week," proposed by MIDEM's CEO, Xavier Roy, and endorsed by the industry. A

task force within industry group SNEP, headed by Sony Music president Henri de Bodinat, is currently assessing components of the campaign.

The Victoires are organized by TV production company Telescope Au-

diovisuel, operated by journalist Claude Fleouter. Performing rights society SACEM handles voting procedures. Show financing is provided by public TV channel Antenna 3 and various French professional organizations.

CANADA

Spurred By Radio, Some Labels Put The Move On Dance Acts

■ BY LARRY LeBLANC

TORONTO—Despite the presence on top 40 radio airwaves of such young Canadian dance-based acts as West End Girls (A&M), Acosta Russell (Eureka), Alanis (MCA), Kish (A&M), Mitsou, and Candi & the Backbeat (I.R.S.), most record companies here have been reluctant to move from album rock signings toward such acts.

Throughout the '80s, Canadian music was dominated by such album rock acts as Rush, Loverboy, Bryan Adams, Honeymoon Suite, Saga, Tom Cochrane & Red Rider, and Kim Mitchell—most of which continue to be popular today. Even two years ago, most companies were principally looking for album rock acts with top 40 crossover appeal. Dance-based Canadian pop acts had little chance of being signed to major-label deals.

However, as major Canadian-based companies started finding it increasingly difficult to interest foreign affiliates in their album-rock output, a few began scouting a new breed of young acts. Meanwhile, there started to be strong demand from Canadian radio, which was playing a growing amount of foreign soul, funk, hip-hop, and rap, for similar-type Canadian acts.

While various FM regulations set by the Canadian Radio-television and Telecommunications Commission, including a limit of 18 plays per week of non-Canadian records, sabotage those programmers looking to place a shotgun-type rotation top 40 on the FM dial, such powerful AM top 40s as CKLG-AM (Vancouver, British Columbia), CKOC-AM (Hamilton, Ontario), CFCN-AM (Calgary, Alberta), and CFTR-AM (Toronto), all with heavy teen listenership, have been supporters of Canadian dance-oriented product. There has also been the substantial punch provided by the MuchMusic and MusiquePlus video services, such national shows as CBC-TV's "Video Hits" and "Good Rockin' Tonight," and YTV's "YTV Rocks," and, locally, CITY-TV's style-setting "Circus."

"We seek that type of product out as best we can and some we have aren't getting national releases," says Don Stevens, PD of CFTR-AM. "The Acosta Russell record ["Call Me"] is probably the only one doing anything here; West End Girls ["Not Like Kissing You"] did well, but it's leveled off now. The rest are just cannon fodder."

Unquestionably, the domestic pop

(Continued on page 69)

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DANCE-BASED ACTS

(Continued from page 66)

success of the year is Johnny Jet/A&M's West End Girls, consisting of Vancouver high school students Aimee MacKenzie, 16, Silvana Petrozzi, 17, and Camille Henderson, 20. Their single, "Not Like Kissing You," from their self-titled debut album, has burned up the airwaves here for three months. Produced by songwriter/keyboardist John Dexter (who assembled the trio and co-penned seven of the nine tracks), the West End Girls' album has sold 25,000 copies, according to Randy Wells, VP of radio promotion at A&M Records Canada.

"With 'Not Like Kissing You' being a pure pop single we knew we were going to all the major CHR's," says Wells. "Most went on it out of the box. Programmers said, 'It's poppy, it's summer, let's go.' It's been out since March 11 and it's still going strong. We're in heavy to mediums across the board and we're picking up some ACs. I'm happy with that run."

"Not Like Kissing You" is due for U.S. release on A&M July 10, with the album to follow July 26, while A&M Canada has slated the trio's strong remake of the Jackson 5's 1969 chart debut, "I Want You Back," as the follow-up here at the end of the month. The group has been picked up for management by Vancouver-based Lou Blair.

To do promotion for her self-titled debut album on MCA Records Canada, Ottawa singer Alanis (Morissette), 17, had to take time off from school. With holidays coming at the end of this month, the label is planning a full national promotional campaign. Alanis, who is fluent in English and French, co-wrote all the songs on the album, which was produced by Leslie Howe and Frank Levin.

Kevin Shea, director of promotion at MCA, says a U.S. deal for the album will be announced shortly.

The current spate of Canadian pop signings arguably started in 1988 when Paul Orescan, the savvy president of I.R.S. Records Canada, picked up the dance-oriented act Candi & the Backbeat, fronted by then-20-year-old Candita Pennella, from local indie Somersault Records after hearing Candi's 12-inch "Dancing Under The Latin Moon" at a dance pool meeting.

"Several programmers had expressed their frustration at not having Canadian pop records that were of the ilk they were receiving from British and American acts," says Orescan. "They were asking, 'Why don't Canadian A&R men ever sign pop acts?'"

By the time Orescan signed Candi & the Backbeat, "Dancing Under The Latin Moon" had become established as a major club record and several top 40 stations were playing the single mix of the song. I.R.S. Canada rush-released a single version, which reached No. 16 on The Record's singles chart and No. 68 on Billboard's Hot 100.

The self-titled debut album sold 120,000 copies. Yet, the follow-up album, released in December, has been a disappointment, failing to reach gold status (50,000 units).

"With pop artists, the audience is younger, very fashion-oriented and very volatile," says Orescan. "If you can get through the first two albums, you build loyalty on the third. What they like this year they might not like next year. It's all about songs."

ALBUM REVIEWS

POP

► CROWDED HOUSE

Woodface
PRODUCERS: Mitchell Froom & Neil Finn
Capitol 70759

After slight misstep with sophomore effort, band from Down Under returns expanded to a quartet with the addition of Neil Finn's brother Tim. The retooled outfit now combines the melodic expertise of Crowded House and the quirkiness of the brothers Finn's previous band, Split Enz. "Four Seasons In One Day" is probably the best Beatles song Paul McCartney never wrote. Facetious first single, "Chocolate Cake," is already climbing the album rock chart; the infectious "It's Only Natural," beautiful "Fall At Your Feet," and charming "Weather With You" are likely follow-ups. This could be their year.

► TOMMY PAGE

From The Heart
PRODUCERS: Various
Sire/WB 26582

Last year's teen dream who soared with "I'll Be Your Everything" tries to continue the flight with this earnest, ambitious collection. Top-notch writers such as Diane Warren ("You're My Heaven") and Michael Bolton ("Whenever You Close Your Eyes") make valuable contributions, but fan base may have already moved on to the next heartthrob.

★ AARON NEVILLE

Warm Your Heart
PRODUCERS: Linda Ronstadt & George Massenburg
A&M 75021

Singer's singer from New Orleans gets production sponsorship, and a vocal helping hand, from recent partner Ronstadt on solo label bow. Blessed with a voice that can make the most banal lyric sound like

Shakespeare, Neville gives spine-tingling readings of everything from Allen Toussaint compositions to "Ave Maria." Blissful "Everybody Plays The Fool" and duet with Ronstadt on "Close Your Eyes" could hit top 40 or AC targets.

★ ADAM SCHMITT

World So Bright
PRODUCERS: Adam Schmitt & Greg Edward
Reprise 26551

Exciting debut from this Illinois singer/songwriter/producer marks the emergence of a canny, creative, and skillful pop craftsman. Playing all instruments (except percussion), Schmitt is a natural-born addition to any modern rock format, especially with such brilliant tracks as the guitar groove "Killer Baby" and the heartbreaking hooks of "Everything Turns Blue" and "Can't Get You On My Mind," as well as other harmony-laden tunes "Scarlet Street," "Dead End," and "Elizabeth Einstein."

JESSE JAYMES

Thirty Footer In Your Face
PRODUCERS: Matt Dike & Michael Ross
Delicious Vinyl 848661

Vanilla rapper's first album shows that he isn't just another Ice Ice baby. Jaymes doesn't flex any big-time moves for street credibility—in fact, he often plays amusingly with his own white suburban image. Dike and Ross bust some familiar moves productionwise, but keep things percolating nonetheless; Brand New Heavies' N'Dea Davenport guests, and her cooing delivery sparks the affair. Very funny "Shake It (Like A White Girl)" should get ball rolling nicely.

★ ERIC ANDERSEN

Stages: The Lost Album
PRODUCERS: Norbert Putnam, Steve Addabbo & Eric Andersen
Legacy/Columbia 47120

The tapes of these 1972 Columbia sessions were literally lost for 17 years, and now reveal themselves as an unearthed treasure of '70s folk-pop, featuring a fine crew of Nashville players as well as Leon Russell, Joan Baez, and Dan Fogelberg. Standouts from a well-wrought and poignant set include "Moonchild River Song," "Can't Get You Out Of My Life," "Wild Crow Blues," as well as dreamy waltzes "Baby, I'm Lonesome" and "It's Been A Long Time." The rhapsodic "Soul Of My Song" is one of three additional, recently recorded tracks that feature Rick Danko, Garth Hudson, Eric Bazilian, Willie Nile, and Shawn Colvin.

NEW & NOTEWORTHY

RYTHM SYNDICATE

PRODUCERS: Carl Sturken & Evan Rogers
Impact Records 10225

Hit producers Sturken and Rogers (Donny Osmond, Brother Beyond) helm new six-man, multiracial unit that's sure to have impact on pop, dance, and R&B charts. First single, funky hip-hop tune "P.A.S.S.I.O.N.," is already top 40 and climbing north. There's lots more to choose from, including the Time-like, sax-drenched "All She Wants Is Everything," (though the tempo change may make radio bolt), ballad "Blinded By Love," and groovy "You Really Rock Me." Rogers sounds like Osmond a lot of the time, but has a little more natural funk in his voice.

SEAL

PRODUCER: Trevor Horn
Sire/Warner Bros. 26627

U.K. male newcomer comes on like a cross between Terence Trent D'Arby and Lenny Kravitz on this highly impressive debut. Songs vary in style to include R&B/funk ("Future Love Paradise"), folk/art

rock ("Deep Water"), and house ("The Beginning"). Threads of continuity are Seal's evocative phrasing and producer Trevor Horn's glossy pop tendencies. First single, "Crazy," may seem like an adventurous choice for top 40 initially, but the hook seeps in after several listens and becomes unshakable.

MICHAEL McDERMOTT

620 W. Surf
PRODUCERS: Don Gehman, Brian Koppelman
Giant 24416

Chicago singer/songwriter stands to make as big a splash as Michael Penn with his similarly styled debut. There are elements here that will remind some of solo artists past—Dylan, Springsteen, even Elliot Murphy of "Aquashow"—but McDermott is his own man lyrically, and he gets fine support from a strong band that can rock hard or hold back with equal ease. "A Wall I Must Climb" is punchy first track; potent "Shadow Of The Capitol" and "Sacred Ground" are just as fine. A significant young talent.

SPOTLIGHT



CHERI
Love Hurts
PRODUCERS: Various
Geffen 24421

Judging from initial radio and sales reaction to fun first single "Love & Happiness," media icon's third Geffen set should maintain recent pop chart resurgence. With a few exceptions, overall musical direction is more straight-forward rock 'n' roll this time, which is the perfect environment for her unique vocal style. Material here is among the strongest she's performed in years, with highlights including the aggressive (and logical next single) "Save Up All Your Tears" and thunderous ballad "I'll Never Stop Loving You."

VARIOUS ARTISTS

Ben Bagley's Cole Porter Revisited, Vol. 5
PRODUCER: Ben Bagley
Painted Smiles 122

A timely fifth volume of Porter songs from Bagley—spread over a 25-year period!—in this the 100th anniversary year of the great songwriter's birth. True to his point of view, Bagley has found a bevy of long-forgotten Porter pieces to entrance the listener with, all performed with finesse by Sandy Stewart, Arthur Siegel, Ann Hampton Callaway, Julie Wilson, and Tommy Tune. A happy birthday treat from Bagley.

R&B

► KOOL MOE DEE

Funke Funke Wisdom
PRODUCERS: Moe Dewese, Teddy Riley, Keith Spencer & Dale Hagan
Jive 1388

Moe turns in another session of low-key, positive rap that should sit just fine with his constituents. Energy level often is disarmingly low, but producer Riley keeps things popping on "To The Beat Y'All" and "Death Blow," and rapper gets a major assist from colleagues Chuck D. and KRS-One on album's traffic-stopper, "Rise 'N' Shine." Latter is best bet to light a commercial fire under project.

