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FRANCE '91

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THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

JULY 27, 1991

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HIT IN
BILLBOARD!**



VSDA PUTS ON A SOMBER FACE

Dealers Seek Sell-Thru Support

BY ED CHRISTMAN
and PAUL SWEETING

LAS VEGAS—Sell-through video retailers came here for the Video Software Dealers Assn.'s 10th annual convention complaining loudly that most major studios have spent the last couple of years inducing them to take an aggressive stance in the product line only to abandon that business this year.

In reaction to the studio pullback, some retailers say that over the last few months they have been dramatically *(Continued on page 77)*

Studios Hold Back The Hoopla

BY PAUL SWEETING

LAS VEGAS—The 10th annual Video Software Dealers Assn. convention, held here July 14-17, was a sober and subdued affair by the organization's own standards of a few years ago.

Attendance was off by at least 10% compared with last year's 14,000, based on early estimates, although some exhibitors put the falloff much higher. The VSDA, however, pronounced itself pleased with the turnout, noting that trade-show attendance in general has been off *(Continued on page 76)*

BET Pressures Labels To Curb MTV Exclusives

BY MELINDA NEWMAN
and JANINE McADAMS

NEW YORK—Increasingly troubled by MTV exclusives on videos by R&B and rap acts, Black Entertainment Television officials are stepping up pressure on the major labels to consider BET's needs before renegotiating their exclusivity deals with MTV.

BET says labels giving MTV exclusives on black-oriented acts will be subject to having all of their clips pulled. BET recently staged a 12-day boycott of MCA Records over an MTV exclusive on Heavy D. & the Boyz (Billboard, July 13). The boycott ended July 10 after negotiations were held.

"We're saying to labels you have to stop giving away exclusive videos to MTV," says BET president Bob Johnson. "If you don't, you're saying that you are willing to sacrifice BET for MTV when MTV is going to play only a few select black acts, but BET is *(Continued on page 42)*

Black Gospel Community Spins Off Own Trade Group

BY LISA COLLINS

CHICAGO—"Who will speak for us?" was the question in the minds of the more than 250 blacks in the gospel music community who came together here July 13-14 for the Inspirational Artists Music and Marketing Seminar. By the end of the summit, they had an answer—the United Gospel Industry Council.

The proposal to form UGIC came out of a private meeting among more than 60 industry professionals, including representatives from the Gospel Music Assn. and the Gospel Music Workshop of America. The recent controversy over alleged insensitivity toward blacks on the part of the GMA (Billboard, May 4) was expected to dominate the meeting. Instead talks keyed on the formation of a new group addressing the needs of blacks in gospel.

IN THE NEWS

**Geto Boys Go Indie;
Label Claims WEA Snub**

PAGE 5

Krasnow At NMS: Industry Must Cure The Music Blahs

BY THOM DUFFY

NEW YORK—The threat of "creative stagnation" in the U.S. music business and the increasing importance of international artist development were among the key issues that emerged at the 12th annual New Music Seminar, which drew some 7,800 delegates here July 13-17.

In his keynote address, Elektra En- *(Continued on page 65)*

Sony Launches U.K. Label With Pan-Euro Flavor

BY ADAM WHITE

LONDON—Sony Music U.K. has launched a new label and—in what may be an industry first—given it a pan-European A&R mandate.

The venture is called Sony Soho Square, after the current London address of the parent company. Its managing director is Muff Winwood, longtime A&R chief for Sony Music U.K.; the appointment signals a significant change in Winwood's responsibilities.

Sony Soho Square has the freedom to sign English-language artists from anywhere in Europe, according to Paul Russell, chairman of Sony Music U.K. Sister companies on the Continent can continue to acquire English-language talent, he says, but they will be encouraged to refer acts with career *(Continued on page 69)*

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HOT COUNTRY SINGLES	
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THE DIGITAL HOME-TAPING PACT

In this week's Commentary, Edward P. Murphy, president/CEO of the National Music Publishers' Assn. and the Harry Fox Agency, reflects on the ingredients that went into the watershed digital audio home-taping pact announced last week, and looks to the challenges ahead. **Page 8**

THE MAKING OF A COUNTRY STAR

Although Trisha Yearwood seems simply to have burst onto the country music scene in classic overnight-success style, her rise was fueled by years of hard work (mixed with just a bit of good luck). Debbie Holley has the story of the making & big-breaking of this country singer. **Page 30**

MTV, TCA CABLE CLEAR THE AIR

After a disagreement that led to TCA Cable dropping MTV from 420,000 of the homes it services, Melinda Newman reports that the two firms have reached an agreement to restore the video channel. **Page 42**

POLYGRAM PLANS TO BUY SONET

From Scandinavia comes news that PolyGram has agreed in principle to buy Sonet, that country's longest-established independent record company. David Rowley and Jeff Clark-Meads report. **Page 60**

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VSDA Backs New Indie Committee Cites Selection As Key To Vid Industry

■ BY KEN TERRY

LAS VEGAS—At a time when special-interest and B-film video suppliers are struggling to maintain and expand their businesses, the Video Software Dealers Assn. announced here July 14 that it would support the efforts of the recently formed Independent Manufacturers Committee to shore up



that sector of the industry.

During a July 13 meeting at the VSDA convention, 19 indie suppliers met with VSDA officials and agreed to form three steering committees under the trade group's auspices. Among the companies represented were Academy Entertainment, Celebrity, Prism, Worldvision Home Video, CFP, Coliseum Video, Nova, Magnum Entertainment, J2 Communications, Fries Home Video, the Maier Group, Malo Film, Hanna-Barbera Home Video, SVS, Turner Home

Video, Wood Knapp Video, VSO, Strand/VCI, and Best Film and Video.

The committee's stated objectives include education, research, and the creation of "economies of scale for independents as a group." Len Levy, executive VP/chief operating officer of Fries and co-founder of the committee, notes that this does not mean combined marketing, but refers to the possible pooling of resources in such areas as 800 and 900 lines, point-of-purchase materials, and shipping.

The group's goals will be further defined at steering committee meetings scheduled for the next month.

According to Don Rosenberg, the newly appointed executive VP of VSDA, the trade group is helping the indie committee because "one of the things that is important about home video is selection. We don't want to see the business become a hits business, because it would become uninteresting and exclude a lot of customers. Secondly, the narrower our business is in terms of selection, the easier it is for competing technologies to cut into it."

Besides providing administrative support for the committee, Rosenberg says, VSDA "can help create more awareness in the retail community that [the indies'] product is available and viable, and also create more awareness among consumers, especially with regard to

(Continued on page 78)

'Fantasia' Is Due Nov. 1; In 50 Days, It's Gone Forever

■ BY JIM McCULLAUGH

LAS VEGAS—As anticipated, Walt Disney will release "Fantasia," a crown jewel among its animated movies, on video Nov. 1. Official announcement came here July 15 at the Video Software Dealers Assn. convention.

According to Disney executives, the 1940 title will be available for 50 days only and will never be released again on home video. Prebook date is Oct. 8.

Two packaging approaches to the film, which was restored last year for its 50th anniversary, will be un-

dertaken. A no-frills edition will be list-priced at \$24.95, while a deluxe collector's edition package will be pegged at \$99.99.

The collector's boxed-set edition will feature the cassette with a specially produced hologram insignia; another tape called "The Making Of A Masterpiece," featuring footage of the late Walt Disney speaking about the film; an exclusively produced and authenticated commemorative lithograph; a certificate of authenticity signed by Roy Disney; a full-color, 16-page commemorative book; and the original sound

(Continued on page 78)

Retailers Assess Vid-On-Demand Threat Many Downplay Danger Of New Delivery Technologies

■ BY PAUL VERNA and EARL PAIGE

LAS VEGAS—As the industry gathered for the 10th annual Video Software Dealers Assn. convention here, the trade was abuzz with talk that current and existing video delivery technologies—such as pay-per-view, satellite, and fiber optics—pose a significant threat to the decade-old video re-



tail business. However, there was plenty of encouragement expressed by VSDA president Jack Messer, Caroleo Pictures president and CEO Peter M. Hoffman—who keynoted the convention—and a bevy of other executives from various industry sectors that these so-called competing formats will not ultimately hurt video retailing.

In his state-of-the-association address, Messer acknowledged the threat posed by "developing technologies like fiber optics, compressed cable, and [satellite-delivery medium] Sky Pix. These technologies are all capable of offering consumers thousands of titles on demand without ever leaving their homes," he said.

However, Messer assured attendees that "home video is still the only technology that allows consumers to watch what they

want when they want," and that retailers should take advantage of that privilege.

Hoffman said, "Some think this technology will affect the home video business. I couldn't disagree more. I don't know enough about technology to know how, if ever, there will be the capability for massive delivery of video on demand. I base my opinion, rather, on the economics of producing and

distributing software and the basic understanding of consumer buying patterns."

Hoffman added that retailers' "strength lies in servicing . . . consumer demand and so, therefore, technology is truly not your enemy."

ISSUE PICKS UP STEAM

The issue of competing formats (Continued on page 79)

Philips Again Puts Dollars Into Ailing Super Club Chain

■ BY MARC MAES and JEFF CLARK-MEADS

ANTWERP, Belgium—For the second time this year, Philips N.V. plans to inject funds into Super Club, the troubled Belgian video rental chain in which Philips is a majority shareholder. The new financing plan follows Super Club's announcement of a \$420 million loss for 1990.

The deficit, produced on revenues of \$468 million, will be partly underwritten by Philips, which currently has 51% of Super Club stock. Philips said it will continue to support Super Club because the chain gives it access to the video software mar-

ket, complementing its role as a manufacturer of videocassette recorders.

In an interview at the Video Software Dealers Assn. convention in Las Vegas, Darrell Baldwin, president and chief executive of Super Club N.A. and a member of the board of directors of the parent company, said, "We now have access to funds. Being loved by a parent with money is nice. Philips is thrilled to death at what Super Club is doing in the U.S." About 70% of Super Club's revenues come from the States.

Super Club said its loss was partly due to the damaging effect the

(Continued on page 78)

SOMETIMES YOU JUST KNOW.

Aaron Neville

"POP'S MOST AUTHENTIC ROMANTIC BALLADEER SINCE ROY ORBISON." USA TODAY

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DIRECTION: BILL GRAHAM MANAGEMENT

Geto Boys Go Indie For Newest Hit

Rubin Says WEA Wouldn't Handle Act

BY CRAIG ROSEN

LOS ANGELES—The Geto Boys, a Houston-based rap group that has been mired in controversy in the past, has a hit on its hands, and yet another controversy.

The band's new album, "We Can't Be Stopped," enters the Top Pop Albums chart at No. 33 this week. The album was released through a joint agreement between Houston-based

indie label Rap-A-Lot and Los Angeles-based Priority, although there is an existing agreement between the Geto Boys, Rap-A-Lot, and the Def American imprint.

Def American president Rick Rubin claims that WEA, Def American's temporary distributor, would not handle the new Geto Boys album, so the band's management was forced to turn to Priority to have the album released.

"Time Warner, the parent company of our distributor, was opposed to the Geto Boys' material," Rubin said in a statement. "In turn, the group's management believed that the group would be better served by the indies. As a fan of the group, I am pleased that I was in a position to help bring them to public attention, and I wish them greater success and will continue to support their artistic endeavors."

WEA president Henry Droz would not comment on the matter.

Ironically, it was WEA that bailed out Rubin last summer by distributing the Geto Boys album after Def American and Geffen terminated its distribution agreement.

At that time, Geffen declined to distribute the title after Digital Audio Disc Corp. refused to press the CD version of the album. Both firms objected to the album's graphically violent and sexually explicit lyrical themes. After more than a month's delay, WEA agreed to distribute the album, but it failed to thrive on the controversy, peaking at No. 171 during its seven-week stay on the pop albums chart.

According to Rap-A-Lot co-owner Cliff Blodgett, the label entered an agreement with Priority in November 1990 for all Rap-A-Lot releases, with the exception of the Geto Boys, to go through Priority. For the Geto Boys, Rap-A-Lot signed a separate co-label agreement with Def American in January 1990.

(Continued on page 69)



Stormin' Bud. GRP senior VP of sales and distribution Bud Katzel, second from left, rallies the troops in a Desert Storm uniform at GRP's first intercompany meeting, held June 30-July 1 in New York. Built around the theme "Stormin' Through To '92," the convention covered the release schedule, marketing, and sales programs for the third and fourth quarters. GRP also presented a show at the Beacon Theater of the GRP All-Stars, featuring Lee Ritenour, David Benoit, Don Grusin, and Dave Valentin. Shown with him, from left, are Kurt Weil, director of marketing/Europe; GRP president Larry Rosen; Gino Ferlin, manager of production planning/Europe; and Jim Fishel, director of international operations.

Venue, Promoter Sue GN'R, Claiming Band Incited Riot

BY CHRIS MORRIS

LOS ANGELES—Claiming that singer Axl Rose and the members of Guns N' Roses, with "evil motive and/or reckless indifference," incited a July 2 riot at Riverport Amphitheatre in Maryland Heights, Mo., the venue's joint-venture partners and concert promoter Contemporary Productions Inc. have filed a suit against the band.

The band's manager, Doug Goldstein, continues to deny any liability for the melee on Guns N' Roses' part, and says the group intends to countersue.

A disturbance that broke out

at the new St. Louis-area concert facility during Guns N' Roses' set left 60 people injured; the venue sustained damages estimated at \$200,000 (Billboard, July 20).

In the four-count action filed July 12 in St. Louis County Circuit Court, Riverport Performing Arts Centre Joint Venture and Contemporary Productions seek at least \$45,000 in compensatory damages and unspecified punitive damages from Rose and Mogo, Guns N' Roses' corporate entity.

The plaintiffs also ask that Rose and Guns N' Roses be held

(Continued on page 72)

Managing The Jump To Executive Ranks

A&R Experience Common Among New Label Chiefs

BY CHRIS MORRIS

LOS ANGELES—As startup labels continue to come on line, the record business is turning to a new crop of artist managers to fill its executive ranks.

In the past, a number of managers have successfully made the leap into executive roles at labels. Sony Music president Tommy Motola formerly handled Hall & Oates and other clients at Champion Entertainment. Irving Azoff, chairman of Giant Records and former MCA Records president, represented such acts as the Eagles, Boz Scaggs, and Jackson Browne at Front Line Management. And David Geffen guided the careers of such talents as Laura Nyro and Crosby, Stills & Nash before starting up Asylum Records and Geffen Records.

In the last year, similarly, prominent managers have been appointed to head several startup record companies with major-label distribution:

- Victory Music, the new imprint funded by JVC's Victor Musical Industries and distributed by PolyGram worldwide, is headed by Phil Carson, manager of such acts as Bad Company, Bonham, and Motorhead (Billboard, June 22).

- Impact Records, a co-venture deal with MCA domestically and EMI internationally, is spearheaded by Allen Kovac, whose Left Bank Management handles Richard Marx, Vixen, and Alias, among

others (Billboard, Oct. 13).

- Radioactive Records, described as a "venture" with MCA, is half-owned and -operated by Gary Kurfirst, whose Overland Productions oversees the Talking Heads and David Byrne's solo career.

Additionally, while a deal has not yet been formally announced, industry observers say that Arnold Stiefel, who with partner Randy Phillips manages such acts

as Rod Stewart and Susanna Hoffs, will soon get his own label—possibly to be named Gasoline Alley Records, after the Stewart song—and that the new imprint will be distributed by MCA.

Giant's Azoff believes that the burgeoning number of manager-headed labels is a reflection of the shrinking universe of independents, following the major-label acquisitions of Geffen, A&M, Is-

(Continued on page 59)

MCA Links With JVC, VMI In New Joint-Venture Label

BY STEVE McCLURE

TOKYO—MCA Music Entertainment Group has taken a major step in its global reorganization with the opening of MCA Victor, a 50-50 joint venture with Victor Company of Japan Ltd. (JVC) and Victor Musical Industries Inc. (VMI). The project is MCA Music Entertainment Group's first joint-venture record company with a foreign corporation.

MCA Victor has a staff of 70 and is capitalized at \$3.55 million. The company projects international product sales of \$29 million and domestic product revenue of \$7.2 million in its first year of operation.

The new Tokyo-based firm, which opened for business July 1, will market MCA, Geffen, and GRP recordings in the Japanese market as well as signing and developing Japanese artists.

"I want to respect our artists as individuals and not divide them into 'domestic' and 'international' categories," says MCA Victor president Hiroyuki Iwata, formerly GM of Japanese A&R at VMI's promotion division.

Says MCA Music Entertainment Group chairman Al Teller, "MCA Victor represents the MCA group's first effort to expand outside of North America and the U.K. In re-

(Continued on page 72)

EXECUTIVE TURNTABLE

RECORD COMPANIES. Wayman "Slack" Johnson is appointed CEO of Luke/Atlantic Records in Miami. He was VP of promotions and marketing at Malaco Records.

Michael Hacker is named director of A&R for Island Records' Great Jones label in New York. He was national club promoter at Island/4th & B'way.

Gerry Griffith is appointed senior VP of black music at Arista Records in New York. He was senior VP of A&R at EMI.

Paris Eley is promoted to senior VP of R&B promotion at Motown Records in Los Angeles. He was VP of R&B promotion.



JOHNSON



HACKER



GRIFFITH



ELEY

Manolo Diaz is appointed VP, European region, for Sony Music International in London. He was president and managing director of Sony Music Spain. In other appointments, Sony Music Entertainment in New York appoints Angela Aguiar director of corporate information and Andrew Missan counsel in the law department. They were, respectively, manager of corporate information for the company, and an associate with the law firm of Sidley & Austin.

Warner Bros. Records in Los Angeles names Bob James VP of A&R, jazz and progressive music, and Karen Moss publicity director. They were, respectively, a recording artist, and national press manager for the label.

Dennis Boerner is promoted to national alternative promotion director for East West Records America in New York. He was sales and marketing



JAMES



MOSS



BOERNER



MILLER

coordinator.

Steve Miller is appointed national director of sales and marketing for Mercury Records in Nashville. He was regional director of RCA in Dallas.

Sue DeBenedette is promoted to international marketing director for A&M Records in Los Angeles. She was international marketing manager.

Kevin Nakao is named marketing director for MCA Records in Los Angeles. He was a national singles sales manager for Uni Distribution.

Holly Gleason is appointed director of media and artist development for Sony Music in Nashville. She was Neobilly editor for Hits magazine.

Michelle Meisner is promoted to senior director, national album rock promotion, for Elektra Entertainment in San Francisco. She was national field director and West Coast promotion director.

Record Buyers Are Older, Male-Skewed Biz Tries To Adjust To Shifting Demos

BY SUSAN NUNZIATA

NEW YORK—Retailers and record labels are seeking to adjust to a record-buying public that has become steadily skewed toward an older, male-dominated demographic in recent years. The latest evidence of this consumer profile is contained in a statistical overview released last month by the Recording Industry Assn. of America.

The RIAA study, which spans 1985-89, shows that consumers over 30 years of age accounted for 35% of

total dollar value spent on prerecorded configurations in 1989, a 4.8% increase over 1988. In the same period, spending by consumers aged 19 and younger declined from 32.3% of dollar value in 1988 to 30.2% in 1989.

Additionally, women constituted a decreasing portion of dollar value, dropping from 47% in 1985 to 43.7% in 1989.

The RIAA is now compiling statistics for 1990; these figures will be available later in the year.

The shift in demographics is expected by many industry observers

to prompt changes in how music is marketed and sold. Marketing campaigns in conjunction with nonmusic products, such as food and soft drinks, are expected to grow, as are advertisements in a wider variety of media.

In addition, the changing consumer profile is affecting the way in which some retailers design stores and the kind of in-store music they select.

According to industry observers, the change in demographics stems primarily from two factors: The baby boom generation, unlike its predecessors, has continued to purchase music as it ages, and the CD has attracted older buyers.

"Older people are going primarily for catalog," says Chuck Adams, VP (Continued on page 59)



Extremely Successful. A&M president Al Cafaro, center, congratulates recording group Extreme on the success of its platinum album, "Extreme II Pornograffiti." Cafaro presented the band members with their platinum plaques onstage in front of 14,000 fans at Great Woods Performing Arts Center in Mansfield, Mass. With him, from left, are Nuno Bettencourt, Pat Badger, Gary Cherone, and Paul Geary.

BMG Int'l, GRP Harmonize Their Euro Jazz Operations

BY ADAM WHITE

LONDON—BMG International and GRP Records are playing in harmony to maximize their share of the \$100 million European jazz market.

The two companies have launched an unusual joint venture that sees GRP directing the marketing, promotion, release planning, and sales of all BMG/RCA jazz repertoire in Europe as well as its own.

The arrangement took effect July 1. BMG is hiring dedicated jazz product managers in six territories to handle the combined lines. Heinz Henn, senior VP of international A&R/mar-

keting for BMG International, says, "Together, this can make us the No. 1 company in jazz in Europe."

BMG International acquired distribution rights for the MCA group of labels, including GRP and Geffen, from January this year. The labels have been moving to BMG affiliates worldwide by stages, depending on the expiration of their previous distribution deals with Warner Music International—or, in the case of GRP, with a number of independent licensees.

GRP's spirit of independence and recognized expertise at mar-

(Continued on page 64)

R.E.M. Leads Nominees For MTV Video Music Awards

BY DEBORAH RUSSELL

LOS ANGELES—R.E.M., C&C Music Factory, and Chris Isaak are the leading nominees for the '91 MTV Video Music Awards set for Sept. 5 at the Universal Amphitheatre here.