► TERMINATOR X & THE VALLEY OF THE JEEP BEATS

PRODUCER: Terminator X
P.R.O. Division/RAL/Columbia 46896

Rap DJ strikes a responsive chord with collection of songs featuring several guest artists, including Public Enemy's Chuck D and Sister Souljah on "Buck Whylin," the Interrogators on the hardcore "Back To The Scene Of The Bass," and even reggae on Dubmaster's "DJ Is The Selector." Consistent high quality has made this a logical choice to continue its soaring climb up the R&B chart.

► CHUBB ROCK

The One
PRODUCERS: Howie Tee & Chubb Rock
Select Records 21640

Rhythmic rapper hits paydirt with full-length album whose 16 songs include last year's well-received EP. The Chubbster is definitely living large on such cuts as "The One," amusingly catchy "Just The Two Of Us," and "Bring 'Em Home Safely," featuring 3rd Bass. Rock's casual

style makes it easy to overlook his masterful way with a word. Shaping up to be a big, big record.

► JODECI

Forever My Lady
PRODUCERS: DeVante Swing and Al B. Sure!
MCA 10198

Quartet comes out swinging on debut with the Bell Biv DeVoe approach of great harmonies, catchy hip-hop tunes, and light rapping. Though they don't reinvent the wheel and there's a certain sameness to many of the tracks, everything here is done to good effect and group could bust big, given proper song choice. First single, "Gotta Love," should have fared better than it did. Good follow-ups are slow groove of "Come & Talk To Me" and the funky hip-hopper "My Phone."

JAZZ

★ THE TOMMY FLANAGAN TRIO

Jazz Poet
PRODUCER: Wim Wigt
Alfa/Compose 7102

On only his third trio session to date, masterful pianist whose playing has sparkled behind Miles Davis, John Coltrane, Ella Fitzgerald, and many others turns in a glowing recital. In the sympathetic company of bassist George Mraz and drummer Kenny Washington, Flanagan applies his soft touch to a slate of standards that have seldom sounded as refreshed; session was luminously engineered by Rudy Van Gelder. An ideal set for piano lovers.

COUNTRY

★ TOM KELL

One Sad Night
PRODUCER: Josh Leo
Warner Bros. 26508

Singer/songwriter Kell gently and eloquently drives his picturesque

VITAL REISSUES

JOHN COLTRANE

Live In Japan
REISSUE PRODUCER: Michael Cuscuna
Impulse!/GRP 102

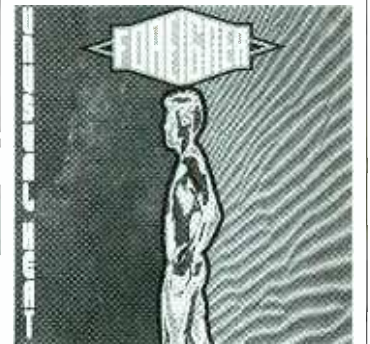
GRP kicks off its Impulse! Records reissue series with this four-disc Coltrane set—of which only one was ever domestically released—from an innovative and uncompromising artist who was emblematic of his trailblazing label. Recorded about a year before his death, these 1966 performances featured his final band, including wife Alice on piano, Pharoah Sanders on sax, Rashied Ali on percussion, and original quartet member Jimmy Garrison on bass. No track is less than 25 minutes long—proving that excess is no rock 'n' roll invention—and its often aggressive atonality may scare off less adventurous listeners. Includes classic Coltrane versions of "My Favorite Things" and "Afro Blue."

MARIANNE FAITHFULL

Faithless
PRODUCER: Bill Landis
Sony Music Special Products 46963

Vocalist's 1977 album, which introduced the harsher singing style brought to full burn on "Broken English" in 1979, is a forgotten jewel of the Immediate catalog. Mix of original material and country standards is odd yet somehow entrancing; Faithfull's ravaged pipes provide some thrills on her own "That Was The Day (Nashville)," Waylon Jennings' "This Time," and Jessi Colter's "I'm Not Lisa," among others.

SPOTLIGHT



FOREIGNER
Unusual Heat
PRODUCERS: Terry Thomas & Mick Jones
Atlantic 82299

Foreigner's first album in three years marks the debut of new lead singer Johnny Edwards, who sounds like a raspy first cousin of predecessor Lou Gramm. Musically, it's everything we've come to expect from Foreigner—well-crafted, superbly catchy pop/rock songs with an innocuous edge. First single, "Lowdown And Dirty," will be an album rock winner, as will "Moment Of Truth," whereas "Only Heaven Knows" could strike at top 40. Unlike Gramm, who could carry ballads beautifully, Edwards' strong suit is driving rockers.

country music in a contemporary direction—perhaps an ear-pleasing '90s Gene Cotton. The production talents of Leo prove a perfect match to the artist and material. Top cuts include "The Girl With The Single Rose," "Only Heaven Knows," "Can't Tell You Why," and "The Rain."

JANN BROWNE

It Only Hurts When I Laugh
PRODUCER: Steve Fishell
Curb 77451

Browne follows the traditional country path that served her so well on her debut album. Yearning vocals, clean production, and generally memorable songs, the best of which are "I Knew Enough To Fall In Love With You," "I Wish It Would Rain," and "My Shoes Keep Walking Back To You."

CLASSICAL

MOZART: REQUIEM

Boston Early Music Festival Orchestra, Parrott
Denon 9152

This live production, Denon's first classical recording to be made in the U.S., bodes well for future efforts. It's a particularly moving performance, robustly recorded with plenty of body despite fairly modestly proportioned forces. Soloists are good, and conductor Andrew Parrott is an able and experienced hand at period-instrument practice. A welcome novelty is inclusion of the short "Freemason Cantata," Mozart's last completed work.

SPOTLIGHT: Predicted to hit top 10 on its appropriate genre's chart or to earn platinum certification.

NEW AND NOTEWORTHY: Highlights new and developing acts worthy of attention and other releases of special interest.

VITAL REISSUES: Rereleased albums and compilation records of special artistic, archival, and commercial interest.

PICKS (►): New releases predicted to hit the top half of the chart in the format listed. CRITIC'S CHOICE (★): New releases, regardless of potential chart action, which the reviewer highly recommends because of their musical merit.

All albums commercially available in the U.S. are eligible. Send review copies to Melinda Newman, Billboard, 1515 Broadway, New York, N.Y. 10036, and Chris Morris, Billboard, 9107 Wilshire Blvd., Beverly Hills, Calif. 90210. Send country and gospel albums to Edward Morris, Billboard, 49 Music Square W., Nashville, Tenn. 37203.

LIFELINES

BIRTHS

Girl, Rebecca Cory, to **Andy Lester** and **Leslie Shemin-Lester**, May 9 in New York. She is a sales representative for WEA, New York.

Boy, Sean Patrick, to **Patrick** and **Susan Leonard**, May 11 in London. He is Madonna's longtime producer, and has recently produced projects for Rod Stewart and Roger Waters.

Girl, Justine Leverone, to **Robert Ellis Orrall** and **Christine Orrall**, May 13 in Nashville. He is a staff writer at BMG Music Publishing.

Girl, Hana Rebecca, to **Phil** and **Jule Davis**, May 29 in Chicago. He is an assistant manager for the Musicland Group and a DJ for Pro DJs Inc.

Boy, Brett Jonathan, to **Justin** and **Pam Pierce**, May 31 in Los Angeles. He is senior VP of special projects and media relations at New World Television.

Boy, Garrett Todd, to **Todd** and **Debbie Wilkes**, May 30 in Nashville. He is a professional manager at BMG Music Publishing.

Boy, Maxwell Harrison, to **Marc** and **Jennifer Cohn**, June 7 in Wilton, Conn. He is a recording artist for Atlantic Records.

MARRIAGES

Ronny Vance to **Janice Prager**, May 12 in Los Angeles. He is president of Geffen Music, the publishing arm of the David Geffen Company.

Jerry Mersola to **Janice Albright**, May 18 in La Canada, Calif. She is secretary to Betsy Anthony, director of talent acquisition for MCA Music Publishing.

Timothy Jennings to **Patricia Rod**, May 26 in Marina Del Rey, Calif. He is chief financial controller of MGA, a London-based market makers group. She is marketing and sales manager of BPI's European operations.

Alex Ligertwood to **Shawn Brogan**, June 1 in Sarasota, Fla. He is lead vocalist with recording group Santana. Prior to joining the group 12 years ago, he was lead vocalist for Brian Auger & the Oblivion Express. He has also worked with the Average White Band, Jeff Beck, Ben E. King, and Carly Simon. She is assistant agent at International Talent Group in Los Angeles.

Ricky Mintz to **Cindy Horowitz**, June 1 in Los Angeles. He is director of creative advertising at Capitol Records. She is a television literary agent with Triad Artists.

Bruce Springsteen to **Patti Scialfa**, June 8 in Los Angeles. He is a Columbia Records recording artist. She is a singer and former member of his E Street Band.

DEATHS

Art Levis, 54, of pneumonia, June 5 in Danbury, Conn. Levis was editor in chief of Video magazine for the last two years. Earlier, he was editor in chief of Consumer Electronics monthly for eight years. He had been

a writer, reporter, and editor for more than 25 years, and had worked in the consumer electronics and video worlds for two decades. From 1972-75, he worked in Tokyo, serving as English-language editor for Dempa Shimbun, Japan's largest publisher of electronics newspapers and magazines. He also wrote free-lance articles for Rolling Stone, Life, Newsweek, People, and other publications. He is survived by his wife, Donna. Contributions may be made to Danbury Hospital Intensive Care Unit.

Stan Getz, 64, of liver cancer, June 6 in Malibu, Calif. Getz was a renowned jazz saxophonist who launched the bossa nova rage of the early '60s. (See story, page 7.)

Haoui Montaug, 39, of AIDS-related illnesses, June 7 in New York. Montaug was a longtime director of the New Music Seminar, responsible for its wide-ranging panel program. Often referred to as "The Doorman of the Decade," Montaug for years determined who gained entrance to such world-famous New York hot-spots as Studio 54, Danceteria, and the Palladium. He was also an actor, poet, and performance/cabaret artist. His 1982 "No Entiendes" show

featured some of the first public performances by Madonna and the Beastie Boys. A memorial service will be held Saturday (22) at St. Marks Church, 131 E. 10th St., New York.

Michael Crews, 36, in a car accident, June 8 in Memphis. Crews was lead vocalist and guitarist for the Mike Crews Band, which performed locally. He also played lead guitar in several backing bands, performing with such artists as Keith Sykes and Jimmy Buffett. In 1978, he was a winner in the American Song Festival for his vocal talents. He is survived by his parents, George and Shirley Maupin Crews, and his grandfather, George Crews. Donations may be sent to St. Jude Children's Research Hospital.

Claudio Arrau, 88, following emergency surgery for an intestinal blockage, June 9 in Austria. Arrau was one of the century's major pianists and was universally lauded as a master of 19th century repertoire. He had been a performer for more than eight decades. (See story, page 7.)

Send information to *Lifelines*, *Billboard*, 1515 Broadway, New York, N.Y. 10036 within six weeks of the event.

CALENDAR

A weekly listing of trade shows, conventions, award shows, seminars, and other notable events. Send information to *Calendar*, *Billboard*, 1515 Broadway, New York, N.Y. 10036.

JUNE

June 13-16, **Power Jam Seminar**, Sheraton Town House Hotel, Los Angeles. Dionne Tyrone, 805-985-3354.

June 15-16, **Doing Music & Nothing Else: The Music Business Weekend Seminar**, Omni Biltmore Kennedy Plaza, Providence, R.I. 401-421-0700.

June 16-19, **Broadcast Promotion and Marketing Executives Seminar**, Baltimore Convention Center, Baltimore. Kelly Grow, 213-465-3777.

June 17-23, **1991 Boston Globe Jazz Festival**, Cyclorama Hall at the Boston Center for the Arts, Boston. Sue Auclair, 617-522-1394.

June 18, **Talent On Parade Series (TOPS) Urban Music Business Conference**, Fisk Univ., Nashville. Caroline Davis, BMI, 615-259-3625.

June 19, **"The Music Business In Europe After 1992,"** seminar sponsored by the Entertainment Forum, Hilton Hotel, London. 011-44-71-824-8257.

June 19, **Getting Signed: A Record**

BNA IS NEW NAME IN NASHVILLE

(Continued from page 8)

were able to get a lot of stuff done," during the period of identity limbo. Pepin confirms he intends to expand the roster to five acts in the foreseeable future.

Producer and publisher Richard Landis has just been hired as BNA's VP of A&R. He joins a staff that consists of Ken Van Durand, director of national promotion; Tommy Daniel, manager of sales; and Jim Della Cro-

ce, manager of artist development. Regional promotion managers are Scott Michaels (Southwest), Carl Brown (Northwest), Chuck Thaggard (Northeast and Central), and Tom Sgro (Southeast).

BNA—which stands for Bertelsmann Nashville—is headquartered at the BMG building, 1 Music Circle North.

EDWARD MORRIS

ONE-STOPS SAY MAJORS DISOBEY OWN EXPORT RULES

(Continued from page 1)

issued memos banning U.S. wholesalers from shipping product overseas (Billboard, March 23, April 20). Sources within some of the majors, however, acknowledge that the policies banning exports are deliberately vague, leaving loopholes to allow certain accounts to ship product overseas (Billboard, April 27).

About 90% of Tower's Japanese sales consist of imported product, including U.S.-manufactured titles, while HMV derives about 60% of its Japanese sales from imports, according to sources. Virgin also has stores in Japan, but it could not be determined at press time whether it sells U.S. imports there.

Tower appears to buy product from Sony's and WEA's Japanese arms as well as receiving shipments from its U.S. parent. HMV and some other Japanese retailers apparently use a variety of suppliers, including the import arms of the two majors as well as U.S. one-stops disregarding the exporting ban.

Some U.S. wholesalers blast the majors, saying, in the words of one, that "their policies have the stench of hypocrisy" when they crack down on one-stops while allowing Tower to continue to supply its Japanese stores with product.

"I don't get it," says the wholesaler. "If they claim that exporting is against the rules, then why are they allowing Tower to ship product over there?"

Another wholesaler complains, "The contention of the majors is that I can't ship it, or if I even think that one of my customers will ship it overseas then I can't sell it to them. They even got me trying to establish intent. And yet through some bullshit reason they are allowing retailers that are international in scope to ship product to their stores in Japan. It is definitely going overseas and the majors know it."

Sony Music Distribution president Paul Smith denies that his company is acting in a hypocritical fashion. "We have a very evenhanded policy," he says. "All accounts in Japan can buy U.S. product from Sony."

WEA president Henry Droz was unavailable for comment.

Sony and WEA are not the only majors that import U.S. product in Japan. CEMA will shortly set up a Japanese import operation, according to CEMA president Russ Bach, and other record companies are said to be looking at such a strategy as well.

PARALLEL IMPORTS

About half of the imported records available in Japan are brought in by record companies, according to a recent article in Music Labo, a Japanese trade publication. These operations often sell U.S. versions of albums licensed to domestic Japanese labels, the practice known as parallel importation.

Japanese sources say the majors have no choice but to sell U.S. product to retailers there because American one-stops continue to ship product to Japan, despite the export ban. Also, those sources say that Japan's laws make it illegal to stop them from importing any U.S. titles they want. There are also at least 37 wholesalers, including Tower, that import product from the U.S. and elsewhere.

"The Japanese record companies mainly concentrate on selling Japanese artists," says one retailer in Japan. "Our stores know more about what foreign product sells here. If we weren't buying it from their import arm, the labels wouldn't know how popular the titles are. In fact, often, they use the import arm to help determine what to release over here."

For example, "Toshiba EMI passed on the first M.C. Hammer release and did not release the second one until three months after its release," he continues. "They were almost shamed into releasing it after the importers had sold many thousands of copies of it. The Japanese labels don't sell black music well."

Moreover, that retailer points out that merchandisers in Japan are not just interested in bringing in U.S. hits but in developing artists as well.

TOTAL CONTROL

U.S. wholesalers say the move by manufacturers to set up import arms in Japan is just as hypocritical as overlooking the exporting of product by certain accounts. "What actually is the objective of the majors?" asks one wholesaler. "It seems to me that the manufacturer will be the exporter and the importer and rule out everybody else doing that business."

That is exactly the point, according to Smith and Bach. "Setting up such an operation is our answer to the Japanese import problem," Bach says. "It is a world market and we believe our music should be sold by us."

"Certainly, I would object to recordings coming here from elsewhere and I understand the concern by our international arms. So, we have taken the position that we will do something about it. We have authorized our Japanese partners to import American product."

Smith agrees with Bach. "We are not being hypocritical," he says. "Sony has the charter to sell our product in Japan, and [the import arm] allows us to have control over that market."

With the majors making U.S. product available through their international arms, "I would say that down the line people exporting to Japan will have a smaller market or no market will exist," Bach adds.

EUROPEAN LOOPHOLE

In Europe, sources say that Sony has an exclusive agreement with a company called Intercord Tongesellschaft MBH in Stuttgart, Germany, to distribute some U.S. catalog titles. That company, they say, mainly imports catalog product that Sony would like to make available in Germany but that does not sell well enough to warrant manufacturing in that country.

Smith says that he is unaware of any such agreement but does not discount the possibility. Indeed, he says that when product is released in America Sony solicits all of its international distribution arms, allowing them to buy whatever they need to meet demand in their markets.

If Sony is in charge of distributing its product, it can better implement its marketing plans, Smith says. On the other hand, he adds, when a U.S. one-stop exports Sony product, it often creates chaos for the label's marketing plans in other countries.

BILLY FALCON

Pretty blue World

FEATURING THE SINGLE
POWER WINDOWS



PRODUCED BY JON BON JOVI AND DANNY KORTCHMAR

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www.americanradiohistory.com

FINANCES, ELECTION EXPECTED TO SPARK AFM MEET

(Continued from page 8)

attend this year's convention.

Though the election will not occur until the third day of the convention, the confab will heat up on the first day, when the first votes on the restructuring are scheduled.

To stave off the union's insolvency, a 36-member deliberative committee has recommended increasing annual dues from \$12 to \$40 for regular members and to double life members' dues to \$24. Additionally, traveling musicians working under AFM-negotiated agreements would pay 3% to the federation, instead of the sliding 1%-5% they pay now, depending on the territory in which they are working. The percentage going to the national organization would increase to 2.5% from the current 0.5%, with the remaining amount going to the local chapter (Billboard, March 9).

The proposal also calls for establishing minimum standards for locals and for revoking a local's charter if it does not meet those standards.

The deliberative committee esti-

mates that the proposed changes would raise \$3.7 million annually and wipe out the estimated \$1.4 million debt. They would also allow the federation to hire approximately 20 additional staffers in the union's electronic media and symphonic divisions, which have been stripped bare because of budget cuts.

EXPECTS PASSAGE

As necessary as the restructuring is, Emerson does not expect it to be passed without much debate.

The plan is expected to receive the most amount of criticism from small locals that would not receive benefits from staff increases in the recording and symphony departments because they are composed of members who make their money playing local gigs.

In fact, the deliberative committee estimated that approximately 15% of the organization's 173,000 members would leave if the dues increase goes through.

The defections could cause many

of the union's 452 locals to go under. "We could lose 2,000 members and still be OK," says John Glasel, president of New York Local 802, which has 13,000 members. "But if you're talking about a 90-member local and they lose 50 members because of the increases, that could make them fold."

"It's going to be a war when we get to the convention," says John Kik, president of AFM Local 56, Grand Rapids, Mich. Even though Kik says his local's 650 members are all for the changes, he expects some strong objections from smaller unions.

"But I look at it this way: Even though we probably will lose some members in the change, if we lose a bunch of inactive people but come back with a core of working people and others who are joining because for the first time they really believe the union can do something for them, my feeling is [we win]."

N.W.A DEMONSTRATES WINNING ATTITUDE

(Continued from page 7)

whose customer base transcends the urban demographic most often associated with hardcore rap.

"I was surprised to see that we sold out [of "Efil4zaggin"] at some of our rock and heavy metal stores," says Randy Davis, VP of StreetSide. "I guess it's because rap is the rebellious music of the '90s."

Kemp Mill buyer Richard White has experienced a similar phenomenon. "In our suburban stores, it's mostly white teenage males buying [rap]," White says. "I'm glad to see the genre crossing boundaries."

Garrett notes that only 20-25 of the 300 Camelot stores cater to a predominantly urban demographic, with the majority of outlets located in suburban shopping malls.

Yet, none of the retailers surveyed say they have experienced negative feedback regarding the album's explicit lyric content, noting that the standard Recording Industry Assn. of America sticker provides an adequate warning to customers. One retailer suggests the lack of any reac-

tion could be linked to the fact that the nation is in a nonelection year.

Kemp Mill's White reports, "We've never really had a problem with N.W.A, despite the content of the albums." The chain did institute an 18-to-purchase policy on 2 Live Crew's "Nasty As They Wanna Be" album during the height of that title's controversy, but "Efil4zaggin" carries no such restriction, he says.

In the U.K., however, officers from the Obscene Publications Squad of the Metropolitan Police (Scotland Yard) raided a PolyGram Records warehouse in Essex June 4 and confiscated more than 24,000 units of "Efil4zaggin" on the ground of obscenity.

Independent distributors stateside have not reported any problems moving N.W.A titles.

"It's just unbelievable," says Johnny Phillips, VP of the Memphis-based distributor Select-O-Hits. "The record just blew out of here."

Phillips reports he has already re-ordered the title four times in the two

weeks since its release, and says he's shipped "well over 50,000 units" already. "Priority could be the lifesaver of the independents this summer," Phillips says. "This is something we need. Any business is better than no business and this is real good business."

Rock Bottom Distributing president Frank Rochman concurs. "This record makes up for a bad three months," says the Davie, Fla.-based distributor.

Big State Distributing Corp. president Billy Emerson says his Dallas-based company is into its fourth shipment on the album already. The album is the No. 2 best seller in the four-week period ended June 8, second only to De La Soul's "De La Soul Is Dead" album.

The last independent release to hit No. 1 on the pop albums chart was Tone Loc's Delicious Vinyl album, "Loc-Ed After Dark." The rapper clinched the top spot in April 1989, two months after a debut at No. 69.

SAXOPHONIST STAN GETZ DIES

(Continued from page 7)

us could do," said Steward, the last surviving member of the Four Brothers. "When Lester [Young] came along, he opened Stan's eyes. Stan's sound became different. He was on to something we all respected."

BECAME STAR IN '50S

In the '50s, Getz rose to stardom, leading his own small groups and topping the jazz popularity polls. Concurrent with his success, however, he experienced serious difficulties with drugs and alcohol. His career was interrupted by an ill-fated bout with the law, precipitated by his arrest for robbing a drugstore. His addictions and legal entanglements led him to seek refuge in Denmark. There, he spent the end of the decade performing and recording with local musicians and American expatriates.

When he returned to the States in 1961, Getz recorded "Focus," an album with strings for Verve. It renewed his standing among jazz's major voices. The following year he recorded the Brazilian-influenced "Jazz

Samba" with guitarist Charlie Byrd. That album contained the hit song "Desafinado," a Grammy award-winning effort (the first of 11 such awards he received) that not only launched the bossa nova craze, but which introduced Getz and jazz to an ever-widening pop audience.

It was the first of his many bossa nova-jazz albums—which included "Getz/Gilberto" and its hugely successful track, "The Girl From Ipanema"—and it ushered into the lime-light the talents of Brazilian songwriting great, Antonio Carlos Jobim.

"When Stan recorded 'Desafinado,'" Jobim explained from Rio de Janeiro, "I never dreamt it would become a universal hit. Basically, he was a romantic at heart who possessed great musicality. He always said that he loved Brazil and Brazil's music. You could hear that in his saxophone. He was a great player who played dreams."

During the latter part of the '60s, Getz found himself out of sync with free jazz and the rock-inspired move-

ments that characterized the times. He travelled back and forth to Europe, eventually settling in the States and leading small bands.

Getz influenced the careers of a number of young players, including Chick Corea, Tony Williams, Joanne Brackeen, and Gary Burton. His recordings for Columbia—"Captain Marvel" and "The Peacocks," for instance—helped reassert his presence as a straight-ahead jazzman.

During the last decade, Getz was embroiled in a bitter divorce from his second wife, Monica, to whom he had been married for 24 years. The case made headlines as it moved through the courts.