The nominations were announced at a July 17 press conference hosted by Arsenio Hall, who will serve as MC at the awards show for the fourth consecutive year. Among the artists scheduled to perform at the ceremony are L.L. Cool J, Van Halen, Mariah Carey, and C&C Music Factory.

A new "best longform video" cate-

gory has been added to the '91 program, with nominations going to Aerosmith, R.E.M., Madonna, and Peter Gabriel.

R.E.M.'s "Losing My Religion" video racked up eight nominations this year, including nods for breakthrough, best group, best alternative, and best direction. The Warner Bros. clip will compete in the best-video category with clips by Deee-Lite, Chris Isaak, Divinyls, Queensryche, and C&C Music Factory.

In addition to best video, C&C Music Factory sweated out four more nods for the Columbia clip "Gonna

(Continued on page 65)

WEA Adds Laser Capacity Pa. Plant Using In-Line System

NEW YORK—WEA Manufacturing this month completed the first production runs of laserdiscs at its Specialty Records plant in Olyphant, Pa., using a new in-line video manufacturing system.

A company spokesman noted that laserdisc manufacturing at the plant is in the initial startup phase, and would not reveal the planned capacity for laserdisc production or when full-scale production would begin.

The in-line video production system, known as videoliner, is a computer-controlled manufacturing process that eliminates the need for costly, inefficient cleanrooms and hands-on processing techniques required by

conventional laserdisc manufacturing, according to WEA.

The Specialty plant, which has one videoliner system, is one of the first installations of the equipment. Developed over the last two years, the system was introduced earlier this year by Optical Disc Manufacturing Equipment in Veldhoven, Netherlands (Billboard, March 16).

"The growth potential for this optical carrier and its high-quality video and digital audio will create important new revenue for our record labels and home video businesses," said Geoffrey Holmes, senior VP of Time Warner, WEA's parent company (Continued on page 72)

Cole Follows In Father's Footsteps—To Top; Adams Takes 'Everything'; A Good Rap

NATALIE COLE's "Unforgettable" jumps to No. 1 on the Top Pop Albums chart more than 46 years after her father, Nat "King" Cole, first topped the chart as leader of the King Cole Trio. This is the first time that a parent and child have each landed a No. 1 album.

And the "Unforgettable" title track—which features both Natalie and Nat—glides to No. 37 in its third week on the Hot 100. The King Cole Trio landed its first hit in November 1943, giving Nat "King" Cole a 48-year span of top 40 singles. Only one artist in history has topped this:

Louis Armstrong, whose top 40 hits spanned 62 years. Satchmo landed his first hit ("Muskrat Ramble") in 1926 and returned to the airwaves in 1988 when "What A Wonderful World," featured in "Good Morning Vietnam," climbed to No. 32.

The success of Cole's single is even more surprising than that of her album. Both of the other collections of standards to reach the top five in the past decade failed to generate any top 40 singles. The title track from **Linda Ronstadt's** "What's New" stalled at No. 53; the leadoff single ("Somewhere") from **Barbra Streisand's** "The Broadway Album" peaked at No. 43.

Like "What's New" and "The Broadway Album," Cole's album has succeeded by filling the niche for an adult contemporary "event" album. The next high-profile AC album: Streisand's four-CD career retrospective, "Just For The Record," which is due in late September. Cole may be lucky that "Unforgettable" was released before the Streisand box—the AC equivalent of "Bruce Springsteen & The E Street Band Live/1975-1985." Otherwise, that AC niche could have already been filled.

One final note: Cole's album of timeless standards hits No. 1 just five weeks after N.W.A.'s hardcore rap album. That's a dramatic indication of the healthy diversity in contemporary pop music.

BRYAN ADAMS' "(Everything I Do) I Do It For You" this week becomes the fastest-climbing No. 1 pop hit since **USA For Africa's** "We Are The World" six years ago. Adams' single reached the top spot on the Hot 100 in five weeks; "We Are The World" rang the bell in just four.

Adams' smash is A&M's fourth No. 1 pop hit of 1991, following singles by **Janet Jackson**, **Amy Grant**, and **Extreme**. Only one other label—Columbia—has amassed four No. 1 hits since the start of the year; none has had more. This represents a convincing comeback for A&M, which was ice-cold two years ago.

This is Adams' second No. 1 pop single, following

"Heaven" in 1985. Both songs are from movies. "(Everything I Do) I Do It For You" is from the **Kevin Costner** smash "Robin Hood"; "Heaven" was originally recorded for the box-office turkey "A Night In Heaven," which starred **Christopher Atkins** as a male stripper. You could say Adams is moving up in the world.

FAST FACTS: Rap accounts for the three highest-debating albums on this week's chart. **D.J. Jazzy Jeff & the Fresh Prince's** "Homebase" bows at No. 15. The duo climbed to No. 4 in 1988 with "He's The D.J., I'm The Rapper." The soundtrack to the controversial new movie "Boyz N The Hood" debuts at No. 21. And the equally controversial **Geto Boys** bow at No. 33 with "We Can't Be Stopped."

Bonnie Raitt's "Luck Of The Draw," which debuted at No. 9 two weeks ago and advanced to No. 6 last week, falls back to No. 9. Bad news? Not really. Look at it this way: It's the first time that Raitt has ever been No. 9 after just three weeks.

Color Me Badd's "I Adore Mi Amor" is the top new entry on the Hot 100 at No. 60. The group's "I Wanna Sex You Up" logged 10 weeks in the top 10 and went double-platinum.

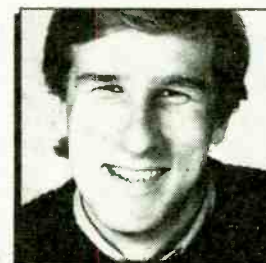
Whitney Houston's "My Name Is Not Susan" bows at No. 67. That's a solid debut, especially for the fourth single from an album, but for Houston it's par for the course. Her first solo single, "You Give Good Love," bowed at No. 67 in 1985, and every subsequent solo release has opened at least as high. "Susan" was produced by **L.A. Reid & Babyface**, who also did the honors on "I'm Your Baby Tonight" and "Miracle."

R.E.M.'s "Shiny Happy People" bows at No. 71. The follow-up to the top five smash "Losing My Religion" has the bouncy commercial lilt of R.E.M.'s 1989 top 10 hit "Stand."

Lever tops the Hot R&B Singles chart for the fifth time in less than five years with "Baby I'm Ready."

WE GET LETTERS: Elmar B. Kuner of Horheim, Germany, notes that **Color Me Badd's** "I Wanna Sex You Up" stalled at No. 2 on the Hot 100, just as **George Michael's** "I Want Your Sex" did four years ago. The word "sex" has yet to appear in the title of a No. 1 single.

Vincent M. Vero and **Jarrett E. Nolan** of New York note that the **KLF's** "3 A.M. Eternal," which leaps to No. 21 on the Hot 100, is the first top 30 hit to mention a specific time since **Night Ranger's** "Four In The Morning" in 1985.



by Paul Grein

*"First you crawl then you walk,
Scat then you talk"*

Trademark harmonies intersect with captivating rhythms on the Columbia debut album by nine-time Grammy Award-winners, The Manhattan Transfer.

Group originals and songwriting contributions from Donald Fagen, Jon Hendricks, Gil Evans, Michael McDonald, and Van Dyke Parks make "The Offbeat Of Avenues" the most eclectic collection yet from America's pre-eminent vocal group.

*"Hear the cool,
feel the heat of the rhythm of..."
"The Offbeat Of Avenues."*

47079

The Manhattan Transfer

The new album by
featuring the title track and video.
On Columbia.

Produced by Tim Hauser.
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COMMENTARY

SELF-INTEREST LED TO HOME-DUPING PACT

Now It's Congress' Turn To Act

BY EDWARD P. MURPHY

"You gotta have heart," the lyric goes, "when the odds are sayin' you'll never win." And that's exactly what songwriters and music publishers displayed in helping to generate a comprehensive, pro-consumer royalty/technology settlement in the digital audio home-taping war.

That is not to say, however, that the Copyright Coalition—led by the National Music Publishers' Assn., the Songwriters Guild of America, ASCAP, and BMI—deserves any more credit for this tremendous consumer and creator victory than does either the recording or audio hardware industry. With leadership provided by Jay Berman of the Recording Industry Assn. of America, John Roach of Tandy, Gary Shapiro of the Electronics Industries Assn., and the principals of the Copyright Coalition, a workable business compromise was forged on an issue that few in either the music or electronics industries ever believed could be amicably resolved. Our diverse organizations are very proud of that.

Whether it was the 1989 Athens agreement between the recording and audio hardware industries, the more recent withholding of support for the Serial Copy Management System bill and the sponsorship of the DAT lawsuit by the Copyright Coalition, or some other series of ingredients that contributed most to the ultimate compromise settlement matters little. The important thing is the result achieved: a brighter future for everyone. As former plaintiff songwriters Sammy Cahn, Hal David, Jerry Leiber, and Mike Stoller would all agree, we had "high hopes" and those hopes have been realized.

Officially, resolution of the home-audio-taping issue will not occur until Congress enacts legislation reflecting the compromise—an eventuality that all groups have pledged to seek actively. Still, I don't believe it is premature to reflect on how the parties resolved so many longstanding issues among themselves in such a

short time. By examining this process of reconciliation and compromise, we can identify valuable lessons for our future.

THE DYNAMICS OF COMPROMISE

The first key to reaching the compromise agreement was the realization by the warring factions that the interdependence of our industries re-

tions of each piece of the puzzle that they are seeking to solve.

In short, we realized we are all in the same boat, and that unless we row together, we hazard drifting in circles. Now we seek the most efficient means of keeping our ship moving across the water.

One way NMPA intends to guarantee continued smoother sailing is to

vancements occur, the harder we must work to keep the lines of communication open among us. The "wait and see" approach of the past is a luxury we can no longer afford.

ACTS II & III

I view the resolution of the digital audio home-taping issue as a three-act play. We have successfully completed the first act of reconciliation and compromise, and received splendid reviews from the critics for having done so. The second act will be equally challenging: The U.S. Congress must be convinced that our compromise is not only fair to the parties involved, but will benefit the American consumer as well. We are optimistic that our senators and representatives will recognize that the parties have responded to their request to negotiate a private, comprehensive solution to this difficult issue and will act favorably and expeditiously to enact legislation.

The third act will consist of the careful implementation of the new law, and the continued support of the Copyright Coalition for adoption of similar legislation in nations throughout the world—such as Japan and Canada—where no such protections currently exist. We have formed the International Copyright Coalition, which represents a large majority of the world's songwriters and music publishers, to help convince national governments that newfound mutual cooperation and respect between the audio hardware and copyright communities must be reflected in legislation.

In closing, I convey the Copyright Coalition's congratulations to everyone who helped make this historic home-audio-taping compromise a reality. Now, however, is no time to rest on our laurels. The crucial task at hand is to spread the word on Capitol Hill and to the public that this home-audio-taping compromise has the provision of consumer benefits as its central focus. That accomplished, chances for enactment will be excellent.



'We realized we are all in the same boat'

Edward P. Murphy is president/CEO of the National Music Publishers' Assn. and the Harry Fox Agency.

quires us either to cooperate or to risk financial underachievement. After it became clear that any of the three major groups—electronics, recording, or music copyright—could by legal means thwart the economic advancement of the others, the need for cooperation became abundantly clear.

The second key was cooperative dialog. After years of talking at each other, the groups finally agreed to talk with one another. The result was fair consideration of each of our diverse needs, and a greater overall understanding that we share a common goal: the desire to disseminate music and audio equipment to the American consumer in the most productive way.

Finally, we reaffirmed that information is power. It is impossible to solve problems—especially those involving technological advancements—without having a firm grasp of all available information. Disputes that seem insurmountable at first can be overcome if the negotiators understand the details and ramifications

ensure that music publishers and creators get the facts on technological developments well in advance of their commercial introduction. Because music copyrights are such valuable commodities to creators, owners, and the U.S. economy and culture as a whole, a greater emphasis needs to be placed on understanding and anticipating new media that may affect their use and value.

KEEPING COMMUNICATIONS OPEN

Throughout its history, NMPA has successfully served the music industry as an important source of information. As our 75th anniversary approaches, we are continuing to expand this role. Beginning later this year, NMPA will sponsor a continuing series of seminars among business leaders, attorneys, and technical experts representing the music, electronics, and broadcasting industries to ensure that we are all in control of the facts necessary for our future cooperation (within strict antitrust guidelines, of course).

The more rapidly technological ad-



MORE FLASH THAN SUBSTANCE

As a longtime member of the record industry who has just returned to it after a five-year hiatus, I have taken to devouring Billboard articles in an effort to play catch-up.

I have recently read with some alarm the comments of retailers concerned with slow sales and the lack of a breakout artist or music format to boost the sales picture. Also, in talking to many old friends in the industry, I have heard this comment over and over: "It just isn't the same," or "There's just no excitement."

Perhaps Timothy White's article on "The Anatomy Of An Entertainer: How Abdul Learned To Sing" (Billboard, June 15) has inadvertently exposed the basic problem the music business has gotten itself into, and I

quote: "The fact is that the 28-year-old singer is both the microcosm and the embodiment of a new philosophy in the entertainment industry: the super image. The necessary components of a musical super image are videogenic sparkle, dance-floor flash, an air of complete spontaneity, and the illusion of ageless invulnerability."

No one doubts Paula Abdul's videogenic appeal or her talents as a dancer/choreographer. But, like many of her contemporaries, she is flash and image—not substance—where voice and music are concerned.

I believe it was Goddard Lieberson or perhaps George Marec who, when asked what his company sold, was quoted as saying, "We are selling talent." Has the industry packaged the "glitz and glamour" and left out the basic staying ingredient—music talent?

Arnie Thies
Cumberland Records
Nashville

VIDEO AIRPLAY CHART?

Why not include video airplay along with radio airplay in ranking songs on the Hot 100?

Like radio airplay, video airplay represents someone's opinion of what songs are popular, will be popular, or should be popular. But there are also some differences.

The national video channels each reach far more people than any radio station does. The video channels tend to be more receptive to new artists than are most radio stations. And they tend to add new releases to their playlists sooner than radio stations do.

Not only is radio usually behind, but sometimes it is way behind. Such current hits as Steelheart's "I'll Never Let You Go," the Rembrandts' "Just The Way It Is, Baby," and Jesus Jones' "Right Here, Right Now" were on the Video Jukebox Network late in 1990, and EMF's "Unbelievable" was added early in 1991.

Here in Madison, Wis., the number

of top 40 radio stations just dropped from two to one. I spend far more time watching videos on TV than I do listening to music on the radio, and I suspect I am not alone in this. Apart from the obvious advantage of being able to see the artists, most video outlets will give you the song title and artist's name when they play a video. Listening to radio, I sometimes have no idea what the song is or who's singing it or, if I do recognize it, it may be only because I have previously seen the video.

The decline of top 40 radio probably does not mean the music is becoming less popular, just that people are experiencing the music in a different way.

Why not, as an experiment, compile a list of the most frequently played videos, put it next to the Billboard Top 40 Radio Monitor, and see if it would be a welcome addition to the Hot 100 compilation?

Gene Wells
Madison, Wis.

Dannen Faces The Industry At Conclave

■ BY SEAN ROSS

MINNEAPOLIS—"I see a couple of armed guards in the hallway, so our other keynote speaker is here."

That was one panel host's quip about Fredric Dannen, author of "Hit Men," last year's scandal-packed look at the record business, and one of the keynotes at this year's Upper Midwest Communications Conclave, held here July 11-13.

This was Dannen's first time before a crowd composed primarily of radio and record promotion people since his book's publication. Ironically, given his book's hard line on independent promotion, Dannen was here at the behest of locally based independent promoter Tom Kay, who also serves as the conclave's executive director.

There were rumors at the conclave that Dannen was traveling with at least three bodyguards—two of them armed. He denies this and there were none in evidence during his presentation.

There were also reports in the Minneapolis Star-Tribune printed the day before Dannen's speech that some industry figures were boycotting his speech. In the halls at the conclave, there were rumors that Arista and Sony, two of the labels portrayed unflatteringly in "Hit Men," had canceled their hospitality suites at the conclave in protest of Dannen's appearance.

Some conclave board members say those stories are true, although Arista and the Sony Music labels were all represented in other ways at the gathering. Kay says that the only one of those labels that had actually planned a suite, Epic, did not cite Dannen's appearance as a reason for pulling out. Kay also says label participation and the number of last-minute cancellations were comparable to other years.

'LOW PROFILE' FOR LABEL

As for the VPs of promotion in-



Fergie & The Wolf. Top 40 Atlantic 242, County Meath, Ireland, morning man Charlie Wolf, left, recently met H.R.H. the Duchess of York, right, at a celebrity polo match at England's Royal Berkshire Polo Club.

involved, both Arista's Rick Bisceglia and Epic's Polly Anthony cited other considerations for not having conclave suites. But Columbia's Bert Baumgartner says flat out, "I did tell my people to keep a low profile. I think Dannen was unfair to the music business and I think he was there snooping around trying to get back on the TV talk shows." (Dannen says he is no longer covering the music industry.)

For all this, Dannen's session was relatively subdued and, with one exception, free of major confrontations between the author and label people.

'My big criticism of your industry is I don't see self-regulation'

Early on, Dannen told his audience that while he did feel that corruption was "pervasive" amid top 40 reporting stations, he was also "sorry if people got [the] impression... that I think CHR was incredibly corrupt across the board. I don't feel that at all. It's really a question of degree. I think there was an awful lot of complacency."

Dannen also suggested that the image of independent promotion—and specifically the so-called Network Indies—being tied to organized crime might have been blown somewhat out of proportion by some indie themselves. "There was a tremendous amount of bluff going on. A lot of these promoters were claiming stations they really didn't have control over. The whole idea of the mob ties with the independent promoters... was exaggerated. Certain members of the so-called network wanted you to think they were more connected than they actually were, perhaps as part of the intimidation process."

Throughout his speech, Dannen repeatedly called for radio to do a better job of policing itself. "My one big criticism of your industry is that I don't see really a lot of self-regulation. I see a lot of complacency. You can't wait for the government to clean up the business, because... the government has been supremely inept as far as the music business is concerned. This recent case against Joe Isgro is a classic study in government bungling. I know there are some conspiracy theorists who think that case was fixed. I don't. I don't think anyone should ever underestimate the incompetence of federal prosecutors."

Later, Dannen made it clear to the industry crowd that he was not interested in seeing radio programmers sent to jail. "The leaders of the conspiracy are the record executives who know this is going on and encouraging it and merely using these... bagmen... to give them... precautionary ignorance."

Rather than prosecute programmers, Dannen said, it was better to "immunize them and get them to testify. That was the more sensible part of the government strategy... I

have a lot more sympathy with a program director who maybe has a drug problem and finds himself susceptible to corruption..."

Elsewhere in the question-and-answer period, Dannen said he had rarely feared for his safety after the publication of "Hit Men." "Apparently it's a lot more dangerous to offend fanatical Muslims than mobsters," he quipped.

Most of the comments after Dannen's speech came from audience members who disagreed with any suggestion that the music industry could operate along the same guidelines as the scientific community or some business that dealt with a more empirical and less intangible product.

LIKE A VIRGIN

That led to the only truly contentious exchange between Dannen and a label person. At several times in his speech, Dannen cited the amount of money spent by Virgin Records during its startup year, specifically on the Cutting Crew, Johnny Hates Jazz, and T'Pau, as an attempt to "buy market share" and as examples of the money poured into acts whose chart hits "weren't making enough money to compensate for what [labels] were spending."

After several mentions of his label, Virgin director of promotion Phil Costello finally spoke up, telling Dannen, "We launched three singles off [the first Cutting Crew album] to really try and break that band... It didn't work. It worked with Paula Abdul, who sold 10 million copies worldwide off the third single, which was 'Straight Up.' Again, we were trying to roll the dice. We were spending some money. It didn't work with [Cutting Crew] but that practice does work."

One irony of Dannen's speech is that it followed a top 40 panel that—like most of its counterparts of the last year—dealt with the rise of elaborate label or indie-sponsored promotions at radio stations. One hypothetical question asked of audience members was whether they would accept a \$20,000 line of promotional credit from an independent promoter.

RADIO CLASH

It is also worth noting that while Dannen's speech went relatively without incident, he did not receive a standing ovation from the conclave audience. But another keynoter, Cable News Network correspondent John Holliman, did.

Holliman, one of the three CNN correspondents in Baghdad at the outbreak of the Persian Gulf war, was a radio veteran before joining CNN in the early '80s. Last January 16, he says, "What was coming out of CNN was radio." Having to describe the war without pictures in its initial stages, he says, "was a wonderful experience for a radio broadcaster who just happened to have a job in TV."

During his address, Holliman repeatedly attacked the news operations of his major network competitor, going as far to suggest that NBC and CBS would be out of the

news business by 1995. While some people thought CNN was receiving special favors from the Iraqi government, Holliman says the secret of its success is that "we were working the phones" while other reporters "were on the tennis court of the Al-Rashid Hotel." And, he added, that CNN dealt honestly with the Iraqis, asking permission to bring in satellite telephones while other networks snuck them in, for instance.

As for the restrictions that the U.S. government placed on the press during the war in the Persian Gulf, Holliman said he was "upset that they didn't trust reporters to follow the rules for what they could and couldn't report. They should have trusted them to do the right thing."

Conclave attendance was estimated at a record 760 people this year, compared with the 680-700 at last year's convention.



"Hit Men" author Fredric Dannen at the Upper Midwest Communications Conclave.

NMS Panel Fights AC Radio's Bum-'Rap' Slogans

■ BY PHYLLIS STARK

NEW YORK—With a strong focus on rap at this year's New Music Seminar, held here July 13-17, it's no surprise that the 'no rap' slogan used by many adult-leaning stations came up often. At a panel on rap and commercial radio, panelist Queen Latifah said she found the slogan offensive. "They advertise 'no rap' like rap is some kind of disease," Latifah said, "and I think that's disrespectful. They have to keep in mind that rap appeals to youth but it is also a form of black music."

At an urban radio panel, WILD Boston PD Steve Hill talked about a TV spot used by crosstown AC WBXM in which gold chains are pulled out of a radio while the announcer says "no rap." Hill said, "I think that's very offensive. We talked about that on our air."

Rap panelist Hosh Gureli, APD at KMEL San Francisco, had a different objection. "When I hear people saying 'no rap' that hurts me because I don't think you should ever attach a negative in radio," he said. "It should always be positive."

Latifah, who earlier called AC "the worst words I've heard," thanked the broadcasters present at the rap panel for "not going AC, because if you did [rappers would] never get played."

In addition to the "no rap" slogan, the rap content issue came up at several sessions. At the rap panel, Gureli responded to a question about what KMEL won't play by saying "N.W.A is the only record out now that we want to play but aren't playing. We say 'shit' and 'bitch' and every word but 'fuck' on our station because San Francisco can handle it. If N.W.A put

out a record that didn't say fuck 25 times, we would play it."

An audience member from WICB Ithaca, N.Y., was booed at a college radio panel when he announced that his station has a policy of not playing anything offensive. "Whether it's N.W.A or Dead Milkmen's 'Bitchin' Camaro,' if it's offensive to anyone it doesn't get played," he said. "That's not free speech, that's hate speech."

Rap panelists also discussed whether trying to make radio-ready records hinders creativity. Latifah said, "When I made my first album, I had no idea what radio wanted. I knew what I wanted and made an album for me. We're at a point now though where you have to be conscious of what radio wants."

"[But] I feel that it is important to make records for yourself. Unfortunately, the fact that radio plays only a certain kind of rap forces people who rap to make a certain kind of record and often they are garbage."

Added Gureli, "[M.C.] Hammer created a formula sound. That's what programmers are looking for."

Roy Samson, OM/PD at WXYV (V103) Baltimore, responded, "I'm looking for an artist to be totally true to their artistic [sense]. I don't see doing things for radio. I say do your thing and let radio decide if they can use it."

Also discussed at the rap panel was the issue of why different types of rap work or don't work for different stations. Bob Perry, OM of KTFM San Antonio, said that in his 65%-70% Hispanic market, "If we send them a record about cruising the park trying to get laid, they love it," he said. "If we send them a record about inner-city ghetto life in New York, they don't like it. The lyrics determine [what works]."

Seemuller Now Head Of Adams Family; Hall To KFI PD; Brandmeier TV Show Folds

ADAMS COMMUNICATIONS makes a number of changes in its radio division this week: Adams Radio Corp. president **Jim Seemuller** assumes the duties held by radio division president **Matt Mills**, who stays on the payroll through 1991. Mills, who emphasizes that this is part of a corporate downsizing, can be reached at 813-289-4434. Also, Seemuller moves from the GM slot at **KOOL** Phoenix to GM at **KCBQ** San Diego. **KOOL** GSM **Dave Siebert** is now GM. Former **WLAV** Grand Rapids, Mich., GM **Dennis Lemmon** reclaims his post as **Gary Lewis** goes back to the GSM job at **KEZK** St. Louis.

BRANDMEIER TURNED LOOSE

WLUP Chicago morning star **Jonathan Brandmeier** has shut down production of the critically savaged TV show "Johnny B... On The Loose." The syndicated show, which debuted June 24, taped its last episode July 19.

MUSIC MONITOR: CITY FM

Ever wondered what an AC station from the people who brought you "Open House Party" would sound like? Well, since OHP principal **John Garabedian** has long claimed that adult tastes were more adventurous than most programmers believed, it shouldn't come as much of a surprise that OHP's new **City-FM** hot AC format defies most conventional definitions of AC.

City-FM plays rap. Most is restricted to nights, although "Summertime" plays all day. It also plays album cuts from Tom Petty and R.E.M., among others. It does *not*, **Garabedian** says, play songs like "Isha," and that's what keeps it from being top 40. "AC is music for dead people," he says. "This is music for live people—30-year-olds who want to party. [**WZOU** Boston PD] **Sunny**

Joe White is the only other programmer who understands this."

Here's a recent sample of **City-FM**: **C&C Music Factory**, "Here We Go"; **Extreme**, "Hole Hearted"; **Michael Bolton**, "Time, Love And Tenderness"; **Enigma**, "Sadness Part 1"; **Stewart & Dulfer**, "Candy Was Here"; **Wang Chung**, "Everybody Have Fun Tonight"; **Heavy D & the**



by Sean Ross with
Craig Rosen & Phyllis Stark

Boyz, "Now That We Found Love"; **Corina**, "Temptation"; **Madonna**, "Live To Tell"; **Color Me Badd**, "I Wanna Sex You Up"; **Atlantic Starr**, "Secret Lovers."

PROGRAMMING: K-F-EYE ON HALL

ND David G. Hall is upped to PD at **N/T KFI** Los Angeles, replacing **George Oliva**. Assistant **ND Mark Austin Thomas** assumes his duties. Meanwhile, former **KFI** staffer **Alan Eisenson** and producer **Steve Burke** exit **N/T WLAC** Nashville. **OM Chuck Rhodes** will oversee the station for the time being.

After 22 years with Canada's Mofatt chain, **CISS/CHFM** Calgary, Alberta, VP/GM **Roy Hennessey** is the new GM/PD of **N/T CFRB** Toronto. **Standard Media's Gary Slaight** had handled those duties.

Former **WYK** Norfolk, Va., morning man **Chuck Woodson** is now PD at urban/AC rival **WKSV**,

following last week's departure of **Tony Fields** for **WKKV** Milwaukee. He'll also have the group duties for **Willis Broadcasting** that **Fields** held.

N/T WDGY Minneapolis will drop its longtime calls—the oldest in the state—to become **KFAN**. When that happens, in early August, the station will also finish its transition to a full-fledged sports format. Also, oldies **KODJ** Los Angeles changes its calls to **KCBS-FM**; the staff and format remain the same. But former **KODJ** morning man **Dean Goss** goes to mornings at **AC KRMX** San Diego.

Assistant **OM Paul Michael Tyler** is upped to acting PD at **AC WKSZ** Philadelphia. In other changes at **WKSZ**, which is now billing itself as "The Fun One," part-timer **Doris Chan** joins for nights. P.M. driver **Jay Patrick** (who was replaced by **WAEB** Allentown, Pa., PD **Eric Johnson** several weeks ago) and night host **Phil Brady** are out. Comedienne **Hilarie Barsky** joins as morning partner/creative director. Across town, production director **Glenn Kalina** is now interim PD at top 40 **WIOQ** (Q102).

KAYI (K107) Tulsa, Okla., PD **Rick Upton** becomes a Dallas-based regional for **Zoo Entertainment**; no replacement has been named... **WKLX** Rochester, N.Y., PD **Bill Tod** is the new PD of **KUDA** (Oldies 107.5) Las Vegas, replacing **Amy Daniels**... Programmer-turned-WXLR (K92) Roanoke, Va., GM **Kevin Kenney** is out; call 703-989-7202. No replacement has been named.

Former **WKQB** Charleston, S.C., PD **Roger Gaither** is now PD/mid-days at crosstown top 40 **WSSX**, replacing **Adam Cook**. Over at **WKQB**, which now simulcasts **AC WSUY**, new owner **Buddy Barton** has applied for the calls **WBUB**... **Burkhardt/Douglas** reclaims **WLVQ** Columbus, Ohio, as a client, putting it

newslines..

SIMON T. is named special assistant to the president and acting chief operating officer of **Beasley Broadcasting**. He replaces VP/COO **Jim Keating**.

JEFFERSON PILOT has promoted **William Blackwell** to president of **Jefferson Pilot Communications**. **WQXI/WSTR** Atlanta GM **Clarke Brown** adds presidency stripes for **JP's** radio division.

PEG KELLY is out as station manager of **WYNY** New York. Her duties will be assumed by VP/GM **Don Nelson**.

CHUCK MAYLIN is upped from GSM to GM at **KBSG** Seattle, replacing **Bruce Raven-Stark**.

DAN CARELLI is the new VP/GM of **KYXY** San Diego. He replaces president **Jim Price**, who will consult the station for the next year. **Carelli** was GM of crosstown **KCBQ**.

STATION SALES: **KRMX** San Diego from **Sandusky** to **Anaheim Broadcasting**; **KNOW** Minneapolis from **Minnesota Public Radio** to **N.R.G.** **Twin Cities** for \$2 million.

ANDY GRAHAM is upped from GSM to GM at **WSLR/WKDD** Akron, Ohio, replacing **Dick Lumenello**, now GM of **KIDO/KLTB** Boise, Idaho.

WAYNE KERN is named executive VP of **Crown Media**. He was executive VP/general counsel for **Heritage Communications**.

back in all 12 Great American-owned FMs.

Top 40 **WYYS** Columbia, S.C., will become country **WHKZ** around Aug. 1. Looking for new jobs are PD/morning man **Bill Mitchell** (803-695-2753), **ND Crystal Lake** (803-695-2753), p.m. driver **Greg Fry** (803-781-6227), and night jock **Allen Orsini** (803-739-2287)... Former **WWKA** (K92) Orlando, Fla., MD **Kevin Ray** joins country **WIRK** West Palm Beach, Fla., as interim PD/p.m. driver, replacing **Dan O'Brian**.

Grand Rapids and **Fort Myers, Fla.**, both get new CNN all-news outlets. In the former market, **WMAX** has dropped religion. **David Stanley** has been upped to GM/PD, replacing **Greg Raymond**. In the latter, former tourist outlet **WVTI** has become **WWCN**... PD **Jim "Cutter" Crowe** is out at album **WAQX** (95X) **Syra-**

cuse, N.Y. No replacement has been named... Former country **KBUL** Reno, Nev., PD **Dan Mason**—who had remained on for sales—goes to crosstown **KIIQ** as PD.

John Crowley, formerly with album **WRXL** (XL102) Richmond, Va., will be the new GM of crosstown **WVGO** (Oldies 106) if that station's ownership change closes. He replaces **Wanda Broughton**. With rumors that a format change is on the way, as are several other recently departed **XL102** staffers, PD **Kris Earl Philips** is examining his options and can be reached at 804-560-2968.

STATIC: DAVIS DOESN'T DO WKEE

Top 40 **KLYV** Dubuque, Iowa, PD **Jeff Davis**—announced last week as the new PD of **WKEE** Huntington, W.Va.—won't be going to that station after all. **Davis** says he was called back several days later by **WKEE** GM **Touffie Kassab** and told he no longer had the job. Later, **Davis** claims, he was told by a third party that the decision was connected to the fact that **KLYV** works with independent promoter **Jeff McClusky** and that **WKEE** works with Cincinnati-based **Bill Scull**. **Scull** denies this. **Kassab** didn't return phone calls. **Davis**, who no longer has his **KLYV** job to go back to, can be reached at 319-583-2127.

The **Norfolk** **Virginian-Pilot** reports that former **WNOR** p.m. driver **Les Wooten** has filed a \$20,000 breach of contract suit against his former employer. **Wooten**, now with crosstown **WKOC**, mailed the suit to **Norfolk** circuit court July 11. **WNOR** GM **Joe Swartz** had not seen it at press time.

In the latest story of an on-air stunt gone wrong, the **Providence (R.I.) Journal-Bulletin** reports that **WALE** talk host **Steve White** was fired after he left the station and told anchor **Tom Moriarty** to tell listeners he had been shot outside the station. Ten minutes later, engineer **Ken Torres** announced on-air that the incident had been a "dramatization." **White** says he didn't think **Moriarty** would actually do what he had said "in jest." **Moriarty** and **Torres** were fired also.

PEOPLE: PETTINGILL TO HARTFORD

FORMER **WPTR/WFLY** Albany, N.Y., **OM Todd Pettingill**—who left for the morning job at **WIOQ** (Q102) Philadelphia but never made it on the air there—will instead do mornings for top 40/dance **WKSS** Hartford, Conn. **Pettingill** will work with current **OM**/morning man **Jeremy Savage**.

Radio lost a number of people this week, among them: L.A. top 40 veteran **Roger Christian**, also the co-author of several **Jan & Dean** and **Beach Boys** hits, who died July 11 of liver failure at age 57; and **WKOC** Norfolk, Va., midday host **Don Davis**, 39, July 12 of a heart attack. On the same day, **WMJJ** Birmingham, Ala.'s **Chris Taylor**, 29, was one of 13 people killed in the crash of a commuter plane. And ex-Philadelphia-mayor-turned-WCAU talk host **Frank Rizzo** died of a heart attack July 16 at age 70.

KRMG Tulsa, Okla., traffic reporter **Edward "Doc" Nelson** is back in and on the air after a reaction to an antibiotic caused him to hiccup for nearly two weeks. **Nelson**, who is a dentist in addition to his **KRMG** job, was eventually hospitalized; he lost 16 pounds during his ordeal.

David K. Jones joins **AC WFLC** Miami for mornings from classic rock **KSLX** Phoenix. He replaces **Chuck Nowlin**, who returns to Boston for p.m. drive at classic rock **WZLX**. **Nowlin** replaces market veteran **Harvey Warfield**. Also, **Anamaria Thomas** is upped from overnights to nights at

WFLC, replacing **Chuck Michaels**. Back at **KSLX**, p.m. driver **John Giese** goes to mornings. That sets off a chain reaction whereby **Steve Trella** goes to afternoons, **Carol Springer** moves to nights, **Andy Olson** is upped to late nights, and morning producer **Annie Gallagher** adds overnight duties.

Writer/producer **Robin Tunick** is upped to executive producer at **N/T KGO** San Francisco, replacing **Patti Stanton**... Former **N/T WHDH** Boston sports host **Eddie Andelman** has won a court battle allowing him to join rival **WEEL** Aug. 21. At that time, **WEEL** is expected to go all-sports.

Brian Scott & Cynthia Foxx from urban **WIZF** Cincinnati join **Lou St. James** in mornings at similarly formatted **WBLK** (Power 94) Buffalo, N.Y.... Former **KPRW** Oklahoma City PD **Marria Bratcher** joins adult alternative rival **KTNT** for weekends... Top 40/dance **XHTZ** (Z90) San Diego MD **Gnarly Charlie** adds APD stripes.

Radical Bradford from **KKJZ** Fresno, Calif., goes to album **WKLS** (96 Rock) Atlanta as part of the morning team. That reunites him with his former Fresno partner **Christopher Rude**. Across town at **WSTR** (Star 94), **Boomer** joins for afternoons from top 40 rival **WAPW** (Power 99) as **Jim Morrison** moves to nights.

WHTZ (Z100) New York morning producer **Bruce Maiman** segues to similar duties at crosstown **WPLJ** (Mojo Radio)... Adult standards

KEZW Denver morning man **Bill Cooper** moves to middays at AC sister **KOSI**, replacing **Gary Hamilton**. **Rick Crandall** returns to the station to replace **Cooper**.

Morning host **Chris Douridas** is named MD at noncommercial **KCRW** Los Angeles... Part-timers **Jennifer Knight**, **B.J. Jackson**, and **Hotshot Hamilton** are upped to MD/late-nights, overnights, and nights, respectively, at top 40 **WHXT** Allentown, Pa.... Night jock **Ace Cosby** is now MD at album **WFBQ** Indianapolis, replacing **Jay Baker**. **Dave Gunn** goes from P/T to overnights.

Morning man **Michael Lowe** adds MD stripes at top 40 **WAOA** Melbourne, Fla., replacing **Mick Barker**... **WAZY** (Z96) Lafayette, Ind., morning man **Jim Parker** joins top 40 **WVIC** Lansing, Mich., for MD/afternoons. Send T&R to PD **Jim Stacy**. Also at **WAZY**, GM **Bill Kniesly** is out; his duties are being handled by **Mike Wilde**, who remains director of the **Purdue Sports Network**.

P.M. driver **Shawn "Hollywood" Scott** adds MD duties at top 40 **WFLY** Albany, N.Y.... At **WBBG** (Oldies 93) Youngstown, Ohio, p.m. driver **Joell Evans** adds APD stripes. Her AM counterpart, **Stacy Adger**, is now APD for **N/T WBBW**. Their promotions follow **WBBW/WBBG** PD **Jeff Kelly's** addition of consultant stripes for co-owned oldies outlet **WRGI** (G93) Fort Myers, Fla.

Hot Adult Contemporary™

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	1	12	RUSH RUSH CAPTIVE 4-98828/VIRGIN	◆ PAULA ABDUL 5 weeks at No. 1
2	2	4	10	CAN'T FORGET YOU EPIC 34-73864	◆ GLORIA ESTEFAN
3	7	14	5	(EVERYTHING I DO) I DO IT FOR YOU A&M 1567	◆ BRYAN ADAMS
4	3	3	14	POWER OF LOVE/LOVE POWER EPIC 34-73778	◆ LUTHER VANDROSS
5	5	6	18	PLACE IN THIS WORLD REUNION 19019/GEFFEN	◆ MICHAEL W. SMITH
6	6	9	8	THE DREAM IS STILL ALIVE SBK 07356	◆ WILSON PHILLIPS
7	4	2	13	MORE THAN WORDS A&M 1552	◆ EXTREME
8	9	10	7	UNFORGETTABLE ELEKTRA 4-64875	◆ NATALIE COLE
9	15	19	7	EVERY HEARTBEAT A&M 1557	◆ AMY GRANT
10	14	15	6	LOVE AND UNDERSTANDING GEFFEN 19023	◆ CHER
11	8	5	15	LOVE IS A WONDERFUL THING COLUMBIA 38-73719	◆ MICHAEL BOLTON
12	12	12	14	WALKING IN MEMPHIS ATLANTIC 4-87747	◆ MARC COHN
13	11	11	12	STARTING ALL OVER AGAIN ARISTA ALBUM CUT	DARYL HALL JOHN OATES
14	16	22	8	LILY WAS HERE ARISTA 2187	◆ DAVID A. STEWART/CANDY DULFER
15	10	7	17	I DON'T WANNA CRY COLUMBIA 38-73743	◆ MARIAH CAREY
16	23	27	4	THE MOTOWN SONG WARNER BROS. 4-19322	◆ ROD STEWART
17	13	8	13	PART OF ME, PART OF YOU MCA 54060	◆ GLENN FREY
18	24	28	5	IT AIN'T OVER 'TIL IT'S OVER VIRGIN 4-98795	◆ LENNY KRAVITZ
19	17	16	14	HOW CAN I EASE THE PAIN ELEKTRA 4-64897	◆ LISA FISCHER
20	18	17	13	NEVER GONNA LET YOU DOWN COLUMBIA 38-73643	SURFACE
21	21	23	8	CAN YOU STOP THE RAIN COLUMBIA 38-73745	◆ PEABO BRYSON
22	19	13	21	BABY BABY A&M 1549	◆ AMY GRANT
★★★POWER PICK★★★					
23	32	38	3	TIME, LOVE AND TENDERNESS COLUMBIA 73889	MICHAEL BOLTON
24	28	35	4	SOMETHING TO TALK ABOUT CAPITOL 44724	◆ BONNIE RAITT
25	22	21	20	RHYTHM OF MY HEART WARNER BROS. 4-19366	◆ ROD STEWART
26	20	20	16	MIRACLE ARISTA 2222	◆ WHITNEY HOUSTON
27	29	34	5	FADING LIKE A FLOWER EMI 50355	◆ ROXETTE
28	25	18	16	LOVE AT FIRST SIGHT A&M 1548	◆ STYX
29	36	44	3	YOU COME TO MY SENSES REPRISE ALBUM CUT	CHICAGO
30	30	30	8	I'LL BE THERE ATLANTIC 4-87683	◆ THE ESCAPE CLUB
31	26	24	7	EVERYBODY GETS A SECOND CHANCE ATLANTIC 4-87679	◆ MIKE/MECHANICS
32	33	31	10	KISSING YOU QWEST 4-19414/WARNER BROS.	◆ KEITH WASHINGTON
33	27	25	8	SET ME IN MOTION RCA 2846	BRUCE HORNSBY & THE RANGE
34	38	40	3	EVERYBODY PLAYS THE FOOL A&M 1563	◆ AARON NEVILLE
35	31	26	25	CRY FOR HELP RCA 2774	◆ RICK ASTLEY
36	40	43	3	THE LAST TO KNOW EPIC 34-73856	◆ CELINE DION
★★★HOT SHOT DEBUT★★★					
37	NEW	1	1	IT HIT ME LIKE A HAMMER EMI 50364	◆ HUEY LEWIS & THE NEWS
38	34	29	7	MOVE RIGHT OUT RCA 2839	◆ RICK ASTLEY
39	42	—	2	NIGHTS LIKE THIS VIRGIN 4-98798	AFTER 7
40	NEW	1	1	TOO MANY WALLS POLYDOR 867 134-4/PLG	◆ CATHY DENNIS
41	39	37	6	A BETTER LOVE RADIOACTIVE 54101/MCA	◆ LONDONBEAT
42	35	32	18	(IF THERE WAS) ANY OTHER WAY EPIC 34-73665	◆ CELINE DION
43	37	33	9	LOSING MY RELIGION WARNER BROS. 4-19392	◆ R.E.M.
44	43	46	3	IF YOU'RE NOT THE ONE FOR ME GRP ALBUM CUT	◆ TOM SCOTT
45	46	—	2	SAY IT WITH LOVE POLYDOR 867 136-4/PLG	◆ THE MOODY BLUES
46	44	36	25	YOU'RE IN LOVE SBK 07346	◆ WILSON PHILLIPS
47	NEW	1	1	THEME FROM "DYING YOUNG" ARISTA ALBUM CUT	◆ KENNY G
48	41	39	23	MERCY MERCY ME/I WANT YOU EMI 50344	ROBERT PALMER
49	47	41	20	I'VE BEEN THINKING ABOUT YOU RADIOACTIVE 54005/MCA	◆ LONDONBEAT
50	45	48	6	HERE I AM (COME AND TAKE ME) VIRGIN 4-99141	◆ UB40

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

Billboard's **PD** of the week

Andy Bloom
KLSX Los Angeles

KLSX PD ANDY BLOOM has been known to predict meteoric rises for his stations, often to the amusement of naysayers, then sit back and watch his forecast come true. His latest prediction—that Greater Media's classic rocker will be No. 1 in two years—is bound to be greeted with skepticism, especially since another East Coast transplant, Scott Shannon, made similar claims in 1989. Then again, KLSX was up 2.2-2.8 12-plus in the spring Arbitron, its best performance since summer 1988, although still well behind rock leader KLOS (4.0-4.5), the home of morning team Mark & Brian. At night, under newly acquired market veteran Jim Ladd, KLSX is No. 1 in 25-44, going 2.6-6.9, ahead of KLOS' 3.6-5.4 move, and the Dodgers on KABC (2.1-5.5). And in a few weeks, KLSX becomes the newest affiliate of Howard Stern's morning network.