His last years, though, found him enjoying good success. The albums "Anniversary" on Verve and "Apasionado" on A&M ranked high on the Billboard charts and revived his sagging fortunes.

He is survived by three sons, Stephen, David, and Nicholas, and two daughters, Beverly McGovern and Pamela Raynor.



by Michael Ellis

PAULA ABDUL'S "RUSH RUSH" (Virgin) continues to gain strongly, bulleting at No. 1 and opening up a wider lead as "I Wanna Sex You Up" (Giant) by **Color Me Badd** flattens out in sales points. "I Wanna" is still No. 1 in sales points and No. 2 in airplay points, so overall it holds at No. 2 without a bullet. On the Top POS Singles Sales chart based on piece counts—which is not yet used for the Hot 100, as explained in an earlier column—"Wanna" gains sales but is passed by **Extreme's** "More Than Words" (A&M), so "Wanna" falls to No. 2 but still earns a bullet. Back on the Hot 100, the singles by **R.E.M.** and **Michael Bolton** lose their bullets, so the next strong contender for No. 1 is "Unbelievable" by **EMF** (EMI), but it's still far behind Abdul's single.

AMY GRANT HAS A 55% chance of repeating the No. 1 success of "Baby Baby," and an 88% chance of going top five, with her new single, "Every Heartbeat" (A&M), since it wins the Power Pick/Airplay at No. 39. Early jumps include 30-18 at Q106.5 St. Louis and 29-19 at FM104 Modesto, Calif. The close runner-up for the airplay award is "Fading Like A Flower" by **Roxette** (EMI) at No. 43, with early moves of 20-14 at Q104 Kansas City, Mo., and 29-20 at B93 Austin, Texas. The Power Pick/Sales, and the fastest mover on the chart, up 34 places to No. 51, is "Summertime" by **D.J. Jazzy Jeff & the Fresh Prince** (Jive). The record zooms 26-13 at Q106 San Diego. On the POS Singles Sales chart, "Summertime" is already an amazing No. 8.

THERE ARE NINE NEW entries this week and one re-entry. The latter is "Hard To Handle" by the **Black Crowes** (Def American). In its first chart run, "Hard" peaked at No. 45 last December. Sales contributed most of its points at that time, with only 53 stations reporting airplay in its best week. "Hard" has been rereleased with a new distribution arrangement through Reprise. It's on 40 stations already, including Eagle 106 Philadelphia (16-8). The most-added record of the week, entering at No. 93 with 61 radio adds out of the box, is the solo debut of **Desmond Child**, "Love On A Rooftop" (Elektra). He charted in 1979 with the group **Desmond Child & Rouge**, and has since co-written hits for **Kiss**, **Bon Jovi**, **Aerosmith**, and others. Also new to the Hot 100 are two U.K. artists: **Seal**, whose international hit "Crazy" (Sire) is breaking out of Atlanta (19-14 at Power 99) and enters the chart at No. 83; and the **KLF**, a duo that previously charted as the **Timelords** in 1988. The KLF's "3 A.M. Eternal" (Arista), a big hit in Europe, enters at No. 94.

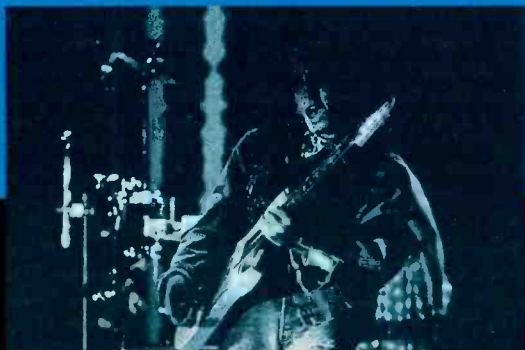
QUICK CUTS: "Does Anybody Really Fall In Love Anymore?" by **Kane Roberts** (DGC) loses its bullet at No. 38 but is No. 1 this week at Rock 108 Canton, Ohio, and WIOG Saginaw, Mich., and has nine other top 10 reports. "Missing You" by **Keith Washington** (Qwest) moves up one place to No. 49 without a bullet but is top 10 at four stations, including Hot 101 Tallahassee, Fla. (19-8) and Kiss 95.7 Hartford, Conn. (13-9). . . . The bottom of the chart is unusually crowded. As a result, the single "Love Gets Rough" by **Troy Newman** (East West) stalls at No. 97 despite gaining points. "Rough" has six top 20 radio reports so far.

HOT 100 SINGLES ACTION

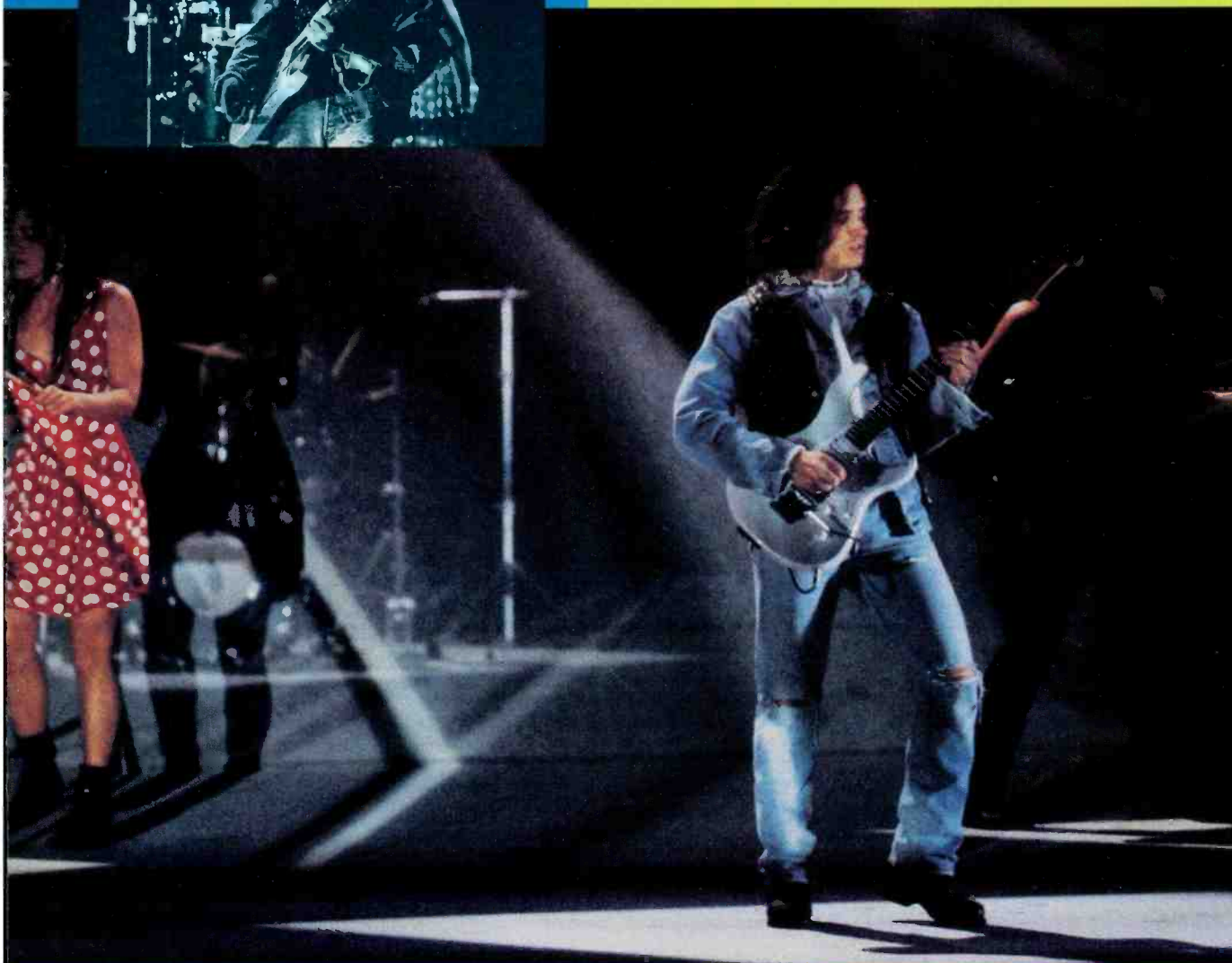
RADIO MOST ADDED

	PLATINUM/ GOLD ADDS 24 REPORTERS	SILVER ADDS 39 REPORTERS	BRONZE/ SECONDARY ADDS 168 REPORTERS	TOTAL ADDS 231 REPORTERS	TOTAL ON
LOVE ON A ROOFTOP DESMOND CHILD ELEKTRA	0	7	54	61	61
ONLY TIME WILL TELL NELSON DGC	0	5	55	60	63
EVERY HEARTBEAT AMY GRANT A&M	3	6	36	45	172
LEARNING TO FLY TOM PETTY MCA	0	2	42	44	44
CRAZY SEAL SIRE	3	3	35	41	49
FADING LIKE A FLOWER ROXETTE EMI	1	3	35	39	158
HARD TO HANDLE BLACK CROWES DEF AMERICAN	2	6	28	36	40
LOVE OF A LIFETIME FIREHOUSE EPIC	0	2	34	36	38
LOVE AND UNDERSTANDING CHER GEFEN	2	2	25	29	138
P.A.S.S.I.O.N. RHYTHM SYNDICATE IMPACT	0	3	22	25	173

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.



ROBBIE NEVIL



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Top Pop Catalog Albums

THIS WEEK	LAST WEEK	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan		WKS. ON CHART
		ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE	
		★ ★ NO. 1 ★ ★		
1	4	AC/DC ▲ ¹⁰ ATLANTIC 16018* (7.98)	BACK IN BLACK 1 week at No. 1	5
2	1	THE EAGLES ▲ ¹² ELEKTRA 105 (7.98)	GREATEST HITS 1971-1975	5
3	7	JAMES TAYLOR ▲ ³ WARNER BROS. 3113 (7.98)	GREATEST HITS	5
4	3	STEVE MILLER BAND ▲ ³ CAPITOL 46101* (7.98)	GREATEST HITS	5
5	2	THE RIGHTEOUS BROTHERS CURB 77381* (6.98)	BEST OF THE RIGHTEOUS BROTHERS	5
6	6	JIMMY BUFFETT ▲ MCA 5633 (7.98)	SONGS YOU KNOW BY HEART	5
7	8	LED ZEPPELIN ▲ ¹⁰ ATLANTIC 19129 (7.98)	LED ZEPPELIN IV	5
8	9	JOURNEY ▲ ³ COLUMBIA 44493* (9.98 EQ)	JOURNEY'S GREATEST HITS	5
9	5	MEATLOAF ▲ ⁶ CLEVELAND INT'L 34974/EPIC (5.98 EQ)	BAT OUT OF HELL	5
10	11	THE EAGLES ● ELEKTRA 60205* (7.98)	GREATEST HITS VOL. 2	5
11	12	BAD COMPANY ▲ ATLANTIC 81625* (7.98)	10 FROM 6	5
12	10	AEROSMITH ▲ ⁵ COLUMBIA 36865* (5.98 EQ)	GREATEST HITS	5
13	13	ERIC CLAPTON ▲ ² POLYDOR 825 382 (6.98 EQ)	TIME PIECES - THE BEST OF ERIC CLAPTON	5
14	16	AC/DC ▲ ATLANTIC 81650 (7.98)	WHO MADE WHO	5
15	18	INXS ▲ ⁴ ATLANTIC 81796* (7.98)	KICK	5
16	17	LED ZEPPELIN ▲ ⁴ ATLANTIC 19126 (7.98)	LED ZEPPELIN	4
17	14	BILLY JOEL ▲ ² COLUMBIA 40121* (11.98 EQ)	GREATEST HITS VOL. I & II	5
18	15	PATSY CLINE ▲ ² MCA 12 (4.98)	GREATEST HITS	5
19	19	GUNS N' ROSES ▲ ⁸ Geffen 24148* (9.98)	APPETITE FOR DESTRUCTION	5
20	20	FOREIGNER ● ATLANTIC 80999* (7.98)	RECORDS	5
21	24	LED ZEPPELIN ▲ ⁵ ATLANTIC 19127 (7.98)	LED ZEPPELIN 2	3
22	21	PINK FLOYD ▲ ⁸ COLUMBIA 36183 (15.98 EQ)	THE WALL	5
23	22	THE EAGLES ▲ ⁹ ELEKTRA 103* (7.98)	HOTEL CALIFORNIA	5
24	27	GRATEFUL DEAD ▲ WARNER BROS. 2764 (7.98)	THE BEST OF SKELETONS FROM THE CLOSET	2
25	28	PHIL COLLINS ▲ ⁷ ATLANTIC 81240* (9.98)	NO JACKET REQUIRED	2
26	33	LED ZEPPELIN ▲ ⁵ ATLANTIC 19130 (7.98)	HOUSES OF THE HOLY	2
27	35	JIMI HENDRIX ▲ ² REPRISE 2276 (7.98)	SMASH HITS	2
28	25	BON JOVI ▲ ⁹ MERCURY 830 264 (6.98 EQ)	SLIPPERY WHEN WET	5
29	23	ROD STEWART WARNER BROS. 26158 (9.98)	DOWNTOWN TRAIN/SELECTIONS. . .	5
30	26	DEF LEPPARD ▲ ¹⁰ MERCURY 830 675 (9.98)	HYSTERIA	5
31	29	PINK FLOYD ▲ ¹¹ CAPITOL 46001 (9.98)	DARK SIDE OF THE MOON	5
32	31	DEPECHE MODE ▲ SIRE 25614*/WARNER BROS. (7.98)	MUSIC FOR THE MASSES	2
33	38	THE DOORS ▲ ⁷ ELEKTRA 74007* (7.98)	THE DOORS	2
34	32	DIGITAL UNDERGROUND ▲ TOMMY BOY 1026 (9.98)	SEX PACKETS	5
35	30	CHICAGO ● REPRISE 26080 (9.98)	GREATEST HITS 1982-1989	5
36	41	VAN MORRISON ▲ WARNER BROS. 3103 (7.98)	MOONDANCE	2
37	39	LUTHER VANDROSS ▲ EPIC 45320 (13.98 EQ)	BEST OF LUTHER: THE BEST OF LOVE	5
38	—	YAZ ▲ SIRE 23737*/WARNER BROS. (7.98)	UPSTAIRS AT ERIC'S	1
39	37	THE POLICE ▲ A&M 8640* (9.98)	SINGLES - EVERY BREATH YOU TAKE	3
40	48	PHIL COLLINS ▲ ⁴ ATLANTIC 16029* (7.98)	FACE VALUE	2
41	—	SOUNDTRACK ● ATLANTIC 81767* (7.98)	LOST BOYS	1
42	36	ELTON JOHN ● MCA 1689 (4.98)	GREATEST HITS	5
43	45	QUEENSRYCHE ● EMI 48640* (9.98)	OPERATION: MINDCRIME	5
44	50	ORIGINAL BROADWAY CAST ● Geffen 24151 (17.98)	LES MISERABLES	4
45	40	JANIS JOPLIN ▲ ² COLUMBIA 32168* (5.98 EQ)	GREATEST HITS	5
46	44	SCORPIONS ● MERCURY 842 002 (9.98)	GREATEST HITS - BEST OF ROCKERS N' BALLADS	4
47	—	AC/DC ▲ ³ ATCO 16033* (7.98)	DIRTY DEEDS DONE DIRTY CHEAP	1
48	—	NINE INCH NAILS TVT 2610 (8.98 EQ)	PRETTY HATE MACHINE	1
49	34	SOUNDTRACK ▲ WALT DISNEY 6403* (8.98)	THE LITTLE MERMAID	5
50	—	JIM CROCE 21 RECORDS 90467/ATLANTIC (7.98)	PHOTOGRAPHS & MEMORIES/HIS GREATEST HITS	1

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

KEYS TO SUCCESS ON THE POP CATALOG CHART

(Continued from page 8)

It is also worth noting that about two-thirds of the artists on the Top Pop Catalog Albums chart receive sustained airplay on classic and album rock stations. Despite the industry's antipathy toward classic rock radio, those PDs have long maintained that they sell catalog product in proportionate numbers to the new product that album stations sell. Now, with artists like Steve Miller, Aerosmith, the Eagles, and Eric Clapton—whose albums would be among the top 100 if they were not counted separately—those claims may have been borne out.

The artists on the catalog chart line up pretty well with the best-testing artists for classic rock. Consultant Fred Jacobs says he is "not surprised by anything" on the catalog chart. "People like Billy Joel, Elton John, Bad Company, and Steve Miller are all staples of the format."

MEATLOAF CATCHES CULT

Even Meatloaf's success is not that surprising, Jacobs says. "Paradise By The Dashboard Light" is "one of those cult records. The problem is familiarity. [Not everybody knows it] but it always tests well among the people who know it."

The biggest surprise for Jacobs is the absence of the Beatles, Rolling Stones, and Who, although Jacobs allows that most people who wanted those artists on CD bought them immediately after their product became available. That may be the same reason that "Dark Side Of The Moon," a perennial for years on Billboard's albums chart, is only at midchart on the catalog list.

High placement on the catalog chart may also be a direct function of midline promotions, says Jim Dobbe, VP of sale merchandise at Torrance, Calif.-based Wherehouse Entertainment Inc. "If we're running a midline promotion, we'll have catalog stuff that takes major jumps into the [chain's] top 40 and sometimes even the top 20, driven by CD sales," says Dobbe.

Significantly, the June 15 catalog chart was clearly impacted by WEA's summer catalog stocking program, which began two weeks earlier. The chart showed an increase on all the distributor's Super Saver product, highlighted by a new No. 1 title, the Eagles' "Greatest Hits 1971-1975" and nearly all the debuting titles.

Promotions on nonmidline catalog product are equally effective, say several retailers. Cindy Barr, director of purchasing and product management at Spec's, notes that Bob Marley & the Wailers' "Legend"—which has remained on Billboard's Top Pop Albums chart since it re-entered last July—continues to be the chain's best-selling catalog item. "Whenever we put [it] on sale or advertise it, it usually jumps into the top 20," she says. "Actually, right now it's No. 19 on my entire chain top sellers."

Even unrelated current hot product affects overall catalog sales, says Tracy Donihoo, manager of buying at Dallas-based Sound Warehouse. He notes the "particularly strong window" of new releases offered last March, when the chain held its last midline sale. "Sinead O'Connor, Depeche Mode, and Bel Biv DeVoe—all three of those records were out at the same time," he says. "We had a lot of traffic coming in for those new records, and they also bought a lot of the midlines. So they kind of feed off each other."

How much of an impact does pricing have on back catalog sales? Sometimes a significant one, say retailers. Donihoo suggests the low price of Meatloaf's "Bat Out Of Hell"—a Sony "Nice Price" item with a list-price equivalent of \$5.98 and \$9.98 on cassette and CD—may be the major reason it has maintained its high position on the catalog chart. "Sony offers quite a deep discount on their \$5.98s," says Donihoo, "somewhere between 20%-25%."

Despite the importance of pricing on some items, however, full-priced albums are most common on the catalog chart, with 13 titles—or 26% of the 50 positions—at the \$9.98 price point for cassettes.

Additionally, strong catalog sales can vary according to region. At Miami-based Spec's, for example, local favorite Jimmy Buffett's "You Had To Be There" is, like the Marley album, a strong title, Barr says. "They're almost always in the top 40. The Meatloafs and other stuff we sell well, too—but these have been doing this for years, that I recall."

Meanwhile, at San Francisco-based

Rainbow Records, music buyer Lee Negip says, "Buffett and Meatloaf I can't give away in this market." He adds, however, that the chain does well with Journey—which is from that region, and whose greatest-hits package is No. 8 on the catalog chart—and the Steve Miller Band, which he says "in certain stores in this market sells like crazy." The latter band's greatest-hits collection is at No. 4 on this week's chart.

Negip also points out regional differences in catalog sales. In San Francisco, he says, Bette Midler's catalog sells strongly. "I think it's because we have a large gay clientele," he says. Another top seller is Luciano Pavarotti's catalog.

Touring also boosts catalog sales, say retailers, especially when the artist has not toured in several years. "Take the Moody Blues, for instance," says Wherehouse's Dobbe. "Maybe when they go on tour, some of their catalog will start doing better. Because maybe the new records are great, but when people hear all that old stuff that they love, they may come more for it."

Over The Counter



by Geoff Mayfield

A weekly look behind the Billboard album charts.

BULLETS ON TOP OF BULLETS: Last week, we told you that the number of bullets on piece-count charts would fluctuate. A quick glance at the Top Pop Albums list proves the point—and how! Including new entries and re-entries, this week's chart has a whopping 81 bullets, up from the 35 the list averaged over the past two weeks. In the new system, bullets are based on one of two criteria: an album that realizes a 10% increase over its previous week's sales, with that gain representing at least 500 units; or, any title, regardless of percentage, that sees a 3,000-unit gain over the prior week. (Excluding new entries, 26 titles on the chart exceed that 3,000-piece benchmark). As was true in the old system, Billboard also awards bullets to all new entries, and to an album that moves to the No. 1 spot.

WHAT HAPPENED? SoundScan estimates that U.S. music sales increased by a little better than 10% over the previous week, and a couple of obvious factors are at play here. First, last issue's chart included data from the Memorial Day weekend, and, as it unofficially marks the start of summer, Memorial Day is often a lousy holiday for music sales. People would rather play or picnic than shop. Also, school's out in many U.S. markets, and that causes a natural uptick in the music marketplace.

UPGRADE: Oregon-based rack **Sight & Sound** was added to the reporting panel last week. **Western Merchandisers/Hastings** finished installing its new computer mainframe and should be in next week. Other big-name accounts are expected within a month or so.

ACOUSTIC (MIND)SET: In its baby days of the early '80s, MTV brought us lots of electronic bands with weird names and weird hair. Remember Kajagoogoo? A Flock Of Seagulls? Now, in the high-tech '90s, MTV has elevated the status of hootenanny-era sonics with "Unplugged," as witnessed by the debut, at No. 14, by **Paul McCartney**, with the album he recorded on that show. This is McCartney's highest debut since "Wings Over America" flew in at No. 7 in 1986. Consider that an acoustic ditty threw crunchy Extreme into the top 10, hard-rocking Tesla scored higher with "Five Man Acoustical Jam" than with its previous sets, and an appearance on "Unplugged" paved R.E.M.'s ride to No. 1, and you get the idea that rock stars will soon be selling off their amps—cheap.

FLAG WAVING: The week that saw several cities welcome home their Desert Storm heroes gives us a red, white, and blue Top Classical Cross-over chart, notes classical chart manager **Eric Lowenhar**. Witness **John Williams/Boston Pops** "I Love A Parade" and the **Mormon Tabernacle Choir's** "Songs From America's Heartland" debuting at Nos. 7 and 14, respectively. Other albums with a patriotic flair held at Nos. 4, 5, and 9.

CHRISTIAN ACTS FINDING PATH TO SECULAR MARKET

(Continued from page 1)

Smith's "Place In This World," pop radio is growing more receptive to acts with track records in Christian music.

Among the contemporary Christian acts with mainstream pop and rock releases currently out or upcoming are the Choir, Phil Keaggy, Guardian, Russ Taff, Kim Hill, Petra, and Kathy Troccoli. Unlike Grant, who has contracts with both A&M and Word Records, most of these artists are reaching the market through Word's distribution deal with Epic (Billboard, Nov. 3) or Reunion's pact with Geffen (Billboard, Jan. 13).

A large part of the allure for Epic and Geffen is that they are introducing to the general public artists who already have a large fan base.

"We're delivering bands to Geffen that have sold a substantial amount of albums, whereas the typical new artist that they sign is starting at zero," says Reunion Records president/CEO Terry Hemmings.

Several contemporary Christian artists, ranging from Smith to Stryper, have scored gold or platinum records selling primarily to the Christian market. Others, such as Taff and Petra, routinely have six-figure unit sales on each release.

GMA COMMITTEE FORMED

(Continued from page 8)

In addition, Styll continues, "There's a concern in the black community—at least that's what we heard—about a lack of black involvement in the upper levels of GMA. A lot of that had to do with them not knowing how the system works. I think they felt it was a closed kind of system and something they really couldn't participate in. So we explained exactly how the nominating and voting process works and invited their involvement."