Having previously consulted KLSX in 1988-89 when he worked for Fred Jacobs, Bloom joined the station in early February after his second PD stint at WYSP Philadelphia. On the day he reported for work, GM Bob Moore announced his departure. Weeks later he would turn up as executive VP for Westwood One's radio stations, working closely with rival KQLZ (Pirate Radio).

Not one to be shaken by the departure of an executive who had a hand in his appointment, Bloom wished Moore well "and got on with the business of fixing the station," he says. "The first thing that we did was make some serious improvements to the music," he says. "It was badly out of whack." Bloom scrapped the previous programming and started over with new research, setting out to make KLSX more hit-oriented.

This is KLSX in p.m. drive: Eagles, "One Of These Nights"; Janis Joplin, "Move Over"; Crosby, Stills, Nash & Young, "Teach Your Children"; Jethro Tull, "Bungle In The Jungle"; Phil Collins, "I Don't Care Anymore"; Rod Stewart, "Reason To Believe"; Creedence Clearwater Revival, "Suze Q"; Joe Walsh, "Rocky Mountain Way"; Bruce Springsteen, "My Hometown"; Blind Faith, "Can't Find My Way Home"; the Police, "Don't Stand So Close To Me"; the Who, "I Can See For Miles."

Bloom also says that before his arrival, KLSX "wasn't known at all. There wasn't awareness of where the station was and what it was about." KLSX ran a heavy spring TV campaign using the FilmHouse spot, developed for WCXR Washington, D.C., that compares "classic rock" with various other rocks, including "punk rock," "bedrock," "moon rock," and "scotch on the rocks."

Another important element in KLSX's comeback was the "Ask The Program Director" campaign, which Bloom also used at WYSP. That segment led him to "introduce new people, in most cases they were old people, back to the radio station." Bloom says he brought back Ladd and midday host Shana after hearing out listeners

who called for their return, and researching how they would perform in the ratings. Off-air, he brought in APD/MD Warren Wilson from WOFX Cincinnati and promotion director Scott Singlebaum from WYSP.

Ladd, a champion of freeform radio, came back after Bloom allowed him to program his own music. Bloom says it is not a problem to make exceptions for a certain personality. "I make the rules for individual talent on a case by case basis," he says. "Each jock has his own guidelines. There is one set for what Howard does and one set for what Jim Ladd does. I do what I need to do for the best possible product."

With the people changes, Bloom says KLSX "is a very equal match with KLOS beyond mornings. We have to compete with Mark [Thompson] and Brian [Phelps], and our answer to that is Howard." Stern, Bloom says, "has the potential to knock Mark & Brian off. He will certainly make it very competitive in morning drive."

When talk turns to Scott Shannon's failed "from worst to first" campaign during Pirate's rock 40 incarnation, the Bloom attitude comes to light. "Scott Shannon is a disc jockey with a record list and a couple of wacky slogans," he says. "Stern is a comedian of national stature and the most imposing figure in radio today. It's not even worth comparing them in print."

Stern's arrival in L.A. set off protests from various minority groups shortly after the plan, which has him broadcasting live from 3-5 a.m., then rebroadcast on tape delay, was announced. "So far it reminds me a lot of what happened in '86 when we brought Stern to Philly," he says. "A lot of people think they know what he's all about and have a negative reaction. I tell them at least to listen before they react. When they hear the show, he'll win over many fans, just like in Philly."

Bloom also minimizes the fact that Stern will be mostly on tape in L.A. "I don't expect any more negative impact than there is for Ted Koppel or 'Saturday Night Live,' which are both on tape-delay here."

Bloom says Stern can cover topical issues without being in L.A. "I'm sure he dealt with the Rodney King incident and he's spent a lot of time talking about Mark & Brian and I imagine that will continue," he says. "He talks about all the cities he broadcasts to."

Bloom notes that it took him 18 months in Philadelphia "to knock off the mighty WMMR." Now he guarantees that KLSX will catch KLOS. "I came here with the full intention of programming a No. 1 radio station in 12-plus and every demo in the market," he says. "Those are the goals, pure and simple."

Is that the famed Bloom cockiness again? "I'm a gunslinger. I'm here to win, and if that is cocky or arrogant, I cop guilty. . . . To quote Howard Stern, 'Ratings are my God.'"

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SPRING '91 ARBITRONS

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KGO	N/T	7.0	8.3	8.9	7.8	WGVL	oldies	2.9	.6	.5	1.1	WRKO	N/T	7.0	7.9	7.0	7.3	KSON-AM-FM	country	6.5	7.5	6.2	8.7	WPGC-FM	urban	7.5	8.1	7.3	7.6	KILT-FM	country	8.6	7.5	7.5	9.5	WBAL	N/T	9.0	6.8	8.6	9.0	WCCO	N/T	16.9	15.2	17.2	15.0	WLVJ	N/T	15.0	11.2	12.0	12.1																																																																								
KMEL	top 40/dance	5.3	5.2	6.2	6.1	WJLR	AC	8.9	7.8	8.3	8.0	WZOU	top 40	6.9	7.2	6.9	6.8	KFMB	AC	5.6	4.0	5.1	6.5	WZQX	top 40	3.3	3.0	4.8	4.2	KIKK-FM	country	7.5	8.4	8.2	7.0	WXYV	urban	9.5	8.1	9.6	8.6	WQRS-AM-FM	album	10.9	10.1	10.1	11.0	KLXX	clks rock	5.0	4.9	4.6	4.1	WXSX	top 40	7.0	6.6	7.5	9.7	WJZZ	modern	2.9	3.0	3.1	2.6	WYXR	country	4.3	4.2	5.4	4.0	KRKR	top 40	7.2	9.3	10.5	9.7	WXLX	N/T	2.3	3.6	3.3	3.7	WYZZ	top 40	2.1	2.5	3.1	2.7	WYWE	album	4.4	4.2	4.2	3.7	WYPR	top 40/dance	1.5	1.3	2.1	1.4	WYVW	clks rock	2.2	2.2	3.2	3.2	WYZZ	top 40	4.9	4.0	3.1	2.7	WYZZ	top 40	4.9	4.0	3.1	2.7	WYZZ	top 40	4.9	4.0	3.1	2.7
KCBS	N/T	4.8	4.7	6.7	4.8	WJLB	urban	7.3	7.2	7.2	6.3	WZOU	album	5.8	5.2	4.7	5.9	KGB	album	4.9	6.0	4.9	6.0	WYZZ	top 40	3.6	3.2	4.5	3.7	WYZZ	top 40	4.9	4.0	3.1	2.7	WYZZ	top 40	4.9	4.0	3.1	2.7	WYZZ	top 40	4.9	4.0	3.1	2.7	WYZZ	top 40	4.9	4.0	3.1	2.7	WYZZ	top 40	4.9	4.0	3.1	2.7	WYZZ	top 40	4.9	4.0	3.1	2.7	WYZZ	top 40	4.9	4.0	3.1	2.7	WYZZ	top 40	4.9	4.0	3.1	2.7	WYZZ	top 40	4.9	4.0	3.1	2.7	WYZZ	top 40	4.9	4.0	3.1	2.7	WYZZ	top 40	4.9	4.0	3.1	2.7																														

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WYZZ	top 40	4.9	4.0	3.1	2.7	WYZZ	top 40	4.9	4.0	3.1	2.7	WYZZ	top 40	4.9	4.0	3.1	2.7	WYZZ	top 40	4.9	4.0	3.1	2.7	WYZZ	top 40	4.9	4.0	3.1	2.7	WYZZ	top 40	4.9	4.0	3.1	2.7	WYZZ	top 40	4.9	4.0	3.1	2.7	WYZZ	top 40	4.9	4.0	3.1	2.7	WYZZ	top 40	4.9	4.0	3.1	2.7	WYZZ	top 40	4.9	4.0	3.1	2.7	WYZZ	top 40	4.9	4.0	3.1	2.7	WYZZ	top 40	4.9	4.0	3.1	2.7
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(Continued on next page)

Album Rock Tracks™

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				COMPILED FROM NATIONAL ALBUM ROCK RADIO AIRPLAY REPORTS.	
				★ ★ NO. 1 ★ ★	
1	1	1	6	LEARNING TO FLY MCA 54124	TOM PETTY & THE HEARTBREAKERS 5 weeks at No. 1
2	3	4	6	THE SOUND OF YOUR VOICE CHARISMA 4-98773	38 SPECIAL
3	4	6	5	YOU COULD BE MINE Geffen 19039	GUNS N' ROSES
4	8	18	5	RUNAROUND WARNER BROS. ALBUM CUT	VAN HALEN
5	6	9	4	END OF THE LINE EPIC ALBUM CUT	ALLMAN BROTHERS BAND
6	2	3	8	SMOKESTACK LIGHTNING ATLANTIC ALBUM CUT	LYNYRD SKYNYRD 1991
7	5	5	6	LOWDOWN AND DIRTY ATLANTIC 4-87666	FOREIGNER
8	7	10	10	JET CITY WOMAN EMI 50357	QUEENSRYCHE
9	10	11	6	HOLE HEARTED A&M 1564	EXTREME
10	12	17	6	SAVING MY HEART ARISTA ALBUM CUT	YES
11	13	15	5	(EVERYTHING I DO) I DO IT FOR YOU A&M 1567	BRYAN ADAMS
12	11	14	5	ROCKAWAY REPRISE 4-19300	RIC OCASEK
13	17	16	5	HEY STOOPID EPIC 34-73845	ALICE COOPER
14	16	13	7	MONKEY BUSINESS ATLANTIC 4-87673	SKID ROW
15	9	2	8	POUNDCAKE WARNER BROS. ALBUM CUT	VAN HALEN
16	18	12	17	WIND OF CHANGE MERCURY 868 180-4	SCORPIONS
17	19	21	8	BUILD A FIRE ISLAND ALBUM CUT	DRIVIN' N' CRYIN'
18	14	8	12	SEEING THINGS DEF AMERICAN ALBUM CUT/REPRISE	THE BLACK CROWES
19	20	31	4	ROLLIN' ON CAPITOL ALBUM CUT	THE DOOBIE BROTHERS
20	31	44	3	OUT IN THE COLD MCA ALBUM CUT	TOM PETTY & THE HEARTBREAKERS
21	21	29	6	SOMETHING TO TALK ABOUT CAPITOL 44724	BONNIE RAITT
22	23	24	6	SAY IT WITH LOVE POLYDOR ALBUM CUT/PLG	THE MOODY BLUES
23	15	7	11	TEXARKANA WARNER BROS. ALBUM CUT	R.E.M.
				★ ★ ★ POWER TRACK ★ ★ ★	
24	42	49	3	SHINY HAPPY PEOPLE WARNER BROS. 4-19242	R.E.M.
25	30	37	4	KISS MY LOVE GOODBYE POLYDOR ALBUM CUT/PLG	L.A. GUNS
26	32	—	2	ALL OF A SUDDEN PYRAMID ALBUM CUT/EPIC	JOE WALSH
27	27	32	4	BUILD ME UP EMI ALBUM CUT	HUEY LEWIS & THE NEWS
				★ ★ ★ FLASHMAKER ★ ★ ★	
28	NEW ▶		1	FACE THE MUSIC GIANT ALBUM CUT	RTZ
29	22	19	17	RIGHT HERE, RIGHT NOW SBK 07345	JESUS JONES
30	24	26	8	ALL THE TIME IN THE WORLD Geffen ALBUM CUT	JUNKYARD
31	40	45	3	SIGN OF THE STORM ELEKTRA ALBUM CUT	THE ERIC GALES BAND
32	29	34	8	3 STRANGE DAYS CAPITOL 44738	SCHOOL OF FISH
33	25	25	7	OH WELL VIRGIN ALBUM CUT	JOE JACKSON
34	28	20	16	MAN IN THE BOX COLUMBIA 38-73851	ALICE IN CHAINS
35	NEW ▶		1	TWIST OF THE KNIFE ASSOCIATED ALBUM CUT/EPIC	THE FABULOUS THUNDERBIRDS
36	34	40	4	SILVER THUNDERBIRD ATLANTIC ALBUM CUT	MARC COHN
37	45	—	2	POWER WINDOWS JAMBICO ALBUM CUT/MERCURY	BILLY FALCON
38	26	30	5	RIGHT NOW WARNER BROS. ALBUM CUT	VAN HALEN
39	41	43	4	APPLE PIE ELEKTRA ALBUM CUT	WHITE TRASH
40	36	28	15	LIFT ME UP ARISTA 2218	YES
41	44	—	2	GIRL MONEY EAST WEST ALBUM CUT	KIX
42	35	35	4	TOP OF THE WORLD WARNER BROS. ALBUM CUT	VAN HALEN
43	47	48	3	BLIND FAITH COLUMBIA 38-73598	WARRANT
44	46	—	2	SHOUT IT OUT INTERSCOPE ALBUM CUT/EAST WEST	SLAUGHTER
45	43	42	5	STAND BY LOVE A&M 1568	SIMPLE MINDS
46	NEW ▶		1	DRINKING AGAIN INTERSCOPE ALBUM CUT/EAST WEST	NEVERLAND
47	NEW ▶		1	LIVING WITH THE LAW COLUMBIA 38-73868	CHRIS WHITLEY
48	38	38	6	FACTS OF LIFE CAPITOL ALBUM CUT	BILLY SQUIER
49	33	22	11	BEEN YOUR FOOL ATLANTIC ALBUM CUT	TATTOO RODEO
50	37	23	13	ORDINARY AVERAGE GUY PYRAMID 35-73843/EPIC	JOE WALSH

○ 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

NETWORKS AND SYNDICATION

(Continued from preceding page)

On July 4, 1988, only days after McLaughlin's noncompete with ABC expired, Limbaugh made his national debut. Today he has more than 375 affiliates, while Edell has 255 affiliates for his hourlong show and more than 300 for his "Medical Minutes" shortform feature.

McLaughlin says EFM's success is due in part to his hands-on approach. "After the tenure with ABC, I obviously had a lot of contacts," he says. "I've worked closely with both talents, and I've specialized in this format."

EFM's limited lineup has also been a plus. "I don't have a lot of things to talk about other than Dean and Rush," McLaughlin says.

Another key factor in the company's success is the decision to target middays. "At the time I went into it, nobody was doing it [on a national level] other than ABC," he says. His own experience at ABC led him to

correctly assume that daytime programming wasn't a big enough concern for ABC Talk Radio, so it wasn't a surprise when the network announced its plan to drop its daytime talk last year. "What is big to me is very small for them," McLaughlin says. "Being focused on a single format with two performers has made a big difference."

EFM's lean operation has also made the company profitable. McLaughlin didn't borrow any money for the startup and for a time the only other employee besides a secretary was McLaughlin's wife.

According to McLaughlin, the secret to EFM's success is no secret at all. "Anyone could start their own company," he says, "if you find the right ingredient, and have some sort of plan and expectations that are achievable."

The small company, of course, has its advantages. As McLaughlin puts

it, "I get up in the morning and shave the board of directors."

AROUND THE INDUSTRY

Urban "Top 30 USA," hosted by Donnie Simpson, is set to celebrate its second anniversary with a special counting down the top 30 hits from July 1989 to July 1991. The program is handled by Sheridan's STRZ Entertainment Network.

Former KIIS Los Angeles president/GM Lynn Anderson has joined international syndicator Radio Express as VP/sales and marketing. Elsewhere on the international scene, former Kiss 100 London GSM Gary Miele is launching a new London-based satellite news network and rep firm, Satellite and Radio Sales . . . Bianca Morgan has been appointed director of national sales promotion for the "Music Of Your Life" Radio Network. She was previously a business and banking consultant.

NOTES FROM THE UNDERGROUND.



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Billboard®

FOR WEEK ENDING JULY 27, 1991

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
1	1	1	10	★★ NO. 1 ★★ KISS THEM FOR ME Geffen 7-24387	SIOUXSIE AND THE BANSHEES 4 weeks at No. 1
2	2	5	4	RUSH Columbia 38-73844	BIG AUDIO DYNAMITE II
3	3	2	7	CHOCOLATE CAKE Capitol 44725	CROWDED HOUSE
4	14	—	2	UNTIL SHE COMES Columbia 38-73855	THE PSYCHEDELIC FURS
5	10	12	4	WALKING DOWN MADISON Charisma 2-96342	KIRSTY MACCOLL
6	18	24	3	TIGHTEN UP Warner Bros. Album Cut	ELECTRONIC
7	5	8	7	CRAZY Sire 4-19298/Warner Bros.	SEAL
8	6	11	5	MARBLE Fontana Album Cut/Mercury	HOUSE OF LOVE
9	9	13	5	SUBMARINE SONG DGC Album Cut	THE CANDY SKINS
10	8	3	5	SHINY HAPPY PEOPLE Warner Bros. 4-19242	R.E.M.
11	11	10	5	PEARL Dedicated Album Cut/RCA	CHAPTERHOUSE
12	13	15	3	TIMELESS MELODY London Album Cut/PLG	THE LA'S
13	16	22	3	CHORUS Sire 0-40123/Reprise	ERASURE
14	7	6	6	KOZMIK Virgin 4-98819	ZIGGY MARLEY & THE MELODY MAKERS
15	19	28	5	GROOVY TRAIN Reprise Album Cut	THE FARM
16	4	4	14	GET THE MESSAGE Warner Bros. 2-21832	ELECTRONIC
17	15	16	4	I FEEL SO GOOD Capitol 15728	RICHARD THOMPSON
18	12	7	7	FLOWERS IN THE RAIN Reprise Album Cut	STRESS
19	21	21	3	CAUGHT IN MY SHADOW Polydor Album Cut/PLG	THE WONDER STUFF
20	20	18	6	I WANNA BE A BOSS Geffen 19102	STAN RIDGWAY
21	NEW ▶	1	1	TALKIN' LOUD AND SAYIN' NOTHING Epic Album Cut	LIVING COLOUR
22	26	—	2	MAN SCARED Atlantic Album Cut	THE FAT LADY SINGS
23	27	—	2	HAPPY Columbia Album Cut	NED'S ATOMIC DUSTBIN
24	17	14	7	WHICH WAY SHOULD I JUMP? A&M Album Cut	MILLTOWN BROTHERS
25	22	19	4	ROCKAWAY Reprise Album Cut	RIC OCASEK
26	NEW ▶	1	1	CHILDREN EMI Album Cut	EMF
27	23	17	6	EVERYDAY SUNSHINE Columbia 38-73859	FISHBONE
28	28	27	3	SEX ON WHEELZ Wax Trax 7163	MY LIFE WITH THE THRILL KILL KULT
29	30	23	3	JERRY WAS A RACE CAR DRIVER Interscope Album Cut/East West	PRIMUS
30	25	30	4	EAST EASY RIDER Island Album Cut	JULIAN COPE

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

'Frozen Alive' Promos Can Be Slippery Business For Jocks

NEW YORK—"Frozen alive" promotions, in which a station personality spends 48 hours inside a 5,000-pound block of ice, are real attention grabbers, according to promotion directors who have done them. But they are no picnic for the jocks involved. At least one, WNCI Columbus, Ohio's Dave Calin, says he wouldn't do it again "in a million years."

The Carson City, Nev.-based Silco Super Promotions is the company responsible for the both the "frozen alive" concept and the "buried alive" stunt, in which a jock spends several days underground in a box. Silco president Steve Conners estimates that the company runs two frozen alive promotions each week and has done it with "well over 100 radio stations in the last year and a half."

The promotion takes place in a specially designed truck that maintains an ice block inside at 20 degrees. The jock climbs into a space inside the ice that is slightly more than 6 feet long and 3 feet wide, just enough room for the jock to lay on his or her back. The hole through which the jock climbs in is refrozen, completely encapsulating the jock in ice. After 48 hours, the jock is chiseled out.

Although it is very cold inside at first, Conners says the temperature works on the "igloo theory," where the jock's body heat eventually warms the air to a comfortable level.

In order to slow body functions so the jocks will not feel hunger, thirst, or the desire to go to the bathroom while inside the ice, they are instructed not to eat or drink for 24 hours prior to the start of the event and are also "hypnotized" by Silco's showman Dr. Silkini prior to entry. Conners says the hypnosis is primarily "relaxation instructions."

Although there are emergency facilities for bodily functions, as well as food and water inside the ice, Conners says "seven out of 10 times it isn't necessary."

In order to best turn the event into a spectacle, there is a space inside the truck where people can walk around the block of ice, and a there is a tube cut into the ice where they can look in and see the jock. The ice is also outfitted with a closed-circuit camera so people outside the truck can see the jock on a monitor. The jocks are equipped with either a cellular phone or a microphone hookup so they can do live breaks from inside the ice.

Most stations tie the event in with both a client and a charity. According to Conners, the most common cause is drug prevention, with most stations using the slogan "put a freeze on drugs." In most cases, Conners says, "the charity gets 100% of the money [raised], the retailer gets the traffic and visibility, and radio gets a powerful promotion."

Silco charges a flat fee of \$5,400 to orchestrate the stunt. Generally, Conners says, the client picks up the cost while the station provides the jock and the remote expenses.

Conners says the stunt generates attention because there is "a presumed danger from the public." In reality, however, "we have the real workings of the thing down to a science. We're proud to say we have

never had any liability claims."

Two promotion directors who have recently done the event, WPHR (Power 108) Cleveland's Marshall Goudy and WNCI's Dan Bowen, say the event's biggest draw is the fact that people are skeptical that the jock is really being encased in ice. But, they add, walking through the truck and seeing the jock through the tube convinces the skeptics.

But the stunt is far less entertaining for the jocks themselves. Goudy says morning man John Landecker "started to hyperventilate a little bit when he saw the space he was going to be in," but he pulled off the stunt without incident.

Calin was a natural choice for

Promotions & Marketing



by Phyllis Stark

WNCI because, according Bowen, "he has a history of being our guinea pig." In previous stunts, Calin has bungee-jumped off a bridge and been hit with a stun gun. But Calin says the best thing about the frozen-alive stunt is that "you don't die."

Calin says that while in the ice, "your limbs get all atrophied to the point where you can hardly walk when you get out. You get out and you feel like Ghandi because you've basically been on a starvation diet for two days. If you're a fat disc jockey, it's the best thing you can ever do."

Although Calin praises Silco's professionalism, the experience was not a good one for either him or his wife. "I almost bailed out on this one," he says, "and I've jumped off bridges. It's an alien environment, and you are bored out of your skull. My wife was so weirded out by the whole thing that she left town during the time I was in there."

IDEA MILL: CUSTOMIZED JOCK

WPHR's DJ-for-a-day contest winner won not only a four-hour airshift on the station, but also the opportunity to be treated like a real jock. The winner was yelled at by an irate PD, answered phone calls from screaming groupies, interviewed the Black Crowes, and got fired for talking too much. The winner also received a sound machine microphone, a Power 108 jacket, a watch, and a year's worth of A&M releases.

KKBQ (93Q) Houston is distributing rolls of toilet paper printed with pictures of Texas Lt. Gov. Bob Bullock, who is endorsing a new income tax for the state. Each sheet contains a picture of Bullock and the slogan "wipe out income taxes." Morning man Cleveland Wheeler gives out the paper on the air while encouraging listeners to "join the movement."

WRQN (93Q) Toledo, Ohio's morning team Steve Mason and Diane Scribner mounted a campaign to have their names said on CNN's "Larry King Live" show. Listeners were asked to call the King show and work the phrase "Mason and Diane"

(Continued on page 56)



Hot Hits in Tokio

Week of July 7, 1991

- Rush Paula Abdul
- Gotta Have You Stevie Wonder
- Poundcake Van Halen
- Monkey Business Skid Row
- Everybody Plays The Fool Aaron Neville
- Gypsy Woman (She's Homeless) Crystal Waters
- I Wanna Sex You Up Color Me Badd
- Loving You Janet Kay
- Strike It Up Black Box
- Welcome To The Edge Billie Hughes
- Future Love Paradise Seal
- It Ain't Over 'Til It's Over Lenny Kravitz
- Move That Body Technronic
- The Dream Is Still Alive Wilson Phillips
- More Than Words Extreme
- If They Say It's A Wonderful World Drop
- Fading Like A Flower Roxette
- Baby Baby Amy Grant
- Sayonara Metsu No Hi Tetsuro Yamashita
- Mona Lisa Natalie Cole
- Optimistic Sounds of Blackness Luther Vandross
- Dream Lover Rebel Pebbles
- Unbelievable EMF
- Kissing You Keith Washington
- Something To Talk About Bonnie Raitt
- Fun Day Stevie Wonder
- Love And Understanding Cher
- Love Is A Wonderful Thing Michael Bolton
- Every Heartbeat Amy Grant
- Touch Me (All Night Long) Cathy Dennis
- The Other Side Of Summer Elvis Costello
- Get The Message Electronic
- Because I Love You Stevie B
- (Everything I Do) I Do For You Bryan Adams
- Calypto 'Round The Clock G Race
- Livin' For You Kiss The Sky
- Can You Stop The Rain Peabo Bryson
- Almaz (Sweet Love) Randy Crawford
- Deep French Kiss Original Love
- I Don't Wanna Cry Mariah Carey
- Heart Satsunaku Yuhko Kato
- Total Amnesia Alexie Lorca
- Here We Go E&C Music Factory
- Miracle Whitney Houston
- Ring Ring Ring (Ha Ha Hey) Do La Soul
- Couple Days Off Huey Lewis & The News
- Walking In Memphis Marc Cohn
- You Could Be Mine Guns N' Roses
- Rico Suave Gerardo



J-WAVE
81.3FM



Space Children Once Again. The original members of LaBelle reunite in the studio to record "Release Yourself" from Patti LaBelle's upcoming MCA album. The reunion marks the first time the three have recorded together since 1976. Shown, from left, are Nona Hendryx, LaBelle, and Sarah Dash.

Jones To Jazz Up R&B At Scotti Bros. New Black Music VP To Develop Soundtracks

■ BY JANINE McADAMS

NEW YORK—Scotti Bros. Records has hired industry veteran Ronnie Jones as VP of black music as part of its long-term strategy to expand its presence in the R&B and jazz markets.

The appointment of Jones came at about the same time that the label re-signed James Brown to a five-year, seven-album contract. Brown's first project under that agreement is "Love Overdue," set for Tuesday (23) release. Jones' appointment is also part of an overall

expansion program at Scotti Bros. that was begun in February with the label's merger with All American Communications.

Jones, who spent eight months in a similar position at Esquire Records and four years as head of promotion at Motown, says he was attracted to Scotti Bros. because of the label's film associations. Scotti



JONES

Bros. has released successful soundtracks to the "Rocky" films, "Karate Kid III," and "Another 48 HRS." The label also has Electric Light Orchestra, the Nylons, and David Hartley as part of its roster.

"They made an offer to me that was very appealing," says Jones of Scotti Bros. president Myron Roth. "The basis of [my decision] was the fact that in black music—in music, period—you need as much opportunity in getting product exposed to the consumer. With their film division, soundtrack contacts, that's the way to go, in addition to your radio exposure to get the consumer aware of your product. They made me an offer to be the VP of black music; I'll be working closely with the A&R and marketing departments and pursuing the development of urban-oriented soundtrack projects."

Jones is also laying the groundwork for a new jazz logo called Jazz Fest, which will specialize in live jazz festival recordings by established artists.

The black music roster currently consists of Brown, dance act Cartouche, the previously released Acid Jazz project, singer Carl King, and—from the Acid Jazz compilation—Dread Flimstone. Flimstone's first single, "From The Ghetto," is due in late July, with an album to follow in August. "We've got a couple of other things on the back-burner," says Jones.

"I feel extremely confident that Scotti Bros. will be a main entity in the record business from a black point of view," he continues. "Them bringing me aboard is the major factor in making a commitment to that market."

The Rhythm & the Blues is on vacation. Look for it in this space in next week's issue.

Kool Moe Dee Shares His 'Wisdom' Of Funk On New Set

■ BY HAVELOCK NELSON

NEW YORK—Kool Moe Dee's fourth Jive album takes up where the last one, "Knowledge Is King," left off. With "Funke Funke Wisdom," the veteran rapper says he is "taking knowledge to the next step."

Tracks like the title cut and "Rise 'N' Shine," a former No. 1 smash on the Hot Rap Singles chart featuring KRS-One and Chuck D, transmit his socially conscious lessons. And this former member of the seminal hip-hop crew the Treacherous Three

strives to make his seminars jam. "Funk is definitely necessary [to get serious points across]," he says. "The idea is to entertain first. The new album is focused more toward making people dance."

This beatwise agenda is more evident in "To The Beat Y'All," "How Kool Can One Black Man Be?," and several tracks Moe Dee directs toward L.L. Cool J. These are "straight-up party jams," he says.

The feud between Cool J and Moe Dee dates back to 1987, when Moe Dee recorded "How Ya Like Me Now?" After "Rapmania," the all-star PPV celebration in 1989,

the pair seemed to have buried the hatchet. Then Cool J released "To Da Break O' Dawn" and "Mama Said Knock You Out." "He took stabs at me in those songs," says Moe Dee. While Cool J's irreverence is only suggested, Moe Dee is more direct.

After releasing the unsuccessful EP "God Made Me Funky" in 1990, Moe Dee went back to the streets for inspiration. Though the performer has sold gold-plus twice and collaborated with Quincy Jones for "Back On The Block," he has never left his roots far behind. "It's easy to become alienated," he

says, "but I will talk to kids, ask them who's hot."

Jive Records came up with a somewhat nontraditional campaign to support the album. The politically correct "Rise 'N' Shine" was released first as a video. The single dropped six weeks later. "People at street level and at retail were screaming for the record," says Jive VP/GM Barry Weiss. "We're almost 200,000 units now." The label did not push the single to black radio, though it received unreported play in many markets.

After "Rise 'N' Shine" had topped the rap chart for two weeks, Jive released the album, a long-form video, also called "Funke Funke Wisdom," and the second single, "How Kool Can One Black Man Be?," which bears Moe Dee's stylistic signature. The label is going for ads at black radio; Moe Dee is on an extended promotional tour that has included appearances on "The Arsenio Hall Show" and at black music promotions at various one-stops. What the label did not plan on is the radio and street acceptance of "Deathblow," a track that disses Cool J.

"Because L.L. has blown up even more, people love it, they just want more," says Weiss.

we know we're in a meeting with Terry asking us what we wanted to do."

The band members began recording 12 tunes they had written, with Jam & Lewis as executive producers. At the same time, Jam & Lewis were building the foundation for Perspectives, distributed by A&M. "The album was evolving at the same time the record label was evolving," says Williams of how the group wound up on the Perspectives imprint.

While all the members except Chicago native Kinchen hail from St. Paul, Mint Condition is happy to count itself among the purveyors of the Minneapolis sound. "Everybody in the business here is influenced by the Time and Prince. That style of music is around, and we're definitely influenced by it. However, we respond to a lot of different influences," says Williams, who refers to a quote on the album notes that says: "In order to create the new one must be willing to explore the past. In our music we draw from the vast wellspring of the African-American tradition."

While the up-tempo "Are You Free," which was written by Williams, is being worked to black radio, the band is preparing to do more promotion work and to play local festivals. The ballad "Breakin' My Heart (Pretty Brown Eyes)" is likely as the second single.

JANINE McADAMS

NEW ON THE CHARTS

"Are You Free," the debut single by funk group Mint Condition, leaped onto the Hot R&B Singles chart three weeks ago and is currently climbing. The six-man group is right in the pocket of the Minneapolis sound, with a range of influences from rock to jazz to hip-hop. Signed to Jimmy Jam & Terry Lewis' new Perspectives label, Mint Condition co-produced its first album, "Meant To Be Mint," with Flyte Tyme ace Jellybean Johnson.

The band came together in the early '80s with original members and high school pals Stokley Williams (lead vocals, drums), Homer

O'Dell (guitar), and Larry Weddell (keyboards), who were later joined by Jeffrey Allen (saxophone, keys), Keri Lewis (guitar, keys), and Ricky Kinchen (bass, guitar). The group had performed for many years in the Twin Cities area and in the Midwest at clubs and in showcases and was featured in the 1986 Minnesota Black Musicians Awards.

Says lead singer Williams, "We met Jimmy and Terry formally in '89 at the First Avenue club. They had heard about us from our manager [James "Popeye" Greer] and Jellybean Johnson, who would always go out and watch bands, so they came to see us." Williams says the response from the megahit producers was immediate and positive. "When we struck up the first tune, Terry said, 'Y'all got a deal.' Next thing



MINT CONDITION: From left, Ricky Kinchen, Larry Weddell, Keri Lewis, Stokley Williams, Jeffrey Allen, and Homer O'Dell.



Father's Blessing. New EMI Records duo Or-N-More puts the finishing touches on its upcoming, eponymous album debut. The first single, "Everyotherday," featuring rapper Father M.C., is scheduled for a mid-August release. Shown here at New York's Hit Factory, from left, are Mike More and Orfeh, Or-N-More; Father M.C.; and Ron Fair, senior VP of A&R/staff producer, EMI.



**TERRI ROSSI'S
RHYTHM
SECTION**

AT THE TOP: "Baby I'm Ready" by **Levert** (Atlantic) earns this week's No. 1 in its 14th week on the Hot R&B Singles chart. Total points determine the rank of records on the chart and this week, even though "Baby" is not No. 1 in either radio or retail points, it wins the prize. It has reports from 100 of the panel's 104 radio stations. It is No. 1 at 30 stations.

Competition between records in the top five is fierce: The difference between two of the records is only 10 points. "Gotta Have You" by **Stevie Wonder** (Motown) from the "Jungle Fever" soundtrack moves into the No. 1 radio spot. It has 103 station reports, with No. 1 listings from 19 stations, including WDAS Philadelphia, KKDA-FM Dallas, WVEE Atlanta, and KJLH Los Angeles. Retail continues to build, however with radio playing multiple cuts in rotation, real Wonder fans will opt for the album.

"Summertime" by **D.J. Jazzy Jeff & the Fresh Prince** (Jive) continues its impressive drive, maintaining reports from 96 radio stations. It is No. 1 at WAMO Pittsburgh and WJMI Jackson, Miss., and it has top five reports from 24 stations. Its No. 1 retail rank holds it up as it builds momentum on radio playlists.

Another record on the Jive label is also vying for the top. "I Can't Wait Another Minute" by **Hi-Five** has reports from 103 stations, with new activity at KKBT Los Angeles and WRKS New York. Five stations list it at No. 1: WCDX Richmond, Va.; WWDM Columbia, S.C.; WFXA Augusta, Ga.; WHQT Miami; and WATV Birmingham, Ala. It is developing evenly: radio rank is No. 4 and retail rank is No. 5.

ONLY ONE record on the chart has reports from the entire panel, "Can You Stop The Rain" by **Peabo Bryson** (Columbia). It is beginning to develop top five reports—it has nine—including WQMG Greensboro, N.C., WDAS, WMXD Detroit, and KSOL San Francisco. Surprisingly, retail rank is a notch higher than radio.

AMAZING: Even though "Amazing Love" by **Phil Perry** (Capitol) gains points, it gets pushed back. It has reports from 85 stations, and is added at WKVO Columbus, Ohio. It achieved No. 1 status at WZAK Cleveland. This week it has top 10 reports from five stations. The upward movement logged by 52 of its reports indicates that this record could bounce back.

RAPPER'S DELIGHT: Rap records are flourishing at radio, perhaps because it is summer time (and I'm not jivin'), perhaps because these records are radio-friendly, or maybe because they're just hits. "Now That We Found Love" by **Heavy D. & the Boyz** (Uptown) has reports from 86 stations, gaining WVEE, KKFX Seattle, WEBB Baltimore, and WRKE Ocean City, Md. It has strong reports across the country, including No. 9 at WBLS New York and WZAZ Jacksonville, Fla.; No. 5 at KKDA-FM; and No. 8 at KSOL. Two other records in the top half of the chart have good reports from radio. "Tonight" by **DJ Quik** (Profile) has reports from 66 stations, gaining seven, including WOWI Norfolk, Va., WVEE, and WWWZ Charleston, S.C. "Six Minutes Of Pleasure" by **L.L. Cool J** (Def Jam) earns five new reports, for a total of 69 stations. New reports include WGCI Chicago; WLOU Louisville, Ky.; and KIPR Little Rock, Ark.

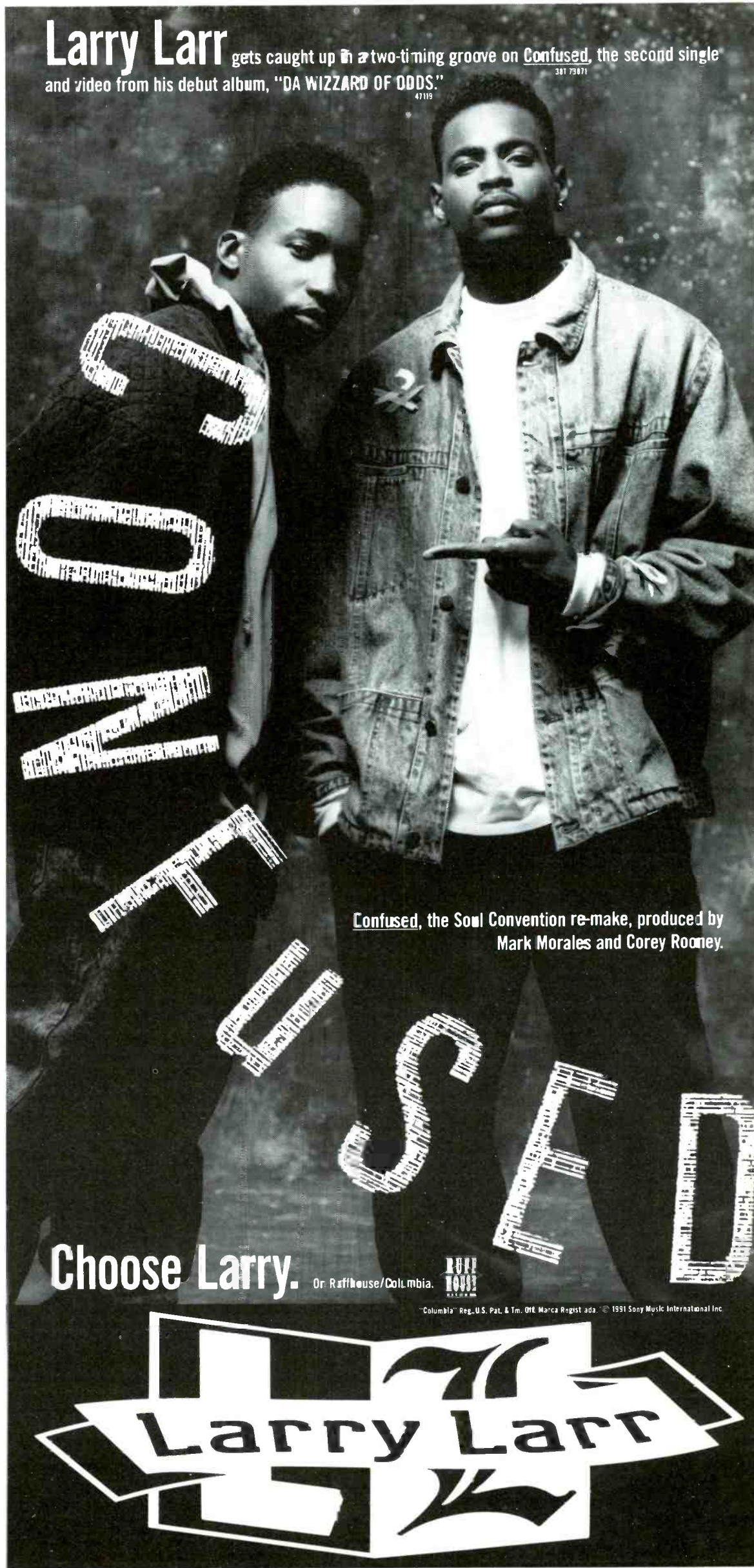
HOT R&B SINGLES ACTION

RADIO MOST ADDED

	PLATINUM/ GOLD ADDS 21 REPORTERS	SILVER ADDS 27 REPORTERS	BRONZE/ SECONDARY ADDS 56 REPORTERS	TOTAL ADDS 104 REPORTERS	TOTAL ON
I ADORE MI AMOR					
COLOR ME BADD GIANT	11	15	27	53	53
MY NAME IS NOT SUSAN					
WHITNEY HOUSTON ARISTA	9	14	25	48	51
KEEP ON LOVING ME					
O'JAYS EMI	8	8	21	37	37
MOVE ON					
JAMES BROWN SCOTTI BROS.	1	4	25	30	31
THAT KIND OF GUY					
TONY TERRY EPIC	5	6	15	26	42
ROLLIN					
GEORGIO RCA	2	5	19	26	26
GETT OFF					
PRINCE PAISLEY PARK	6	7	11	24	63
LONG HOT SUMMER NIGHT					
J.T. TAYLOR MCA	4	5	13	22	72
I GO CRAZY					
WILL DOWNING ISLAND	3	5	12	20	52
JUST ASK ME TO					
TEVIN CAMPBELL QWEST	5	7	7	19	82

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.