One topic of discussion for the committee, Styll confirms, is the removal of the "black" designation from the GMA's Dove Award categories. "One of the things we discovered," he says, "is that there are factions within the black [gospel] community. For example, there is no consensus on whether there should even be a Black Spectacular. There are two points of view: Take black gospel and give it its own night, or fully integrate black gospel into all the activities of the week."

Teresa Hairston and Paula S. Denson, two of several black GMA members who attended the June 6 meeting, generally agree with Styll's summation of it. However, Hairston, director of black gospel A&R marketing for the Benson Co., says she was less than persuaded by the GMA's explanation of its handling of the Black Spectacular. Denson is an agent assistant at the William Morris Agency.

According to Styll, not all the committee members have been named and notified.

Some members of the committee, as well as representatives from the GMA board, will meet at the Inspirational Artists & Music Marketers Seminar in Chicago, July 13-14, to further discuss recommendations to the board.

"We're trying to deal very openly, honestly, and quickly with the matter," Styll concludes.

However, the balancing act for Christian artists looking to cross over is especially shaky because artists of that genre are judged not only on their musical merit, but often on their message as well.

"I don't think that artists have to dilute the message to cross over, but it may have to be couched differently," says Jim Guerinot, A&M's VP of artist development and marketing. "For instance, I think Amy Grant is extraordinarily consistent in her message and her goal is to carry that message to as large an audience as she can. I don't think her message has changed, but you can get to point B from point A in a lot of different ways."

However, Grant has raised fundamentalist Christians' ire ever since she began flirting with secular success five years ago. That controversy was revived after her "Baby Baby" reached the top of Billboard's Hot 100 Singles chart in April.

The song—which Grant says is about her daughter—has no obvious spiritual overtones and caused a small number of Christian book stores to pull the album.

"All I can do is hope those stores will rethink Amy's history and that they can trust her and realize that as a Christian she has the freedom to do songs on a wide variety of topics," says Tom Willett, executive director of marketing and sales for Word/Epic.

Despite some retailers' disgruntlement, fans seem to have no problem with Grant's crossover ways: "Heart In Motion" is perched atop Billboard's Contemporary Christian chart, a spot it claimed by knocking Smith's "Go West Young Man" off the top of the heap.

JVC LAUNCHES U.S. LABEL IN POLYGRAM ORBIT

(Continued from page 7)

Carson, who handled such acts as Jimmy Page, Robert Plant, Bonham, and Bad Company after leaving Atlantic in 1985, says Victory Music grew out of a relationship with VMI that he developed as a manager. He secured a Japanese label pact for the Firm with VMI, and brought a live Ron Wood-Bo Diddley album to the company.

Carson says, "The international chief of VMI, Kaname Tajima, approached me and said, 'Look, we've sold a lot of [the Wood-Diddley] record, and we've done a lot with the Firm. Would you consider a more long-term relationship, and developing a record label?'"

Although VMI parent Matsushita now has deep corporate ties with MCA Records, Carson says, "What we'd set up with VMI certainly predated the [MCA] sale."

He continues, "MCA is a formidable company with absolutely terrific people... But they don't have a wholly owned international operation. My background comes out of international more than domestic U.S.A., and I wanted to be sure that where I was going had the absolute best representation and effort on a global basis."

ROCK-BASED LABEL

Although Carson acknowledges that Victory may utilize some of VMI's existing jazz, fusion, and classical acts, he says the new label will be rock-based.

"Rock music is what I know about," Carson says. "At Atlantic I

STRYPER STRAPPED

Any adverse reaction to Grant is mild compared with the extreme measures taken against Stryper with its last release.

Stryper, which originally started as a Christian metal band and routinely tossed Bibles at its concert audience, slowly began gaining a larger secular audience without greatly changing its content and even scored a platinum album with 1986's "To Hell With The Devil."

The band released its last record on Enigma in 1990 with a new look and virtually no mention of the band's Christian past. The move caused many of its original fans, who still made up a large percentage of its audience, to feel that Stryper had abandoned its beliefs for the promise of an even broader audience.

After being roundly criticized, the band members released a statement saying that they were still Christians. However, Benson Records, which distributed the record to the Christian marketplace, was so offended by Stryper's actions that it dropped the band. On the mainstream front, the release stalled before ever gaining any real momentum.

Stryper is now signed to Hollywood Records, where Bob Reitman, VP of product management, hopes the band's Christian fans will remember that to forgive is divine. "Can't Stop The Rock," a greatest-hits collection with two new tracks, will be worked extensively to the Christian marketplace.

"Our objective is to re-establish and solidify Stryper's place in contemporary Christian music. Once we've solidified the base and created a buzz, we'll begin shipping the single to radio," Reitman says. "But

there's no sense in doing that until we have the base back and have built a story."

So far, Smith has been spared any obvious backlash to his rising crossover hit, perhaps because "Place In This World" is spiritual without being preachy.

"I can't ever see turning my back on my original audience," he says. "If I were to do 10 love songs and sell out to something that's not me, that would cheat me and everybody else. But I'm thrilled that all this is happening."

Smith says he does not feel that he has to dilute his message for the masses. "I've always felt like my music has been pop and I would hope that Geffen would think [I've] done fine without their getting involved and let me do my thing. I'll give them my best record."

Reunion's Hemmings agrees that it is essential for Smith and other contemporary Christian artists on his label to maintain their religious base, but adds that that can be a difficult task. "It's very important that the fans understand that we're not trying to toss them aside for another 2 million people somewhere else," he says. "However, there's nothing you can do to make sure that won't happen."

MAINSTREAM INFLUENCE

Smith's "Go West Young Man," the album that contains "Place In This World," was recorded before the Geffen/Reunion deal was made and was released by Geffen unchanged. However, Geffen may have a hand in upcoming Reunion releases meant for the mainstream.

For example, Ric Wake, best known for his work with Taylor

Dayne, is producing the new Troccoli record, a move that would have been too costly for Reunion alone.

"We're trying to make great pop music," says Hemmings, acknowledging that Geffen will be involved in many facets of the album, possibly including song selection. "But I don't see that as a compromise," he says. "Understanding where your records are going to be played and who [they are] going to reach is a marketing decision that you have to be smart about. Just as there will be nonobvious songs on her album, there are probably going to be songs on Kathy's record that are so overtly spiritual that some people are going to be uncomfortable."

Similarly, Epic is involved in the planning of the new Taff album. "We're trying to get as many people involved as we can," says Taff's manager, Zach Glicksman. "But Russ isn't going to do a song that he wouldn't do otherwise just to have a pop hit."

Regardless, Glicksman expects pop success to bring some disgruntled fans. "You are going to have Christians that only want to hear 'Praise The Lord' on records, but they probably wouldn't have liked his last few records anyway. You lose some and you pick some up. The important thing is he's doing what's in his heart."

With pop success in mind, artists run the risk that the new listener will hear the song and not realize it's being made by a Christian act. However, as Christian music has moved away from having a strictly evangelical role, that is not a great concern among some.

"I wholly expect that to happen," says Willett. "This is coming from a Christian perspective, but in a poetic sense, not a bumper-sticker sense. It's not 'Honk If You Love Jesus.'"

"It's OK if they don't know I'm a Christian," says Smith. "I'm not your typical gospel artist. Both Amy and I have always been entertainment-oriented. We've done shows with big production, we don't have altar calls. I don't want to shove something down someone's throat. I want my life and actions to be a positive influence."

"hands-on" his relationships with the artists he worked with while he was with Atlantic, says he wants to duplicate that style at Victory. Consequently, he plans to keep the label's roster small at first.

PERSONAL ATTENTION

"You can't give personal attention to 15 artists," he says. "So we're going to start to develop so I can get personally involved in everything."

"In the first year, I will be surprised if [Victory will release] more than five albums... I hope to have another two artists that you will be aware of that will start developing in the second year," he continues. "I am looking at two or three development artists also, and possibly one special project that I'm working on."

Regarding future staffing, Carson says, "We will have a director of promotion, a director of press; we will be putting together a staff of people to interface with the distributor. But they're going to have to be people that are prepared to work the way I work and the way that people who are there already work, which is a balls-to-the-wall, 24-hour approach."

Concerning his previous management commitments, Carson says, "I have already given the Bonham band and Motorhead to Sharon Osbourne. Tony Dimitriades will re-absorb my Yes contribution. I have a period of time to do this, incidentally—it's not an overnight situation. Over a period of time, I will phase out of management."

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BLOCKBUSTER PONDS SMALL-STORE CONCEPT

(Continued from page 1)

While some franchisees are intrigued by the idea, none of those contacted by Billboard acknowledge developing stores under the new terms.

CORPORATE TEST

According to informed sources, the company will develop several Home Town locations itself, apparently as a test designed to demonstrate that the stores can make money, before taking the concept formally to franchisees.

Shopping center developers say Blockbuster discussed its plans to develop the corporate Home Town locations at a recent International Council of Shopping Centers convention in Las Vegas.

Blockbuster officials deny that any Home Town outlets are currently under development. "To my knowledge,

we haven't started construction on any such stores," says Blockbuster senior VP Ron Castell. "The Home Town Superstore—they don't even exist. It's just a concept at this point."

Until Blockbuster came up with the Home Town concept, growth in smaller markets was limited, says Kenneth Warner, president of UI Video Stores, a 100-store franchisee. "It was up to us where to put a site. We'd pay the same royalty and the same upfront fee, regardless of how big the town was. Of course, that is going to preclude smaller towns.

"What they've done now is they've structured a royalty and an upfront franchise fee to be less for a small-town store that would be expected to do a lower volume, which in effect will free up additional territories, additional markets for franchisees."

According to its literature, Blockbuster typically looks for a population of 35,000 within a two-mile radius and a traffic count of 20,000 cars per day, before approving a store site. Under the new franchise package, that trading area would presumably be enlarged to make allowance for lower population densities, but Blockbuster officials decline to discuss the matter.

FILLING IN MARKETS?

Some analysts note the concept could also be applied to fill-in stores in already developed large markets. But Blockbuster appears to be restricting the Home Town concept to tertiary markets.

"It's my understanding the smaller stores would be restricted to what they're designed for, the smaller community," says Steve Litig, presi-

dent of three-store franchisee United Management. "By putting one of those smaller stores in a metro area—let's say San Francisco—not only would you be diminishing your potential for the store, but you'd be much more susceptible to competition from a bigger store. It wouldn't make any sense at all.

"On the other side," Litig continues, "Blockbuster wouldn't be looking to take lesser fees for a store that could obviously generate enough sales in a bigger town to support the larger store and the higher fee schedule."

One analyst who follows Blockbuster, however, disagrees. "They're talking more about smaller markets, but I frankly wish they would focus more on fill-in stores [in already developed markets]," he says. "Your return-on-investment from stores in

markets where you already have a presence could be potentially much higher."

FRANCHISE EXPERIMENTS, TOO

Some Blockbuster franchisees, in fact, are already pursuing such a strategy under the old franchise package. UI Video, for example, has a 4,500-square-foot store in Burbank, Calif., according to Warner. He says the smaller size and the lack of parking around the store were overcome by "great density, great traffic, great visibility, and great demographics."

He also notes that UI was able to compensate for the smaller space by making changes inside the store, such as reduced counter space. "The customer doesn't know the difference," Warner says of the Burbank location. "A little bit here and a little there goes a long way."

VSDA LOOKS OUTSIDE INDUSTRY FOR HELP WITH GENERIC VIDEO CAMPAIGN

(Continued from page 5)

just that.

Since VSDA unveiled its proposed funding mechanism, however, support for the campaign among the suppliers has been slipping.

Last month, VSDA issued a press release announcing that LIVE Home Video, Orion Home Video, and Paramount Home Video "are committed to the development of the Industry Awareness Campaign."

None of the companies listed, however, vowed commitment to the VSDA funding mechanism, and one, Orion, specifically indicated that its support was contingent on VSDA establishing a voluntary rather than mandatory surcharge arrangement (Billboard, June 1).

Other suppliers have also expressed conditional support for the campaign while awaiting a specific business plan from VSDA.

The decision to hire a consultant was precipitated in part by a \$100,000 contribution to the campaign from Fort Lauderdale, Fla.-based Blockbuster Video (Billboard, May 4). That money will now be used to hire the consultant and develop a business plan.

"The steering committee is moving ahead. We're hiring an independent consultant. We needed funds to do that," says VSDA executive director Linda Lauer. "I wish it could have been done six months ago"

Blockbuster had pledged to make its contribution at last year's VSDA convention, after Paramount Home Video president Robert Klingensmith effectively launched the campaign by pledging \$100,000 from the studio toward the effort (Billboard, Aug. 18, 1990).