Larry Larr gets caught up in a two-timing groove on **Confused**, the second single and video from his debut album, "DA WIZZARD OF ODDS."



Confused, the Soul Convention re-make, produced by Mark Morales and Corey Rooney.

Choose Larry. Or Raffhouse/Columbia.



"Columbia" Reg. U.S. Pat. & Tm. Off. Marca Registrada. © 1991 Sony Music International Inc.



Billboard TOP R&B ALBUMS

TM
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	1	2	10	LUTHER VANDROSS ▲ EPIC 46789 (10.98 EQ) 4 weeks at No. 1	POWER OF LOVE	1
2	3	3	7	N.W.A RUTHLESS 57126/PRIORITY (9.98)	EFIL4ZAGGIN	2
③	4	11	6	STEVIE WONDER ● MOTOWN 6291* (10.98)	MUSIC FROM "JUNGLE FEVER"	3
④	5	8	8	BOYZ II MEN ● MOTOWN 6320* (9.98)	COOLEYHIGHTHARMONY	4
5	2	1	13	KEITH WASHINGTON QWEST 26528*/WARNER BROS. (9.98)	MAKE TIME FOR LOVE	1
6	7	7	10	LISA FISCHER ELEKTRA 60889* (9.98)	SO INTENSE	6
7	9	5	21	ANOTHER BAD CREATION ▲ MOTOWN 6318* (9.98)	COOLIN' AT THE PLAYGROUND YA' KNOW!	2
8	8	6	24	O'JAYS EMI 93390 (9.98)	EMOTIONALLY YOURS	2
9	6	4	18	SOUNDTRACK ▲ GIANT 24409/REPRISE (9.98)	NEW JACK CITY	1
10	10	9	8	ICE-T SIRE 26492*/WARNER BROS. (9.98)	O.G. ORIGINAL GANGSTER	9
11	11	12	36	HI-FIVE ● JIVE 1328/RCA (9.98)	HI-FIVE	1
12	14	17	13	B ANGIE B BUST IT 95236/CAPITOL (9.98)	B ANGIE B	12
13	12	10	18	TEDDY PENDERGRASS ELEKTRA 60891* (9.98)	TRULY BLESSED	4
14	16	16	23	DJ QUIK ● PROFILE 1402 (9.98)	QUIK IS THE NAME	9
⑮	22	36	4	NATALIE COLE ELEKTRA 61049 (13.98)	UNFORGETTABLE	15
⑮	18	25	8	SOUNDS OF BLACKNESS PERSPECTIVE 1000/A&M (9.98)	THE EVOLUTION OF GOSPEL	16
17	13	14	8	CHUBB ROCK SELECT 21640 (9.98)	THE ONE	13
18	15	13	35	WHITNEY HOUSTON ▲ 3 ARISTA 8616 (10.98)	I'M YOUR BABY TONIGHT	1
⑰	32	40	3	3RD BASS DEF JAM 47369/COLUMBIA (9.98)	DERELICTS OF DIALECT	19
⑰	25	30	5	PEABO BRYSON COLUMBIA 46823 (9.98)	CAN YOU STOP THE RAIN	20
21	17	18	35	FREDDIE JACKSON ● CAPITOL 92217 (9.98)	DO ME AGAIN	1
22	19	20	9	TERMINATOR X & THE VALLEY OF THE JEEP BEETS P.R.O. DIVISION 46896/COLUMBIA (9.98 EQ)	TERMINATOR X & THE VALLEY...	19
⑳	29	42	4	KOOL MOE DEE JIVE 1388/RCA (9.98)	FUNKE WISDOM	23
24	23	26	8	DAMIAN DAME LAFACE 6000/ARISTA (9.98)	DAMIAN DAME	23
25	24	21	18	PHIL PERRY CAPITOL 92115 (9.98)	THE HEART OF THE MAN	17
26	20	15	14	SOUNDTRACK VIRGIN 91609* (9.98)	THE FIVE HEARTBEATS	10
27	26	22	35	GUY ▲ UPTOWN 10115/MCA (9.98)	THE FUTURE	1
28	28	28	16	WILL DOWNING ISLAND 848 278/PLG (9.98)	A DREAM FULFILLED	22
29	21	19	15	YO-YO EAST WEST 91605* (9.98)	MAKE ROOM FOR THE MOTHERLOAD	5
30	27	23	23	ALEXANDER O'NEAL TABU 45349/EPIC (9.98 EQ)	ALL TRUE MAN	3
⑳	NEW ►	1	1	HEAVY D. & THE BOYZ UPTOWN 10289*/MCA (9.98)	PEACEFUL JOURNEY	31
32	33	29	34	RALPH TRESVANT ▲ MCA 10116 (9.98)	RALPH TRESVANT	1
⑳	NEW ►	1	1	SLICK RICK DEF JAM 47372*/COLUMBIA (9.98)	THE RULER'S BACK	33
34	30	24	8	DE LA SOUL TOMMY BOY 1029 (9.98)	DE LA SOUL IS DEAD	24
35	34	31	9	PAULA ABDUL ▲ CAPTIVE 91611*/VIRGIN (10.98)	SPELLBOUND	31
36	31	27	43	L.L. COOL J ▲ DEF JAM 46888/COLUMBIA (9.98 EQ)	MAMA SAID KNOCK YOU OUT	2
⑳	40	37	35	LEVERT ATLANTIC 82164 (9.98)	ROPE A DOPE STYLE	9
38	35	32	29	C&C MUSIC FACTORY ▲ 2 COLUMBIA 47093 (9.98 EQ)	GONNA MAKE YOU SWEAT	11
39	38	39	16	M.C. BREED & D.F.C. S.D.E.G. 4103/ICHIBAN (9.98)	M.C. BREED & D.F.C.	38
40	39	41	13	M.C. POOH IN A MINUTE 187 (8.98)	LIFE OF A CRIMINAL	39
⑳	62	66	3	SHIRLEY MURDOCK ELEKTRA 60951* (9.98)	LET THERE BE LOVE	41
⑳	53	—	2	PHYLLIS HYMAN PHILADELPHIA INTERNATIONAL 11006*/ZOO (9.98)	PRIME OF MY LIFE	42
43	41	35	26	TONY TERRY EPIC 45015 (9.98 EQ)	TONY TERRY	35
44	44	48	14	THE BRAND NEW HEAVIES DELICIOUS VINYL 846 874 (9.98)	THE BRAND NEW HEAVIES	44
45	36	34	29	BRAND NUBIAN ELEKTRA 60946 (9.98)	ONE FOR ALL	34
46	43	43	11	JON LUCIEN MERCURY 848 532 (9.98 EQ)	LISTEN LOVE	43
47	42	38	18	ED O.G. & DA BULLDOGS PWL AMERICA 848 326/MERCURY (9.98 EQ)	LIFE OF A KID IN THE GHETTO	21
48	47	60	4	GENE RICE RCA 3159 (9.98)	JUST FOR YOU	47
49	46	44	18	TYRONE DAVIS ICHIBAN 1103 (9.98)	I'LL ALWAYS LOVE YOU	39

⑮	50	65	5	JODECI MCA 10198 (9.98)	FOREVER MY LADY	50
⑮	88	—	2	THE GETO BOYS RAP-A-LOT 57161*/PRIORITY (9.98)	WE CAN'T BE STOPPED	51
52	49	50	6	SHABBA RANKS EPIC 47310 (9.98)	AS RAW AS EVER	49
53	45	45	33	JEFFREY OSBORNE ARISTA 8620 (9.98)	ONLY HUMAN	9
⑮	64	70	3	MILES JAYE ISLAND 48422 (9.98)	STRONG	54
55	37	33	56	MARIAH CAREY ▲ 5 COLUMBIA 45202 (9.98 EQ)	MARIAH CAREY	3
56	48	46	16	RIFF SBK 95828 (8.98)	RIFF	41
57	51	52	10	RODNEY O - JOE COOLEY NASTY MIX 70300 (9.98)	GET READY TO ROLL	51
58	52	47	66	EN VOGUE ▲ ATLANTIC 82084 (9.98)	BORN TO SING	3
59	59	58	43	TRACIE SPENCER CAPITOL 92153 (9.98)	MAKE THE DIFFERENCE	38
60	54	61	10	INNOCENCE CHRYSALIS 21797 (9.98)	BELIEF	54
⑮	70	83	4	NEMESIS PROFILE 1411 (9.98)	MUNCHIES FOR YOUR BASS	61
⑮	74	85	3	AARON NEVILLE A&M 5354* (9.98)	WARM YOUR HEART	62
⑮	69	67	7	SHIRLEY BROWN MALACO 7459 (9.98)	TIMELESS	63
64	67	72	5	CHERYL "PEPSII" RILEY COLUMBIA 45452 (9.98)	CHAPTERS	64
65	58	53	35	SURFACE COLUMBIA 46772 (9.98 EQ)	3 DEEP	19
⑮	82	—	2	LAMONT DOZIER ATLANTIC 82228* (9.98)	INSIDE SEDUCTION	66
67	55	62	7	THE DOGS FEATURING DISCO RICK JR. 2006/JOEY BOY (8.98)	BEWARE OF THE DOGS	55
68	63	54	50	BLACK BOX ● RCA 2221 (9.98)	DREAMLAND	16
69	56	57	25	GANG STARR CHRYSALIS 21798 (9.98)	STEP IN THE ARENA	19
⑰	NEW ►	1	1	BEBE & CECE WINANS CAPITOL 92078* (9.98)	DIFFERENT LIFESTYLES	70
⑰	NEW ►	1	1	GLADYS KNIGHT MCA 10329* (9.98)	GOOD WOMAN	71
72	57	55	34	RUDE BOYS ATLANTIC 82121* (9.98)	RUDE AWAKENING	11
73	65	59	57	KEITH SWEAT ▲ 2 VINTERTAINMENT 60861/ELEKTRA (9.98)	I'LL GIVE ALL MY LOVE TO YOU	1
⑰	86	87	3	DADDY FREDDY CHRYSALIS 21844 (9.98)	STRESS	74
75	60	49	49	OLETA ADAMS ● FONTANA 846 346/MERCURY (9.98 EQ)	CIRCLE OF ONE	11
76	66	56	26	EPMD ● RAL 47067/COLUMBIA (9.98 EQ)	BUSINESS AS USUAL	1
77	68	64	15	LATIMORE MALACO 7456 (8.98)	ONLY WAY IS UP	34
78	77	68	36	MONIE LOVE WARNER BROS. 26358 (9.98)	DOWN TO EARTH	26
79	71	69	18	MARVA HICKS POLYDOR 847 209/PLG (9.98 EQ)	MARVA HICKS	46
80	61	51	62	TONY! TONI! TONE! ▲ WING 841 902/MERCURY (8.98 EQ)	THE REVIVAL	4
81	76	79	5	BLOW FLY PANDISC 3007* (9.98)	THE TWISTED WORLD OF BLOW FLY	76
82	75	84	4	SHABBA RANKS POW WOW 7417* (8.98)	RAPPIN' WITH THE LADIES	75
⑰	87	76	43	PEBBLES ● MCA 10025 (9.98)	ALWAYS	12
⑰	84	75	65	JOHNNY GILL ▲ 2 MOTOWN 6283 (8.98)	JOHNNY GILL	1
85	73	63	13	VICTORIA WILSON-JAMES EPIC 46853 (9.98 eq.)	PERSEVERANCE	55
⑰	90	—	2	CRYSTAL WATERS MERCURY 48894* (9.98)	SURPRISE	86
⑰	NEW ►	1	1	ARETHA FRANKLIN ARISTA 8628* (9.98)	WHAT YOU SEE IS WHAT YOU SWEAT	87
⑰	NEW ►	1	1	SOUNDTRACK QWEST 26643*/WARNER BROS. (10.98)	BOYZ IN THE HOOD	88
89	83	—	2	CLARENCE CARTER ICHIBAN 1116* (9.98)	THE DR'S GREATEST PRESCRIPTIONS	83
90	80	73	23	MAIN SOURCE WILD PITCH 97543 (8.98)	BREAKING ATOMS	40
⑰	RE-ENTRY	52	1	D.J. MAGIC MIKE CHEETAH 9403 (9.98)	BASS IS THE NAME OF THE GAME	42
92	85	81	13	SUCCESS-N-EFFECT WRAP 1108/ICHIBAN (8.98)	BACK-N-EFFECT	73
⑰	93	89	3	JAMES BROWN POLYDOR 849 108*/PLG (44.98)	STAR TIME	89
⑰	NEW ►	1	1	LEADERS OF THE NEW SCHOOL ELEKTRA 60976* (9.98)	A FUTURE WITHOUT A PAST...	94
95	89	74	8	K.M.D. ELEKTRA 60977 (9.98)	MR. HOOD	67
96	79	71	69	BELL BIV DEVOE ▲ 3 MCA 6387 (9.98)	POISON	1
97	72	77	36	AL B. SURE! ● WARNER BROS. 26005 (9.98)	PRIVATE TIMES...AND THE WHOLE 9!	4
98	91	—	2	SMALL CHANGE MERCURY 48367* (9.98)	SMALL CHANGE	91
99	92	—	2	READY FOR THE WORLD MCA 10224* (9.98)	STRAIGHT DOWN TO BUSINESS	92
100	78	78	6	TWIN HYPE PROFILE 3408 (6.98)	DOUBLE BARREL	75

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

BILLBOARD'S RHYTHM & BLUES CHART RESEARCH PACKAGES

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

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

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HOT DANCE MUSIC

CLUB PLAY

COMPILED FROM A NATIONAL SAMPLE
OF DANCE CLUB PLAYLISTS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				★★ No. 1 ★★	
1	1	1	8	LET THE BEAT HIT 'EM COLUMBIA 44-73834 <small>3 weeks at No. 1</small>	LISA LISA & CULT JAM
2	2	3	8	3 A.M. ETERNAL ARISTA AD-2231	◆ THE KLF
3	4	9	8	DEEP IN MY HEART ATLANTIC O-85999	CLUBHOUSE
4	7	13	4	THIS BEAT IS HOT EPIC 49-73842	◆ B.G. THE PRINCE OF RAP
5	8	12	6	THROW YOU DOWN REPRISE O-19378	THELMA HOUSTON
6	3	2	9	GOT A LOVE FOR YOU BIG BEAT BB-0031	◆ JOMANDA
7	5	5	8	MALFUNCTION RCA 2006-1	N-JOI
8	11	17	4	SUCH A GOOD FEELING 4TH & B'WAY 162440 538-1/ISLAND	◆ BROTHERS IN RHYTHM
9	10	15	4	NOW THAT WE FOUND LOVE UPTOWN 54088/MCA	◆ HEAVY D. & THE BOYZ
10	6	4	12	(I WANNA GIVE YOU) DEVOTION CAPITOL V-15733	◆ NOMAD
11	16	28	4	DIN DAA DAA '91 CARDIAC 3-4016-0	GEORGE KRANZ FEATURING DOUG LAZY
12	15	23	6	HUMAN NATURE RCA 2855-1-RD	◆ GARY CLAIL
13	14	18	12	MOVE (DANCE ALL NIGHT) MCA 23998	◆ SLAM SLAM
14	9	6	8	CAN'T HELP MYSELF ZYX 6455-US	2 BROTHERS ON THE 4TH FLOOR
15	17	22	5	SEX ON WHEELZ WAX TRAX PROMO	MY LIFE WITH THE THRILL KILL KULT
16	25	33	4	RED HILLS ROAD ATLANTIC O-11670	CANDY FLIP
17	19	29	4	OPTIMISTIC PERSPECTIVE 0001/A&M	◆ SOUNDS OF BLACKNESS
18	26	35	4	OOOPS TOMMY BOY 986	808 STATE
19	12	8	10	GET THE MESSAGE WARNER BROS. O-19465	◆ ELECTRONIC
20	22	31	5	NIGHT BY NIGHT COLUMBIA 44-73816	ALANDA DRAKE
21	21	25	6	LOVE DESIRE FEVER 38-73755/COLUMBIA	◆ SANDEE
22	28	40	3	FREE LOVE MORGAN CREEK 26001-1	◆ VOICE FARM
				★★★ POWER PICK ★★★	
23	38	43	3	WHAT WOULD WE DO FFR 869 465-1/LONDON	DSK
24	30	42	3	KISS THEM FOR ME GEFEN 21653	◆ SIOUXSIE AND THE BANSHEES
25	18	24	6	ONE STEP AHEAD ATLANTIC O-86025	DEBBIE GIBSON
26	13	10	9	MOVE YOUR BODY (ELEVATION) OPTIMISM (IMPORT)/ARISTA	◆ XPANSIONS
27	34	41	3	WALKING DOWN MADISON CHARISMA O-61660	KIRSTY MACCOLL
28	20	7	11	TASTE THE BASS MERCURY 868 305-1	SAFIRE
				★★★ HOT SHOT DEBUT ★★★	
29	NEW ►		1	THINGS THAT MAKE YOU GO HMMMM... COLUMBIA 38-73687	◆ C&C MUSIC FACTORY
30	43	—	2	NO DEEPER MEANING EPIC 49-73881	CULTURE BEAT
31	29	38	4	ARE YOU GONNA BE THERE I.D. PROMO	SHAY JONES
32	36	39	4	BORROWED LOVE ATLANTIC O-86024	BINGO BOYS
33	23	26	6	DROPPIN' LIKE FLIES WARNER BROS. O-40085	SHEILA E
34	24	14	7	CARAVAN MUTE O-66543/ELEKTRA	INSPIRAL CARPETS
35	40	44	3	NOTHING CHARISMA O-96335	◆ FRAZIER CHORUS
36	44	—	2	P.A.S.S.I.O.N. IMPACT 54063/MCA	◆ RYTHM SYNDICATE
37	NEW ►		1	THE CHUBBSTER SELECT 62379/ELEKTRA	◆ CHUBB ROCK
38	45	—	2	THAT'S THE WAY IT IS MERCURY 868 357-1	THE ADVENTURES OF STEVIE V
39	NEW ►		1	NOTHING TO LOSE SIRE O-21789	S-EXPRESS
40	NEW ►		1	JUST GET UP AND DANCE EMI PROMO	AFRIKA BAMBAATAA
41	37	21	8	OH YEAH (THINK ABOUT...) RCA 2816-1-RD	D.J.H. FEATURING STEFY
42	32	27	7	TEMPTATION CUTTING CR-248	CORINA
43	31	30	9	RING RING RING (HA HA HEY) TOMMY BOY 965	◆ DE LA SOUL
44	NEW ►		1	LIES EMI PROMO	EMF
45	NEW ►		1	SUMMERTIME JIVE 1465/RCA	◆ D.J. JAZZY JEFF & THE FRESH PRINCE
46	47	—	2	MY WORLD STORM I.R.S. V-13824	GARY NUMAN
47	NEW ►		1	EVERYDAY PEOPLE ARISTA PROMO	ARETHA FRANKLIN
48	NEW ►		1	PERPETUAL DAWN BIG LIFE PROMO	◆ THE ORB
49	NEW ►		1	POSITIVITY FOCUS PROMO	CHOSEN FEW
50	27	20	11	WHAT IS THIS THING CALLED LOVE TABU 38-73810/EPIC	◆ ALEXANDER O'NEAL

12-INCH SINGLES SALES

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				★★ No. 1 ★★	
1	1	2	7	LET THE BEAT HIT 'EM COLUMBIA 44-73834 <small>2 weeks at No. 1</small>	LISA LISA & CULT JAM
2	2	4	11	TEMPTATION CUTTING CR-248	CORINA
3	8	17	4	NOW THAT WE FOUND LOVE UPTOWN 54088/MCA	◆ HEAVY D. & THE BOYZ
4	6	7	8	CAN'T HELP MYSELF ZYX 6455-US	2 BROTHERS ON THE 4TH FLOOR
5	7	9	7	LOVE DESIRE FEVER 38-73755/COLUMBIA	◆ SANDEE
6	14	20	4	THIS BEAT IS HOT EPIC 49-73842	◆ B.G. THE PRINCE OF RAP
7	3	1	12	I WANNA SEX YOU UP (FROM "NEW JACK CITY") GIANT O-19382	◆ COLOR ME BADD
8	12	14	6	SUMMERTIME JIVE 1465-1/JD/RCA	◆ D.J. JAZZY JEFF & THE FRESH PRINCE
9	11	13	8	GOT A LOVE FOR YOU BIG BEAT BB-0031	◆ JOMANDA
10	9	10	9	MOTOWNPHILLY MOTOWN 2090	◆ BOYZ II MEN
11	4	6	10	TASTE THE BASS MERCURY 868 305-1	SAFIRE
12	5	3	13	GYPSY WOMAN (SHE'S HOMELESS) MERCURY 868 209-1	◆ CRYSTAL WATERS
13	17	31	3	THINGS THAT MAKE YOU GO HMMMM... COLUMBIA 38-73688	◆ C&C MUSIC FACTORY
14	18	22	6	3 A.M. ETERNAL ARISTA AD-2231	◆ THE KLF
15	13	11	7	POWER OF LOVE/LOVE POWER EPIC 34-73778	◆ LUTHER VANDROSS
16	25	37	3	THAT'S THE WAY IT IS MERCURY 868 357-1	THE ADVENTURES OF STEVIE V
17	21	26	5	P.A.S.S.I.O.N. IMPACT 54063/MCA	◆ RYTHM SYNDICATE
18	10	5	10	WHAT IS THIS THING CALLED LOVE TABU 38-73810/EPIC	◆ ALEXANDER O'NEAL
19	28	28	5	OPTIMISTIC PERSPECTIVE 0001/A&M	◆ SOUNDS OF BLACKNESS
20	27	24	5	THE CHUBBSTER SELECT 62379/ELEKTRA	◆ CHUBB ROCK
21	22	21	8	(I WANNA GIVE YOU) DEVOTION CAPITOL V-15733	◆ NOMAD
22	15	15	11	GET THE MESSAGE WARNER BROS. O-19465	◆ ELECTRONIC
23	24	25	5	YOUR LOVE JUST AIN'T RIGHT VIRGIN O-96363	◆ ANGEL
24	32	38	6	POP GOES THE WEASEL DEF JAM 44-73702/COLUMBIA	◆ 3RD BASS
25	30	36	4	KISS THEM FOR ME GEFEN 21653	◆ SIOUXSIE AND THE BANSHEES
26	31	33	4	PIECE OF MY HEART GIANT O-19458/WARNER BROS.	◆ TARA KEMP
				★★★ POWER PICK ★★★	
27	33	45	3	BORROWED LOVE ATLANTIC O-86024	BINGO BOYS
28	16	8	13	WHERE THE STREETS HAVE NO NAME EMI 56217	◆ PET SHOP BOYS
29	26	30	6	DO WHAT I GOTTA DO MCA 54035	◆ RALPH TRESVANT
30	40	47	3	OOOPS TOMMY BOY 986	808 STATE
31	19	19	8	DO ME RIGHT MCA 54097	◆ GUY
32	36	46	3	I NEED MORE NU D.O.G. 80201	DEBORAH RATH
33	20	12	13	ESP/GOOD BEAT ELEKTRA O-66550	◆ DEEE-LITE
34	38	43	3	ONE STEP AHEAD ATLANTIC O-86025	DEBBIE GIBSON
35	42	—	2	DROPPIN' LIKE FLIES WARNER BROS. O-40085	SHEILA E
36	41	48	4	ELEVATE MY MIND 4TH & B'WAY 162 440 519/ISLAND	STEREO MC'S
37	23	16	12	RING RING RING (HA HA HEY) TOMMY BOY TB-965	◆ DE LA SOUL
38	34	34	6	EXCLUSIVITY LAFACE 4000/ARISTA	◆ DAMIAN DAME
39	44	—	2	I SHOULDN'T HAVE DONE IT DEF JAM 44-73740/COLUMBIA	SLICK RICK
40	39	—	2	THROW YOU DOWN REPRISE O-19378	THELMA HOUSTON
41	45	—	2	MALFUNCTION RCA 2006-1	N-JOI
				★★★ HOT SHOT DEBUT ★★★	
42	NEW ►		1	DIN DAA DAA '91 CARDIAC 3-4013-1	GEORGE KRANZ FEATURING DOUG LAZY
43	43	—	2	MY FALLEN ANGEL CUTTING O-91595/CHARISMA	CORO
44	NEW ►		1	NO DEEPER MEANING EPIC 49-73881	CULTURE BEAT
45	29	18	15	TONITE MCA 54069	THOSE GUYS
46	NEW ►		1	DEEP IN MY HEART ATLANTIC O-85999	CLUBHOUSE
47	NEW ►		1	CHORUS SIRE O-40123/REPRISE	ERASURE
48	48	—	2	CRAZY SIRE O-19298/WARNER BROS.	SEAL
49	NEW ►		1	STRAIGHT DOWN TO BUSINESS MCA 54122	READY FOR THE WORLD
50	50	41	4	MOVE (DANCE ALL NIGHT) MCA 23998	◆ SLAM SLAM

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

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NMS Motions; Kill-er 'Sexplosion'; Princely 'Pearl'

ARE WE ALL TOO HIP? The 12th annual **New Music Seminar**, regarded by some as the music industry's equivalent of the **Ringling Bros. and Barnum & Bailey** circus, blew through New York last week in a predictable flurry of business cards and cassette tapes.

As always, the hip and correct thing to do was dis the proceedings for their overtly opportunistic and capitalistic leanings.

However, for all of the negative attitude, people came out in force—including a sizable portion of the dance music underground. It was amusing to watch the "cooler" types snarl about staying pure from the filth of mainstream industry bucks during panels and then slip tapes and vinyl to major-label execs and press representatives later on. A contradiction, to be sure.

And while there *was* a long stream of phony handshakes and frozen smiles, establishing new business connections, solidifying old ones, and exchanging basic bits of knowledge is at the core of what NMS is really all about. People expecting more are being unrealistic.

Unfortunately, not all of the dance panels kept to this concept. One of the worst offenders was the "DJ As Artist" panel, which became more a forum for moderator **Dave Dorrell's** personal theories and philosophies than an opportunity to question the panelists.

More productive was the "Video's Re-emergence in the Club Environment," moderated by **Sean Fernald** from **Capitol**, which didn't even come under the official heading of "dance music" panels. Thanks to Fernald's warm and humorous manner, audience members were able to glean information in a comfortable setting.

It was fascinating to note how often audience members asked panelists at various meetings to address gay and lesbian issues. It's too bad that NMS, which provided forums for a number of politically geared topics, didn't have the foresight to include this issue. Perhaps next year.

Although we're happy that NMS only comes once a year, we stand firmly behind the pack of folks who converge on the **Marriott Marquis Hotel**, armed with tapes, elemental industry questions, and visions of breaking into the big time. We re-

member when we were among them.

ALBUM NOTES: **My Life With The Thrill Kill Cult** blast off "Sexplosion," their groovy second disc for **Wax Trax** (Chicago). Recent alternative club fave "Sex On Wheelz" is an appropriate primer to a set of libidinous raves that craftily blend elements of retro-disco, garage rock, and industrial noise. Our choices for future singles are the sweaty houser "Leathersex," the festive "Princess Of The Queens," and the title cut, a down'n'dirty funk jam.

Not to be outdone by the onslaught of major label dance compilations, two indies have entered the fray with catalog collections.

"This Is Strictly Rhythm" is a fine primer to those less-informed of the New York-based label's unique and innovative brand of deep house. Included are such underground faves as "Luv Dancin'" by **Underground Solution**, "This Beat Is Over" by **DV8**, and "After Hours" by **Waterfalls**.

On the other side of the stylistic fence, **Oak Lawn** (Dallas) issues "The 12-Inch Collection," with such hi-NRG goodies as "Coming For Your Love" by **Mitch & Melanie** and "Time After Time" by **Paul Parker**. Some tracks sound a tad

dated, but overall a twirlin' good them.

INTO THE GROOVE: Several weeks ago, **Prince** leaked a "bootleg" version of "Gett Off," a cut from his upcoming "Diamonds & Pearls" disc. There are now remixes by the ever-fierce **Steve "Silk" Hurley**—and they *burn!* The A-side is a tighter take of the original's



by Larry Flick

raw funk attitude, while the "Thrust" mixes on the B are slow'n'sleazy housers. Honey-hush!

One of our faves of the week is "Finally" by **Cece Peniston** (A&M), a delicious peak-hour houser that is in a vein similar to **Alison Limmerick's** "Where Love Lives." Peniston wraps her lovely alto around a hook that seeps into the brain and body and never lets go. Remixes by **David Morales** are swathed in strings and mixable breaks. A smash in the offing.

Alexander O'Neal follows his much-deserved recent hit, "What Is

This Thing Called Love," with an equally potent slow houser, "The Yoke" (**Epic**). Remixes by the **Ghostbrothers** retain the album version's sly funk vibe, while creating a smooth, string-laden undercurrent that charms. There's only one problem: Why are the club mixes buried on the B-side of the 12-inch single, behind urban radio edits? An odd move since 12-inch singles are aimed primarily at club-oriented audiences.

A few months ago, we noted that a newcomer named **Kevin Williams** had begun earning underground club cred with "Find A Groove," a jammin' demo produced by **Freddy Bastone**. We're pleased to say that the track has been signed by New York-based **Quark Records**. Issued under the name **Man Freddy Featuring Kevin Williams**, the cut has been updated with deep and ambient house vibes, though Williams' otherworldly vocals continue to be the focal point.

TID-BEATS: Now here's our idea of a winning combination: **Shep Pettibone** will add his magic touch to "The Beginning," the next single from **Seal's** brilliant self-titled debut album (**Sire**). Pettibone has cooled off remixing lately in order to focus on writing and producing. One of his front-burner writing and production projects is **Cathy Dennis'** next album. He's also negotiating with several other platinum acts... After dissing **MCA** two weeks ago for not releasing **Kylie Minogue's** international hit, "Shocked," in the U.S., we've learned that the label rejected her "Rhythm Of Love" album and has dropped her from the artist roster... Former **Atlantic A&R** exec **Marc Nathan**

has formed a dance/pop artist management firm, **Between The Ears**, in New York. He is also doing independent A&R for **Zoo**... New York-based indie label **Warlock** has started a new label, **Warlock Classics**, which will house recently obtained catalog items from defunct disco label **Streetwise Records**. **Warlock Classics** will reissue music in vinyl and CD formats. Among the first releases are **Eartha Kitt's** "Where Is My Man" and "Walking On Sunshine" by **Rockers Revenge**.

ADVERTISMENT THE UNDERGROUND AND INDEPENDENT DANCE CHART

- CANDY J. "Let's Get Together" ECHO USA RECORDS
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- FRANKIE GOES TO BKLYN "The Rhythm" B.G.P. RECORDS
- RAVE MASTERS Vol. 1! "Steel Life" etc. RAVE RECORDS
- FORMULA "4/4" STRICTLY RHYTHM RECORDS
- LOVEROOT "Hold Me Right" 4TH FLOOR RECORDS
- PROGRAM 2 "More Energy" B.G.P. RECORDS
- A BITCH/JOHANNA "Freak II (Re-mix)" PROJECT X
- SAMPLE MINDED "Eternity" BOTTOM LINE RECORDS
- SK PROJECT "Your Love Is Taking Me Over" MAXI RECORDS
- LIQUID OXYGEN "Revenge" DANCEFLOOR RECORDS
- SOUND SOURCE "Naked Theme" RIGHT AREA RECORDS
- DANCE ADVISORY COMMISSION "Free Your Mind" 12TH AVE
- DIETRICH "Baby... Please Be Mine" ECHO USA RECORDS
- HI TECH BOYS "Shattered Dreams" DANCEFLOOR RECORDS
- SMOKE SIGNALS "Epilogue: I Want Your Love" EMOTIVE
- EBONEE "Stand Strong, Stand Tall" ECHO USA
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- IZORA ARMSTEAD "Don't Let Love Slip Away" IND
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VOICE FARM: Pictured, from left, Ken Weller, Charly Brown, and Myke Reilly.

NEW ON THE CHARTS

With the single "Free Love," **Morgan Creek** recording trio **Voice Farm** has begun to successfully bring '60s-influenced/beach party music back into the clubs.

The track is quickly striding up **Billboard's** Club Play chart, advancing to No. 22 three weeks after its debut.

The quirky, San Francisco-based group's recently released album, "Bigger Cooler Weirder," has already been well-received by club DJs and critics for its mixture of psychedelic pop melodies, hip-hop-influenced dance beats, and humorous and clever lyrics.

The history of **Voice Farm** can be traced back to the chance meeting of **Charly Brown**, an artist and

musician from **Portland, Ore.**, and **Myke Reilly**, who served a three-month prison sentence in **Berlin** for experimenting with pirate television there. The circle was complete when former baseball player **Ken Weller** was added.

Regional alternative radio and club play was sparked by a pair of albums released by **Ralph and Systematic Records**. The group earned national attention last year as the opening act on **Depeche Mode's** U.S. concert tour.

Voice Farm is currently rehearsing for its "Free Love 2000" world tour, which **Reilly** describes as having "a sort of Las Vegas on LSD feeling... trip dancing, disco balls, some nudity." **LARRY FLICK**

Hot Dance Breakouts

CLUB PLAY

- THE WHISTLE SONG FRANKIE KNUCKLES VIRGIN
- DREAM ABOUT YOU D'BORAH SMASH
- BASS POWER RAZE IMPORT
- UNITY UNITY CARDIAC
- CHORUS ERASURE SIRE

12" SINGLES SALES

- THE WHISTLE SONG FRANKIE KNUCKLES VIRGIN
- TONITE DJ QUIK PROFILE
- IF YOU WANNA SEX ME UP T.C.F. CHILLIN'
- GET SERIOUS CUT-N-MOVE EPIC
- MEN GLADYS KNIGHT MCA

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

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We have a complete selection of all U.S. major & indie label 12"

OUR TOP 25 INDEPENDENT HOUSE HITS ON 12 INCH

- 12"
- STATIC - DREAM IT - STRICTLY RHYTHM
 - SABRINA JOHNSTON - PEACE - JBR
 - VOODOO CHILD - VOODOO CHILD REMIX - INSTINCT
 - THE TONE - EARLY TO RISE - BASS BOY RECORDS
 - FEEL THE MOOD - E DANCER - INCOGNITO
 - DJ JAZZY B - ADDICT TRAX - ACE BEAT
 - THIS IS STRICTLY RHYTHM - VARIOUS - STRICTLY RHYTHM--LP
 - MAURICE - MELODY RMX - ID RECORDS
 - SHAY JONES - ARE YOU GONNA BE THERE - ID RECORDS
 - CFM BAND - WELCOME BACK JAMES - REY D RECORDS
 - RARE ARTS - BORIGUA RMX - STRICTLY RHYTHM
 - BOP - COME ON LET'S MOVE - BIG BEAT
 - MOBY - GO RMX - INSTINCT
 - SHAMEN - MOVE ANY MOUNTAIN - FOKUS
 - DRUM DROPS VOL. 7 - VARIOUS - BIG BREAK RECORDS
 - THE SOUND VANDALS - TONIGHT'S THE NIGHT - NUGROOVE
 - SANTONIO - IMAGES - EXPRESS
 - VISION - LAID BACK & GROOVY - NUGROOVE
 - SUNGODS - ASCENSION - ATMOSPHERE
 - SKIPWORTH & TURNER - I SHOULD'VE BEEN GOOD - KNC
 - TIME CHAMBERS VOL. 2 - PADDED CELLS - SLK
 - HOMEBOY - CONTROL YOURSELF - INSTINCT
 - TMF - GOTTA BE FREE - ONSLAUGHT
 - JOMANDA - GOTTA LOVE FOR YOU - BIG BEAT
 - MIKE PERRAS - BEGINNING OF LIFE - BASSIC

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Talent

Seal Slides From Club To Pop Success Introspective Songs Whet Fans' Appetites

BY LARRY FLICK

NEW YORK—Do not spend too much time trying to interpret the lyrics of Seal's songs.

Although the England-born singer, whose full name is Sealhenry Samuel, aims to convey specific philosophies and moods in his songs, he says words are merely one part of an overall musical picture he paints.

"To me, the sound of a guitar or the tone of a voice is as cinematic as volumes of lyrics," he says. "Very few people are concerned with all of the words in a song. They usually grab onto a couple of phrases that

they connect with and the melody. Someday I plan on writing songs with very few words. The lyrics would be an indicator of a thought, as opposed to spelling out the whole story."

Such philosophy aside, Seal has earned high marks from both critics and consumers for the introspective and intelligent lyrics that fill his self-titled debut album for Sire. In fact, the set's first single, "Crazy," has been making healthy advances into the top 40 on Billboard's Hot 100 chart in the past month and is getting play in dance clubs as well. The album debuted last week on the Top

Pop Albums chart.

Actually, it was in the clubs that Seal first received widespread attention. Last year, he co-wrote and sang on U.K. DJ/musician Adamski's No. 1 European dance hit "Killer." That song sparked a major-label bidding war and won the interest of veteran producer Trevor Horn.

"Trevor was a perfect match for me in that he understood that I needed to make more than dance music," Seal says. "I wanted this album to be stylistically diverse. Trevor is comfortable in many different musical genres, as am I."

While "Crazy" is one of several keyboard-driven pop/funk tunes, the album frequently swerves into acoustic-rock territory. Seal says it is important for him to be able to take any of his songs and strip it down to a

(Continued on page 29)



Boys Bring The Noise. Members of Anthrax teamed up with Public Enemy on the Southside of Chicago to film a video for "Bring The Noise," a hard-rock-meets-rap cover of the Public Enemy track that appears on Anthrax's new album, "Attack Of The Killer B's." Pictured, in rear, from left, are Frank Bello and Dan Spitz of Anthrax, Chuck D of Public Enemy, and Scott Ian and Charlie Benante of Anthrax. In front, from left, are Flavor-Flav of Public Enemy and Joey Belladonna of Anthrax. The video has been added in active rotation at MTV. (Photo: Paul Natkin)

Living Colour Draws On Int'l Appeal With European Tour

BY THOM DUFFY

NEW YORK—Living Colour, with the release of its new Epic EP, "Biscuits," and a spot on the multi-artist Lollapalooza tour (Billboard, June 29), is embarking on a fresh promotional swing through the U.S. this summer.

But while the New York-bred black rock quartet reaps renewed attention here, it also recently completed a European tour behind its sophomore album, "Time's Up," that marks significant success for the band abroad, including top 20 hits in the U.K. with the tracks "Love Rears Its Ugly Head" and "Solace Of You." "Time's Up" also was a top 20 hit on the Music Week albums chart and is approaching 500,000 in international sales.

Living Colour is a band that has proudly proclaimed its hometown roots in New York. But from the outset of the band's recording career, its members and management, Jim Grant and Roger Cramer of Seriously Inc., have had an exceptionally

strong view of the band's international potential, according to Lisa Kramer, director of marketing and sales at Sony Music International.

"One of the great things about Jim and Roger and this band, in particular, was they were very interested in international [development] and not just superficially; with understanding what's involved. In England, there's no album-rock radio, no metal radio, no major outlet for video. For a band like Living Colour, that is not a hit-single-driven band, touring is the only way to do it."

Kramer has coordinated Living Colour's extensive international efforts for Sony in New York and recalls that the band members made their first promotional jaunt to London in 1988 even before the release of its acclaimed debut album, "Vivid."

"That started a real buzz," she says. "In England, they understood what the band was about and were really into it."

Several European tours have fol-

(Continued on page 29)



Down By The Riverport. Steve Winwood, with supporting act the Robert Cray Band, christened St. Louis' new 20,000-seat Riverport Amphitheatre and was presented with a plaque backstage to commemorate the night. Shown, from left, are promoter Irv Zuckerman, a partner in the Riverport Amphitheatre; Winwood; Riverport partner Steve Schankman; and Steve Finkel, Riverport manager. (Photo: Steven Straub)

Multicultural Feast At New Music Nights; Silos, D-Extreme, Underthings Also Rock

THEIR BODIES SMEARED with stripes of mud, fully bare, save for the loincloths wrapped about their waists, the men matched every Westerner's image of aborigine culture as they emerged in the spotlight—except for the wireless microphones around their heads and the transmitter packs on their hips.

On the stage of Wetlands Preserve in lower Manhattan, the Australian band **Yothu Yindi** came to cause a cultural collision at New Music Nights, the marathon festival coinciding with the New Music Seminar. Consisting of both aborigine and white Australian members—five male and female dancers and singers, five backing musicians—Yothu Yindi offered sounds as ancient and other-worldly as tribal cries or the low, wavering drone of the 6-foot-long wooden didjeridoo, and as infectiously modern as the frothy guitar- and keyboard-driven beat of its politicized Australian club and radio hit, "Treaty." A packed room of listeners (including world beat adventurer **David Byrne**) was catching the band on this, its second venture to the U.S. The group previously toured here in 1988 on dates with **Midnight Oil**.

This time, lead singer **Mandawuy Yunupingu** said earlier in the day, the band hoped to spread its message of cultural fusion—and maybe land a U.S. record deal.

Such is the eternal balance of culture and commerce that suffuses the New Music Seminar each year. But Yothu Yindi, and many, many others performing at NMS' New Music Nights July 12-17, symbolize the expanding global culture now involved in that pop music equation. Across town at the Palladium, the bill of **Seguridad Social**, **Jaleo**, **Azucar Moreno**, and **Heroes Del Silencio** was booked in a Saturday-night extravaganza of Spanish music. The following afternoon, France's **Gipsy Kings**, Guinea's **Mory Kante**, and Algeria's **Cheb Khaled** created a remarkable Bastille Day bash for an overflow crowd of more than 35,000 in and around Central Park's Summerstage. Still to come were showcases by bands from Ireland, Holland, Belgium, Canada, Australia, Hungary, Austria, Germany, the U.K., and elsewhere.