While other studio executives offered verbal support for the concept of a generic ad drive, no one besides Klingensmith offered a dollar amount.

To date, however, Paramount has not produced the money it offered and Blockbuster senior VP Ron Castell says, "The only money VSDA has in the bank [for the campaign] is from Blockbuster."

Although Lauer says Castell's claim is "not true," she did not provide Billboard with any specific information on the funding drive, stating only that Blockbuster's monies "are not the only funds the campaign has."

A number of regional VSDA chapters, pay-per-transaction operator

Rentrak Corp., and one trade magazine have all pledged smaller amounts.

A Paramount spokeswoman says "some details needed to be worked out" between the studio and VSDA before the studio could deliver its promised \$100,000. She adds that "they have now been worked out and the delivery of [the money] is forthcoming."

Lauer did not give a timetable for

the hiring of the consultant. She does note, however, that "there will be some update at the [VSDA] convention" in Las Vegas in July regarding the awareness campaign.

Many in the industry see VSDA's decision to bring in a consultant as a positive sign. VSDA board member Jim Salzer of Salzer's Video in Ventura, Calif., says, "It's a matter of a professional at this point taking the ball and telling us where to go. The

direction is not clear."

However, other observers note that the fate of the campaign will depend on unanimity within the industry rather than on the advice of an outside party.

John Mason, VP of Florida Video Distributors, says, "An industrywide awareness campaign will probably not succeed unless the industry is willing to levy a surcharge somewhere along the line."

TIME WARNER STOCK PLAN UNDER FIRE

(Continued from page 5)

merged nearly two years ago. Analysts also say a successful equity offering would improve Time Warner's chances of forming lucrative partnerships.

Lee Isgur, analyst with Volpe, Welty, says the offering will "make their bargaining position a lot better" with potential joint-venture partners. He adds, "Look at the history of [Time Warner chairman] Steve Ross. He is consistently willing to have joint ventures. But he always reserves the right of first refusal—to buy back if someone wants to sell. With the equity offering, he has the next egg when the opportunity comes up to buy something back. It's bad business to do a joint venture now, without the rights offering."

Keith Benjamin, an analyst with Burnham Securities, says the rights offering has "negative implications." He explains, "Ross needed additional equity to do the deals he had been promising to do: lining up global partners who would fork over money for joint ventures." For shareholders, Benjamin says, the deal is "a leap of faith that he's actually going to accomplish these wild and wonderful deals."

Analysts believe that potential partners have balked at cutting deals with Time Warner because its debt is too high. "They're in a weak negotiating position," says Benjamin. Although most analysts believe Time Warner generates more than enough cash flow to meet its interest payments on debt, Benjamin points out, "The only thing they didn't foresee was that people they were talking to would be as averse to the debt as it now appears they are."

The company states that it "continues to have extensive discussions with various parties concerning pos-

sible significant investments by such parties . . . and formation of joint ventures at the subsidiary level."

Before the stock rights plan was announced, Wall Street was speculating that Time Warner might resort to other means of raising capital. For example, it might sell part of its record or movie businesses to the public in a spin-off stock offering. But Emanuel Gerard, analyst at Gerard Klauer Mattison, says, "They know they will do better selling to a private party than to the public."

NEW EQUITY PLAN

In the new equity plan, current stockholders will receive six-tenths of

a stock right for each share they own. One right allows a holder to purchase a share of new stock, which will be priced from \$63 to \$105 a share, depending on the number of rights exercised. If at least 60% of the rights are not exercised, the deal is off.

In a suit filed June 11 in Delaware Chancery Court, a group of Time Warner stockholders charged that the company is coercing them into coughing up more money in order to keep their stakes from being diluted.

And the Securities and Exchange Commission plans to conduct a full review of the rights plan, which could delay the offering one month.

Time Warner's stock fell \$11.25 a

PRICES CUT ON TOP U.K. VID TITLES

(Continued from page 5)

ing rental dealers' and our revenues. We looked at what volume of 'Home Alone' needs to be out there, looked at the sell-through window, and then agreed on the price—which is the first time that has happened."

With 70% of the U.K.'s projected \$668 million sell-through business coming in the last 12 weeks of this year, all the U.S. majors are keen to have a strong Christmas lineup. But first they want to boost the retailers' rental outlook.

Warner managing director Mike Heap comments, "If the retail base is not profitable, it stands to reason that Warner can no longer keep its profitability. The price of 'Neverending Story II,' for example, was arrived at in recognition of the depressed rental market. The price encourages dealers to stock in depth."

Stocking in depth has long been

an issue in the U.K. rental market. Various schemes have been tried, unsuccessfully, to increase revenues for dealers and distributors alike, while satisfying rental demand. The latest effort to be amended or scrapped is "bonus units," in part pioneered by Warner.

Under these programs, extra—or bonus—units of a title are sold for substantially reduced prices once dealers meet a pre-arranged sales target—with the extra copies returned after three months. In reality, dealers have been trading bonus copies with neighboring stores.

"Under the current system, a bonus unit was simply becoming substitutional for a full-price unit," says Heap, who has now reduced the 12-week return period to three weeks.

The only Hollywood major not

share in one day after the rights plan was announced, closing at \$94.625. If the stock remains at that price, having the right to buy new stock at \$105 a share becomes a bad deal for stockholders.

Shareholders are also angry because the offering could provide investment bankers with fees of up to \$179 million if all rights are exercised. Merrill Lynch, Salomon Bros., and six other Wall Street firms are handling the offering.

Gerard asserts that shareholders have the right to be outraged by the high fees because the firms involved are not risking any of their own capital in selling the rights.

having tried or currently operating bonus units is CIC Video. The company has generated widespread criticism in the trade for steadfastly sticking to its \$100 price tag for 'Ghost' and not announcing the length of the rental window, when all the indications are that it will be repriced for Christmas sell-through.

Leading retailers have blasted CIC and other distributors for leaving them uninformed about rental windows in the past. Terry Norris, managing director of Cityvision, the largest U.K. video retail chain, speaks of the principle generally. "Distributors which are inflexible over price and seek advantage of windows will find a reduced market share dramatically," he says.

DCC TAKING RIDE ON DIRE STRAITS TOUR

(Continued from page 1)

panied the arrival of CDs in the early '80s.

At that time, despite the higher retail price of CDs, labels paid royalties to artists based on the lower retail price of vinyl albums, citing the development costs of CD technology and the then-higher manufacturing costs. As CD manufacturing costs dropped and development cost were amortized, some artists successfully renegotiated their royalties for CD sales, but many—including several superstars—continued to receive the lower payments on CDs, says Bicknell.

"That probably has caused more bad blood between managers [and record labels] than any other scam," says Bicknell. "I don't want to get on my soapbox, but I feel the artistic community was treated in a shabby and dishonest fashion when the compact disc was launched. I would give up my gig rather than have us ripped off as we were then."

Bicknell says he has shared his concern over DCC royalties with the managers of other multiplatinum acts—"most people on my side of the fence are only now finding out that this format is there"—and with Alain Levy, president of PolyGram N.V.

"But the honest answer right now is that there hasn't been very much discussion" of the issue, says Bicknell. "DCC has crept up on the record companies, generally."

Although Phillips is the parent company of PolyGram, Bicknell says Dire Straits' sponsorship deal with the audio manufacturer is independent of its royalty discussions with the record label. However, Bicknell does

view Dire Straits' stand on the royalty issue as intertwined with the fate of other artists.

"It's beholden on those of us who have the ability and economic muscle to make changes and to do so, not only for ourselves but for those who don't have that muscle," he says.

He says Dire Straits is endorsing DCC, which was introduced by Philips at the Winter Consumer Electronics Show (Billboard, Jan. 12), because of the quality of its digital sound and its ability to play and record digital and existing analog cassettes.

The DCC format faces competition from the Mini Disc system unveiled last month by Sony Corp. (Billboard, May 25). Sony's announcement of plans for a recordable-erasable 2½-inch digital disc likely spurred Philips to push its DCC system to the market, according to Bicknell. "That sort of jabbed them in the backside."

"My view is that this [DCC] system technically is wonderful and the public will take to it," says Bicknell. "It could become the big mass sound carrier over the next 10 years. Mark [Knopfler] called me up from the studio and I said, 'How is it?' 'Fantastic,' he said."

Dire Straits has long had a reputation for technically superior recordings. "Brothers In Arms" won the 1985 Grammy for best-engineered nonclassical album and Philips sponsored the band's last worldwide tour in support of that disc. Saying that "On Every Street" is the best-sounding Dire Straits disc yet, Bicknell adds, "We would like [fans] to be lis-

tening to it on the best systems available." He says Dire Straits declined about 20 other sponsorship offers to renew its relationship with Philips.

The first leg of the tour will tie in with consumer promotions for Philips compact disc players, including its portable units. Tickets for the first two-dozen dates, including five nights at Wembley Arena in London, went on sale June 7 and sold out quickly. Concerts will follow in Germany, Holland, Belgium, France, and Switzerland. The tour—which will last well into the summer of 1993—also will take the band to Australia, New Zealand, Tasmania, the U.S., Canada, Spain, Portugal, Austria, Denmark, Norway, Sweden, Finland, Brazil, Argentina, Uruguay, Chile, and Mexico. Dates also are planned in Eastern Europe and the Middle East.

U.S. dates will run from January through April of 1992; a second U.S. leg—including the DCC promotion—will begin in late August 1992. Amphitheater and multiple-night arena shows are planned in the U.S., but no stadium concerts, says Bicknell. Ticket prices for U.S. dates are expected to run at less than \$25.

Dire Straits declined offers to book the tour with a national promoter, as such acts as the Rolling Stones and Paul Simon have done.

"I feel strongly about that," says Bicknell. "We did receive some national tour offers. It was a flat no. It's a question of style. We do work in a people business and I like [individual] promoters more than anybody else we work with."

Calif. Anti-Scalping Bill Withers But Measure Might Get New Lift

■ BY CRAIG ROSEN

LOS ANGELES—A California anti-ticket-scalping bill, which would make it a misdemeanor to resell tickets for profit, was on its last legs at press time.

On June 6, the bill lost by a 16-12 margin, falling short of the 21 votes necessary for passage. Yet Sen. Bill Lockyer, D-Heyward, the principal backer of the bill, requested and was granted reconsideration after noting that several senators who support the bill were not on the floor when the vote took place.

At press time, however, Lockyer, was unsure if he could rally enough support to push for a second vote.

"What I have suggested to supporters is that if they talk to people and find sufficient 'yes' votes, I would try for another vote, but I don't need to do it just for the exercise," he says. "I don't need to get scalped again on my floor."

If the statute was not voted on again by the June 14 session deadline, it could not be voted on again until January 1992. "It's been worked hard, so if it can't pass now, there is no reason to think it would be able to pass in January," Lockyer says.

California S.B. 712 would make it a misdemeanor to resell tickets for profit anywhere "without the permission of the owner or operator of the property on which an entertainment or athletic event is to be held."

Lockyer claims a strong lobbying

campaign on behalf of ticket brokers "clouded the issue" by giving senators the impression that there were abuses by promoters and venue operators, as well as ticket brokers.

Brian Harlig, president of the California Assn. of Ticket Agencies, which represents more than 25 brokers, says the organization spent more than \$60,000 combating the bill and to ensure that legislators understood the way ticket brokers work.

"They didn't have much of an idea of how we operated," says Harlig, a partner in the Los Angeles-based Good Time Tickets. "They thought we were unsavory characters who operated out of our homes and apartments and didn't pay taxes."

Apparently, the brokers' investment has paid off. "The legislators were able to see this exactly as it was—a thinly disguised effort to monopolize the way the public is able to buy tickets," Harlig adds.

FREE ENTERPRISE

During the hearings on the bill, Sen. Frank Hill, R-Whittier, and Sen. David Roberti, D-Hollywood, argued against the legislation. Hill claimed that resale of tickets by brokers is free enterprise, while Roberti said there isn't a need for government regulation of ticket sales.

A few artists, such as Bob Weir of the Grateful Dead and Jackson Browne, endorsed the anti-scalping bill but, Lockyer says, "If more artists would have expressed their grumpiness about it, the bill would have passed. Without their participation it just looks like an economic turf battle between two different ticket sellers."

Although Lockyer had all but written the bill off, supporters of anti-ticket-scalping legislation continued to be optimistic.

"It's not over until the fat lady sings, and we haven't even booked her yet," says Jerry Pompilli, VP of operations for Bill Graham Presents.

It was Graham who founded Californians Against Ticket Scalping, an organization of promoters and venue operators that urged Lockyer to introduce the scalping statute.

Pompilli says that even if the bill is defeated, it will be a victory for anti-scalping proponents, since the ticket agencies had to spend a lot of time and money fighting the bill.

Lower Sales Estimate For Great Southern

NEW YORK—The annual sales of the Great Southern Co., a music-related merchandise company purchased by PolyGram, fall between \$25 million and \$50 million a year, according to Great Southern's competitors. The higher estimate is only one-fifth the amount indicated by a source quoted in last week's article about the acquisition (Billboard, June 15). Neither PolyGram nor Great Southern would comment on the size of the firm's revenues.

PolyGram estimated the size of the music merchandise market in North America at about \$1.3 billion, based on a study done by New York consulting firm Booz Allen & Hamilton. It also said that the top three merchandise companies—Brockum, Winterland, and Great Southern—accounted for about 75% of that business.

Nevertheless, Great Southern's market share cannot be determined by comparing the estimates of its sales to the \$1.3 billion figure. That is because the total market number, based on the value of concert sales plus retail sales, is not the same as total revenues of music-related merchandise firms. Including direct concert sales at wholesale price, combined volume of merchandise suppliers is estimated at between \$500 million and \$1 billion. **KEN TERRY**

LIVE SEEKS MERGER WITH CAROLCO PICTURES

(Continued from page 5)

At press time, Carolco had not officially responded to LIVE's proposal. But Roger Smith, the film company's executive VP, makes it clear that Carolco welcomes the idea.

One rationale for the merger, he says, is that, under Carolco's "arm's-length" relationship with LIVE's home video division, "you get into constant pricing problems" with regard to advances and royalties for Carolco's film output. "The companies are intertwined," he says. "As long as they're separate public companies, steps are needed to persuade the shareholders of both companies of the fairness of the relationship."

In addition, he points out, unless Carolco owns 100% of LIVE's stock, it has no direct access to its cash flow.

A cash infusion from LIVE could be crucial to the film company's future. Carolco reported net profit of \$17.3 million in 1990 on revenues of \$269 million, compared with net income of \$14 million on revenues of \$141 million in the previous year. But, for the first quarter of this year, Carolco posted a net loss of \$6.29 million, compared with a loss of \$2.73 million in the same period last year. High interest costs on debt and high overhead have depressed earnings. First-quarter revenues, however, increased more than threefold to \$63.7 million.

At the same time, Carolco has invested at least \$85 million in its upcoming "Terminator II: Judgement Day" and is expected to spend at least another \$20 million on prints and advertising. It has sold off international rights for a guarantee of \$50 million, which helps reduce its short-term exposure but also its share of

the film's potential profits.

According to a Standard & Poor's report quoted in The Wall Street Journal, Carolco's operating results for 1991 "will hinge directly on the success" of "Terminator II." While not denying this, Smith says, "It's not the difference between the company's survival or future good health or bad health."

It should be added that, in the past year, Carolco has cut three equity deals with foreign companies to help finance movie-making. Rizzoli Corriere della Sera Group of Italy recently acquired 1.1 million Carolco shares for \$15 million; Canal Plus S.A. of France bought a 5% stake in Carolco and has said it might increase its position to 9%; and Pioneer LDCA Inc. of Japan has a 10% interest in Carolco.

LIVE is in somewhat better financial shape than Carolco. In 1990, LIVE reported net profit of \$25.5 million on revenues of \$742 million, compared with net income of \$19.4 million on \$437 million in revenues the year before. In the first quarter this year, LIVE's net profit fell slightly from the same period last year to \$1.79 million, while revenues rose about 9% to \$161 million.

But LIVE is also plagued by Lieberman, which is continuing to spout red ink as a result of lost accounts, stores not paying their bills, and tight video margins. Lieberman is attempting a turnaround by cutting staff and closing distribution centers, including its Sparks, Nev., depot.

There are also problems in LIVE's retailing group, which includes the Strawberries and Waxie Maxie chains, because of the depressed economy in the Northeast.

While White would not comment

on the reports that LIVE is seeking a buyer for Lieberman, Benjamin believes that if the merger goes through, LIVE will "probably not be investing much money into Strawberries or Lieberman," because its cash flow will be going to Carolco. He adds, "In my opinion, if anybody could find a buyer for Lieberman, it would be very rational to sell it." Strawberries, on the other hand, might be a good asset to keep, Benjamin says: "If it comes around, it's not a bad business. It could represent Carolco's way to be in the music business."

Assistance in preparing this story was provided by Paul Sweeting and Ed Christman.

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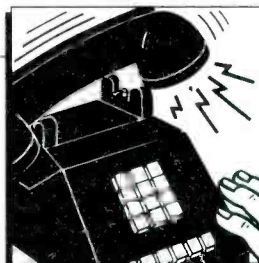
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INSIDE TRACK



Edited by Irv Lichtman

AUTOMATIC COPYRIGHT RENEWAL was the subject before the Senate Copyright Subcommittee June 12 as a copyright coalition, including ASCAP, BMI, SESAC, and the National Music Publishers' Assn., testified in favor of S.756, sponsored by Sen. Dennis DeConcini, D-Ariz., which would provide for automatic renewal of copyrights still in their 28-year term of protection. Under current law, if a copyright is not renewed for any reason in its 28th year, instead of receiving 47 more years of copyright life for a total of 75 years it falls into the public domain. The reform bill would also provide an incentive for those who choose to file voluntary renewal registration—a chance to renegotiate licenses for derivative works, meaning a chance to make a new deal with a record company. The government has also reported that the current method for renewal results in red tape and has caused "inadvertent and unjust loss of copyright." The works involved are only those created between 1963 and 1977—pre-'63 works will remain in PD, and post-'77 copyright terms are protected for life plus 50 years.

STAX/VOLT REVISITED: That well-received, Steve Greenberg-produced, nine-CD retrospective of the "Complete Stax/Volt Singles" is bringing some of the acts represented back into the studio. Carla Thomas is recording her first album since Stax shut its doors 16 years ago. None other than Stax founder Jim Stewart serves as executive producer. Before the set's debut, Carla's dad, Rufus Thomas, recorded a new album for release on the new Sun label this summer, while Booker T. & the MG's have gone into the studio together for the first time in 15 years. Sam Moore, Track hears, is also looking into a label deal. Eddie Floyd has recorded new tracks set to be released by Warner Music International, backed by the Blues Brothers (featuring Steve Cropper and Duck Dunn). And, as previously reported, all acts mentioned will be part of "The Stax/Volt Revue" U.S. tour starting in October, to be followed by a European swing early next year.

ONE STEP FORWARD, TWO STEPS BACK? The Recording Industry Assn. of America, which announced in March that the major labels would make a final decision on an alternative to the CD longbox by June 1, has just admitted that the industry is still mulling over the matter. Noting that "efforts are under way on testing consumer attitudes for packaging preferences," RIAA president Jay Berman says several new packaging concepts emerged after the March announcement. That seems to indicate that the Ivy Hill Eco-Pak, recently regarded as the inevitable successor to the longbox, might not be a shoo-in, after all.

GODFATHER GETS BIG PAYBACK: James Brown, buoyed by the media attention surrounding his release from prison and the recent pay-per-view television special "James Brown—Living In America Live!" has resigned with Scotti Bros. Records. The new, long-term contract is said to be in the multimillion-dollar range, the most lucrative of Brown's career. A new album, called "Love Overdue," is expected sometime in July. Scotti Bros. is where Brown launched his last chart hit, 1988's "I'm Real."

MOVING ON: Philippe Laco has reportedly accepted the post of GM at Warner Music France, a new position under president Luigi-Theo Calabrese. Laco has been GM of PolyGram Video there since 1986; he is expected to take his new job in August.

BIG DEAL: Billy Emerson, president of Dallas-based independent distributor Big State Distributing Corp., reports that an acquisition of his company by the Independent National Distributors Inc. web is "imminent." The Big State board of directors has agreed to accept the verbal terms of an offer made by INDI, Emerson says, adding, "I expect no difficulty in rendering those verbal terms into a written contract." Burbank, Calif.-based INDI acquired San Fernando's California Record Distributors Inc. and Long Island City, N.Y.'s Malverne Distributors Inc. in recent months.

NEW GLOBAL CHIEF: Former PolyGram president David Fine was unanimously elected chairman of the board of global label group IFPI at its executive meeting in Budapest June 12. Fine follows Bhaskar Menon, who voluntarily stepped down from the post. The IFPI board is also thought to have discussed the hardware makers' new position on home-taping royalties (Billboard, June 15).

LONDON SHUFFLE: David Minns has left Warner-Chappell in the U.K., where he was GM; no word yet on his replacement. Meanwhile, Dennis Collopy has departed his post at the helm of E.G. Music to become managing director of Big Life Music.

HELPING HAND: A benefit will be held Wednesday (19) at Excess in Glendale, Calif., for respected metal guitarist Jason Becker, who was featured on David Lee Roth's last album, "A Little Ain't Enough." Becker is suffering from Lou Gehrig's disease. A number of high-profile musicians will participate, including Steve Lukather of Toto, Warren DeMartini of Ratt, Zakk Wylde of Ozzy Osbourne's band, guitarists Tony MacAlpine and Steve Hunter, and Joe Satriani's rhythm section, Stu Hamm and Jonathan Mover. For further info, call 213-841-4437.

OFF THE FAST TRACK: A Louisiana state bill that would have targeted retailers for selling certain recordings to minors lost out in a vote that would have put it on a "fast track" for consideration. The June 12 action on the bill, H.B. 261, is seen as greatly decreasing its chance of passage in this session of the legislature, although lobbyists are cautiously optimistic.

OUT OF THE RUNNING: French Canadian artists Celine Dion and Roch Voisine, who have had big success outside the province of Quebec, are being excluded from this year's Felix awards, voted by the province's recording association, ADISQ. In Dion's case, the association deemed her ineligible for its artist-of-the-year or show-of-the-year nominations because she does not meet a 5-year-old rule that requires a minimum of 80% French content. At press time, Track couldn't get specifics on the Voisine decision. Michel Sabourin, president of ADISQ, says the ruling prevents acts that succeed in the English-speaking market from "[benefiting] from a publicity machine that is beyond comparison with ours."

PLAY BALL: Blockbuster Entertainment chairman H. Wayne Huizenga continues to expand his sports empire, having won a new National League baseball franchise for Miami. According to published reports, Miami was anything but a front-runner in the six-city sweepstakes until Huizenga got involved. The baseball owner's search committee cited the video honcho's personal fortune, estimated at \$500 million-\$800 million, as a powerful argument for granting Miami the franchise. The new team, as yet unnamed, is slated to take the field in 1993 and will play in Joe Robbie Stadium, which is 50% owned by Huizenga. Huizenga also owns 15% of Joe Robbie's other tenant, the Miami Dolphins NFL team. Meanwhile, radio station owner Jacor Communications has committed \$1 million in partnership dollars toward the planned Denver National League franchise. Some of that is part of the \$1.8 million in escrow funds it recently recovered from an unsuccessful attempt to buy KLOL Houston.

ROY RETURNS: Dave Roy has left HMV to rejoin Trans World Music Corp. as senior buyer.

MOVE: Mel Fuhrman has moved his Little Major Records indie label rep business from its former base in Manhattan to Long Island, N.Y.

REAL CD, FAKE PLAYER: Radio and retail are getting wind of "Lowdown And Dirty," Foreigner's first single from its upcoming Atlantic album, "Unusual Heat," via an elaborate cardboard replica of a car CD player, from which one pulls the single from a CD-like tray. The album, produced by Terry Thomas and Mick Jones and featuring new lead vocalist Johnny Edwards, is due for release Monday (17).

SEE DICK'S NEW CO.: Dick Wingate, former senior VP of A&R at PolyGram, along with previous slots at the Epic and Columbia labels, has formed RWA in New York, an entertainment consulting and management company. Clients include Intouch Group Inc., developer of an interactive and video-previewing station.

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