The world beat phenomenon, of course, is well-established as a niche in the record industry. "Spanglish" rap

pers like **Gerardo** have tapped into the Latinization of U.S. culture. What is new, however, is the growing belief by major labels here (under persuasion from their international owners, no doubt) that artists from non-English-speaking markets may be brought right into the U.S. mainstream. It will not be easy. (Remember **Seiko**?)

Still, consider Sony Music's move to break France's **Patricia Kaas** in the U.S. on Columbia Records (*The Beat*, July 13). Next comes Arista Records' push behind the U.S. debut of Italian superstar **Eros Ramazzotti**, who, in a nervy move, has been booked for his U.S. debut Friday (26) in the 6,000-seat Radio City Music Hall.

It may well be that the most precious panel at NMS 12 will turn out to be one that occurred as this column went to press. It was titled "Mega Stars: English Not Required."



by Thom Duffy

'WE CALL IT HELL WEEK,' said one publishing exec, as he elbowed past me at CBGB. So true. Faced with nearly 400 acts booked over five nights for NMS (and after fielding, it seems, roughly as many imploring phone calls and pitch letters in advance), **The Beat** set forth on its annual serendipitous survey of New Music Nights. My ground rules are few: shun the big-name, big-venue dates and know in advance that New York club sets *never* run on time... The hip-hop crew in a blocklong line for the "Groove Academy" rap show at the Village Gate had little regard for that illustrious venue's usual music rep. "Upstairs they got some jazz bullshit," said one. "Downstairs they got **KRS-One**..." In a double-bill at CBGB of great "Gator rock from Gainesville, Fla.," the **Vulgar Boatmen** played an enchanting set of songs rich with ringing guitars and rolling melodies, opening for the tougher, intense, electric-violin-fired heartland rock of the **Silos**, back in the land of the unsigned after a one-album stint on RCA... The final bars of a Hendrix-style "Star-Spangled Banner" announced the funk'n'roll fury of **D-Extreme**, whose manic performance set off a mashing match among fans at CBGB's Gallery. In the crowd: **Vernon Reid** of **Living Colour**... At Tramps Sunday night, the **Under-**

(Continued on page 29)

ARTISTS IN CONCERT

FISHBONE
D-EXTREME
CBGB, New York

FISHBONE TURNED New York's most famous rock'n'roll dive into a tropical fish tank at this June 17 concert, then fed its occupants a steamy stew of rock, funk, ska, blues, perspiration, profanities, and Evian water. The place was so sweltering, so humid, that pellets of salty condensation rained from the ceiling at a steady clip.

No one in the crowd seemed to mind, though. And if the mosh-happy fans withstood the tide of human perspiration without a complaint, the seven members of Fishbone were even less bothered by it. They quickly made a home of this

cauldron, miraculously finding enough room on the minute stage to leap, pivot, and careen off one another like bumper cars.

Keyboardist Christopher Gordon Dowd used his rotating synthesizer stand to full advantage, pirouetting around singers Angelo Christopher Moore and Walter Adam Kibby II, then toppling to the floor and back up without missing a stroke.

The band fed "the flying fishes"—as Moore calls the group's stage-diving followers—plenty of old favorites, like "Party At Ground Zero," "Freddy's Dead," "Ugly," and "Bonin' In The Boneyard," as well as such current raves as "Pressure," "Everyday Sunshine," and "Pray To The Junkiemaker" from the band's latest Columbia Records album, "The Reality Of My Surroundings."

The Bytches With Problems put

in a cameo, adding some distaff spice to the already saucy "Naztee May-En."

The cavernous architecture of CBGB, the dangerously low ceiling, the cramped stage, and the heat and humidity only added to the feeling that the boys in the band were infinitely more at ease with the reality of their surroundings at this date than they were under the glare of America's spotlight on "Saturday Night Live" a couple of months back. This music ain't for the meek, as guitarist Kendall Rey Jones is fond of saying, and it ain't for the masses.

Opening act D-Extreme showed that, while it has taken more than a few cues from the headliners, it has enough chops and attitude of its own to potentially blossom into the next black-rock phenom.

PAUL VERNA

MICHAEL McDERMOTT
Lone Star Roadhouse, New York

GIANT RECORDS artist Michael McDermott is getting a giant-size label push, as evidenced by the bigwig turnout at this June 19 showcase. But having him open for NRBQ at the Lone Star put him at a disadvantage. His people were upstairs, theirs were downstairs, and never the twain met.

The Chicago-bred McDermott's rock-hard delivery also cut against the grain of the impassioned sing-

er/ songwriter focus of his "620 W. Surf" debut album. He and his four equally young backup musicians played much too loudly for the songs' style, obscuring his lyrics and forcing him to sing beyond his ability at this point in his career.

He also had to compete with downstairs talk, though this was effectively drowned out as the set—and volume level—progressed. As for the set list, only half the songs were from the al-

(Continued on next page)

NEW ON THE CHARTS

"Shake It (Like A White Girl)" is 22-year-old Jesse Jaymes' first shot at pop stardom. The tongue-in-cheek song, taken from the comic rapper's debut album, "Thirty Footer In Your Face," on Delicious Vinyl, broke out of stations in Los



JESSE JAYMES

Angeles, San Jose, and Fresno, Calif., last month and has since marked Jaymes' debut on the Hot 100 Singles chart.

The terms "suburban rap" and "playful satire" are being used by Delicious Vinyl to describe Jaymes' unique style, and the artist's boy-next-door image goes hand-in-hand with the suburb-ish lyrics he wrote for his first set. Songs like "Ain't No Thang," a tune that explores the rapper's school-bus antics, and "Dave The Bookie," a picaresque tale of a peniless college student, rise above the mundane and comically explore post-teen shenanigans—an approach that previously launched the likes of D.J. Jazzy Jeff & the Fresh Prince to stardom.

A suburbanite himself, Jaymes grew up in Roslyn, N.Y., and as a teenager he began emulating the rhymes of Dana Dane and Run-D.M.C., his favorite rappers. Later, when he attended American Univ. in Washington, D.C., he entered local rap contests and recorded a four-song demo tape, which he sent to Delicious Vinyl.

Mike Ross and Matt Dike, the owners of the independent label

who are best known for helping to establish label mates Tone-Loc and Young M.C., were so impressed with Jaymes' lyrical talent that they signed him right away and immediately went into the studio to produce his debut.

"He's the all-American boy who goes to malls and he doesn't try to be something he's not" says Rick Ross, GM at Delicious Vinyl. "This is a kid who had really good delivery and strong lyrics about funny topics and we were definitely looking for someone with that kind of approach."

Jaymes' sense of humor is apparent in the choice for his first single, but Ross admits that some people just might not get it. "There's been a little resistance here and there because people aren't really sure what the title means. But it's not racist at all; in fact, it's a song that makes fun of stereotypes."

And just where did the title phrase originate? "It came out of the go-go scene in Washington, D.C.," Ross says. "The band E.U. used to yell it out at their concerts and that's where Jesse picked it up."

JIM RICHLIANO

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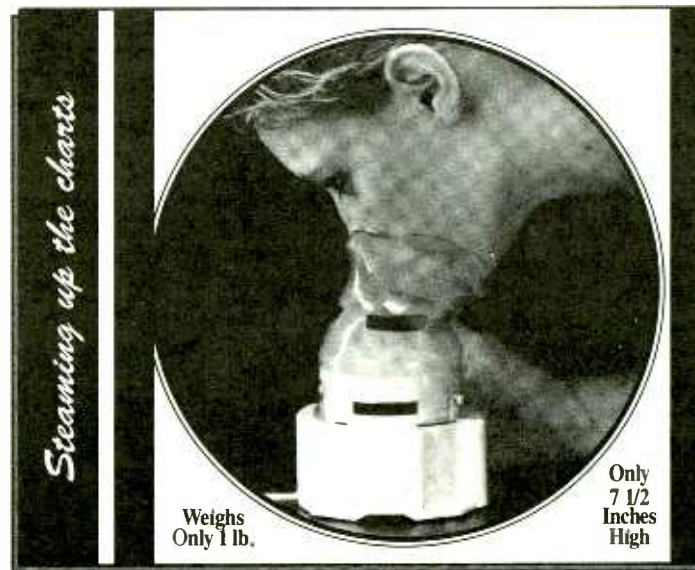
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Digital Pact A Watershed Event, Says SGA's Weiss

THE NEW RIGHT: George David Weiss, president of the Songwriters Guild of America, doesn't believe it's overstating the case to put the recent digital-audio-recording royalty agreement between copyright owners and hardware and blank-tape makers on a par with such watershed writer accomplishments as mechanical and performance rights.

"It's a brand-new royalty and right," he tells Words & Music. As a member of the team that held a briefing on the deal July 11 in New York, Weiss claims he was "happy and disoriented. Disoriented because just a year or so ago I was on the road cross-country telling our story and debating hardware representatives such as Gary Shapiro of the Electronics Industries Assn., and here I am in the presence of all my former adversaries, including Gary, in agreement to go to Congress together. We covered all future digital technologies."

In betting on new digital technology in hopes that the analog recording age is nearing its end, Weiss and other songwriters and their music publishing agents have gained a historic victory where a few years ago they could also see disaster.

The victory, of course, is a deal with hardware and blank-tape makers to exact a royalty on sales of digital machines and tapes to help compensate copyright owners for the consumers' ability to make near-perfect copies of performances of their material.

Songwriter and publisher groups denounced in both emotional and legal terms a 1989 digital audiotape agreement between labels and hardware makers to mandate an anti-copy chip in DAT decks. They were also outraged that they were not invited to participate in meetings between record companies and hardware makers.

But in a remarkable display of purpose, writers and publishers struck back and played a key role in making hardware makers conclude that their cause in advancing consumer playback technology was related to making concessions to copyright owners. Copyright owners had given high credibility to their oft-stated credo that "It all starts with a song."

In an era when writer and publisher groups have often cried foul when they've encountered such label tactics as the controlled-composition clause, which reduces mechanical royalties below the standard rate, and in cases where the U.S. Congress has given "fair use" a broader interpretation, the royalty agreement is sweet news indeed.

Is this agreement on the monumental level of establishing me-

chanical and performance rights? Removing the jukebox exemption from mechanical payments with enactment of the 1976 Copyright Act? When some see \$100 million as an opening annual royalty take, with \$17 million to start as part of the writer/pub pie, SGA's Weiss may even sound like he is hedging a bit.

DEALS: BMG Music has acquired a catalog and made a worldwide co-publishing deal with another. The publisher has acquired the catalog of Point Music Ltd., publisher of the Thompson Twins, according to Paul Curran, managing director of U.K.-based BMG Music Publishing Ltd. In addition to the

Thompson Twins, other writer/artists signed to Point are Jackie Quinn (Virgin) and Laurie Meyer of Bass-o-matic, also on Virgin. The deal was made with Rupert Merton, who established Point a dozen years ago. In the other arrangement, BMG will represent worldwide the catalog of writer/artist Stephen Bishop, and has also signed a co-publishing deal with Bishop for his future works, reports Danny Strick, VP and GM of BMG Songs in Los Angeles.

AS JIMMY WEBB is a cut above other songwriters, his "Memorabilia" songbook is a cut above other folios. Besides lyrics and arrangements to 18 compositions hand-picked and introduced by Webb himself, the 120-page, \$17.95 title from Cherry Lane Music contains interview text as well as a "scrapbook" section consisting of photos and other, as the title suggests, "memorabilia." "It was his brainchild from the beginning," says Cherry Lane president Peter Primont, referring to the unusually extensive nonmusic material, Webb's inclusion of both big hits and personal favorites, and the transcriptions of his own arrangements. "He also put back the original words to lyrics which had been changed on record," Primont says.

To support the publication, Webb has also signed copies from a limited hardcover edition, which carries a list price of \$29.95.

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

1. The Complete Robert Johnson (guitar tablature edition)
2. Pink Floyd, A Momentary Lapse Of Reason (guitar tablature edition)
3. Pink Floyd, Wish You Were Here (guitar tablature)
4. Depeche Mode Anthology
5. Leonard Cohen Anthology

Assistance in preparing this column was provided by Jim Bessman.



by Irv Lichtman

ARTISTS IN CONCERT

(Continued from preceding page)

bum, the best being the back-to-back "A Wall I Must Climb" and "Fools Avenue." The quieter, latter tune was the set's least rocking, and made clearly audible Doug Petty's backup singing and keyboard playing, both integral elements.

No doubt the venue and audience contributed to the shaky showing, but McDermott clearly needs direction in pacing and presentation to fully deliver live his recorded versions. **JIM BESSMAN**

JULIO IGLESIAS

Radio City Music Hall, New York

THERE WERE NO signs of exhaustion among the players on the last night of the extended New York stand of Julio Iglesias' "Starry Nights" tour. On its face, this was a low-energy show: Iglesias wearing a plain black suit, backed by a similarly garbed six-piece band plus three female vocalists. But one-quarter through the show, it was apparent why the hall was packed with ladies (men, too!) of all ages and ethnicities; why the respectful posse of young security dudes was planted close to the stage; why many people carried cardboard fans that proclaimed "I'm A Julio Fan"; why the hall was as fragrant as a garden, the latest perfumes wafting almost aggressively in the air.

It was because simple manners, kindness, and interpersonal flattery are rare treats these days, and Julio Iglesias brought them to town for an evening. Iglesias sings well, he sings songs, in many languages, about feelings, and he has charm and grace. That is the very simple "secret" of his popularity.

Iglesias sang more than 20 songs in this no-intermission, no-encore, 90-minute set. Despite the tour name, only three were from his current English-language "Starry Nights" album on Columbia Records. The rest, in Spanish, Italian, and French, were audience favorites from past and present.

Halfway through, the singer, who doesn't take himself too seriously, began to take the pulse of the audience, to talk to us between songs, irreverently and wittily reminiscing about romantic scenes and activities in Europe's picturesque locales. (It was enough to prompt a call to your travel agent!)

Unfortunately, the use of synthesizers contaminated the earthy sensuality of Iglesias' voice, the material, the mood, and even this grand hall—particularly with often abrupt rising and falling volume levels. Nonetheless, the mood that Iglesias created was palpable and perhaps even educational: the men, at least for that evening, were clearly making use of Iglesias' example. **DIANE PATRICK**

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AMUSEMENT BUSINESS® BOXSCORE TOP CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
JUNE JAM X: ALABAMA, GARTH BROOKS CLINT BLACK, ALAN JACKSON VINCE GILL, BAILLIE & THE BOYS MARK CHESNUTT, DOUG STONE AARON TIPPIN, JOE DIFFIE WET WILLIE, RAY KENNEDY, TRISHA YEARWOOD	Fort Payne High School Grounds Fort Payne, Ala.	June 15	\$1,675,000 \$25	67,000 sellout	Keith Fowler Promotions
GUNS N' ROSES SKID ROW	Starplex Amphitheatre, State Fairgrounds of Texas Dallas	July 8-9	\$625,410 \$22.50	28,639 40,000	PACE Concerts MCA Concerts in-house
THE BEE GEES	NEC Birmingham, England	July 6 & 9	\$610,993 (\$23,110 British pounds) \$28.92	21,121 23,232	Kennedy Street Enterprises
STEVE WINWOOD JOE COCKER	Jones Beach Theatre Wantagh, N.Y.	July 12-13	\$505,000 \$25	20,200 sellout	Ron Delsener Enterprises
THE JUDDS GARTH BROOKS PIRATES OF THE MISSISSIPPI	Top Gun Hangar, Miramar Naval Air Station San Diego	June 26	\$447,900 \$25/\$20/\$15.50	24,901 27,000	Pro Tours
AC/DC L.A. GUNS	Alpine Valley Music Theatre East Troy, Wis.	June 28	\$441,956 \$29.50/\$24.50/ \$15.50	24,368 40,000	Joseph Entertainment Group
JIMMY BUFFETT & THE CORAL REEFER BAND FINGERS TAYLOR & THE LADY FINGER REVUE	Garden State Arts Center Holmdel, N.J.	July 9-10	\$431,448 \$27/\$17.50	21,604 sellout	in-house
THE JUDDS GARTH BROOKS PIRATES OF THE MISSISSIPPI	Shoreline Amphitheatre Mountain View, Calif.	June 28	\$416,070 \$27.50/\$24.50/ \$19.50	19,645 20,000	Bill Graham Presents
YES	Madison Square Garden New York	July 15	\$415,835 \$40/\$25	15,158 sellout	Ron Delsener Enterprises
STEVE MILLER BAND/BAD COMPANY/DAMN YANKEES ERIC JOHNSON	Alpine Valley Music Theatre East Troy, Wis.	July 12	\$413,584 \$29.50/\$24.50/ \$19.50/\$10	23,832 40,000	Joseph Entertainment Group
THE JUDDS GARTH BROOKS PIRATES OF THE MISSISSIPPI	Pacific Amphitheatre Costa Mesa, Calif.	June 23	\$327,141 \$25/\$21.50/\$17	16,555 18,729	Niederlander Organization
THE BEE GEES	Wembley Arena London	July 7	\$326,385 (\$279,439 British pounds) \$28.89	11,295 sellout	Kennedy Street Enterprises
GEORGE STRAIT PAM TILLIS	Starplex Amphitheatre, State Fairgrounds of Texas Dallas	July 5	\$316,968 \$22/\$18	16,820 20,111	PACE Concerts MCA Concerts in-house
FRANK SINATRA TOMI DREESON	World Music Theatre Tinley Park, Ill.	July 14	\$306,415 \$75/\$42.50/\$10	7,232 9,800	Tinley Park Jam Corp.
MORRISSEY MELISSA FERRICK	Madison Square Garden New York	July 13	\$301,450 \$25	12,070 15,000	Ron Delsener Enterprises
AC/DC L.A. GUNS	Madison Square Garden New York	July 12	\$283,911 \$23.50/\$20	12,137 sellout	Ron Delsener Enterprises
THE MUSIC OF ANDREW LLOYD WEBBER FEATURING MICHAEL CRAWFORD	Jones Beach Theatre Wantagh, N.Y.	July 14	\$282,255 \$35/\$30/\$25	9,956 10,100	Ron Delsener Enterprises
SCORPIONS GREAT WHITE ALDO NOVA MR. BIG STEELHEART	Alpine Valley Music Theatre East Troy, Wis.	July 13	\$274,082 \$29.50/\$24.50/ \$18.50/\$10	15,943 20,000	Joseph Entertainment Group
AC/DC L.A. GUNS	SeaPac Old Orchard Beach, Maine	July 14	\$273,398 \$22.50	12,151 15,000	Frank J. Russo
GLORIA ESTEFAN & MIAMI SOUND MACHINE CHAS ELSTNER	The Summit Houston	July 8	\$256,468 \$50/\$22.50	10,829 sellout	PACE Concerts
BUDWEISER SUPERFEST: KEITH SWEAT RALPH TRESVANT PEBBLES L.L. COOL J.	The Summit Houston	June 23	\$241,752 \$25.75/\$24.75	9,463 12,600	A.H. Enterprises
SCORPIONS GREAT WHITE MR. BIG	George M. Sullivan Sports Arena Anchorage, Alaska	July 1-2	\$241,283 \$26.50	9,105 16,808	Bauer/Kinnear Enterprises Northern Stage Co.
THE JUDDS DAN SEALS PIRATES OF THE MISSISSIPPI	Fresno Convention Center, Selland Arena Fresno, Calif.	June 27	\$230,583 \$24.50/\$19.50	10,125 10,748	Pro Tours

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LIVING COLOUR

(Continued from page 26)

lowed in the past three years, in venues ranging from the Town & Country Club in London to festival settings. Kramer says the band's growing base internationally can be traced to the willingness of Living Colour and its management to make the act repeatedly available abroad.

Following the release of "Time's Up" in August 1990, Living Colour flew to London and Sony "brought lots of press in from all over Europe," says Kramer.

Most recently, the band completed a spring tour of Europe that included concerts and promotional appearances in Holland, England, Scotland, Spain, Italy, Belgium, Finland, Denmark, Sweden, and Norway.

"This was the best tour that they've done because it's the first fully European tour they've done," says Kramer.

Following its U.S. swing on the Lollapalooza tour, the band is scheduled to perform in Japan in September. While there are no immediate plans for dates Down Under, sales in Australia for "Time's Up" have hit the gold mark and "Love Rears Its Ugly Head" recently went top 10.

THE BEAT

(Continued from page 26)

things displayed pleasant eclecticism that takes the L.A. band from cabaret to light swing to folk rock. Singer **Stefanie Naifeh** fronts the six-person act that includes accordion, saxophone, and acoustic bass . . . **Marc Berger** is a sharp-eyed New York singer/songwriter whose topical tunes of struggling small towns, landlord greed, and a nation's decline were energized in a full-band setting at Tramps . . . East West America copresident **Sylvia Rhone** welcomed a full house at **S.O.B.'s** (including roster members **Troy Newman**, **Mic Murphy** of the **System**, **Yo-Yo**, and producer **Ice Cube**) to the New York debut of funk'n'soul ensemble **Pride 'N Politix** from the U.K., which makes its label bow next month. (More on the New Music Nights festival next week.)

Assistance in preparing this column was provided by Ken Schlager in New York.

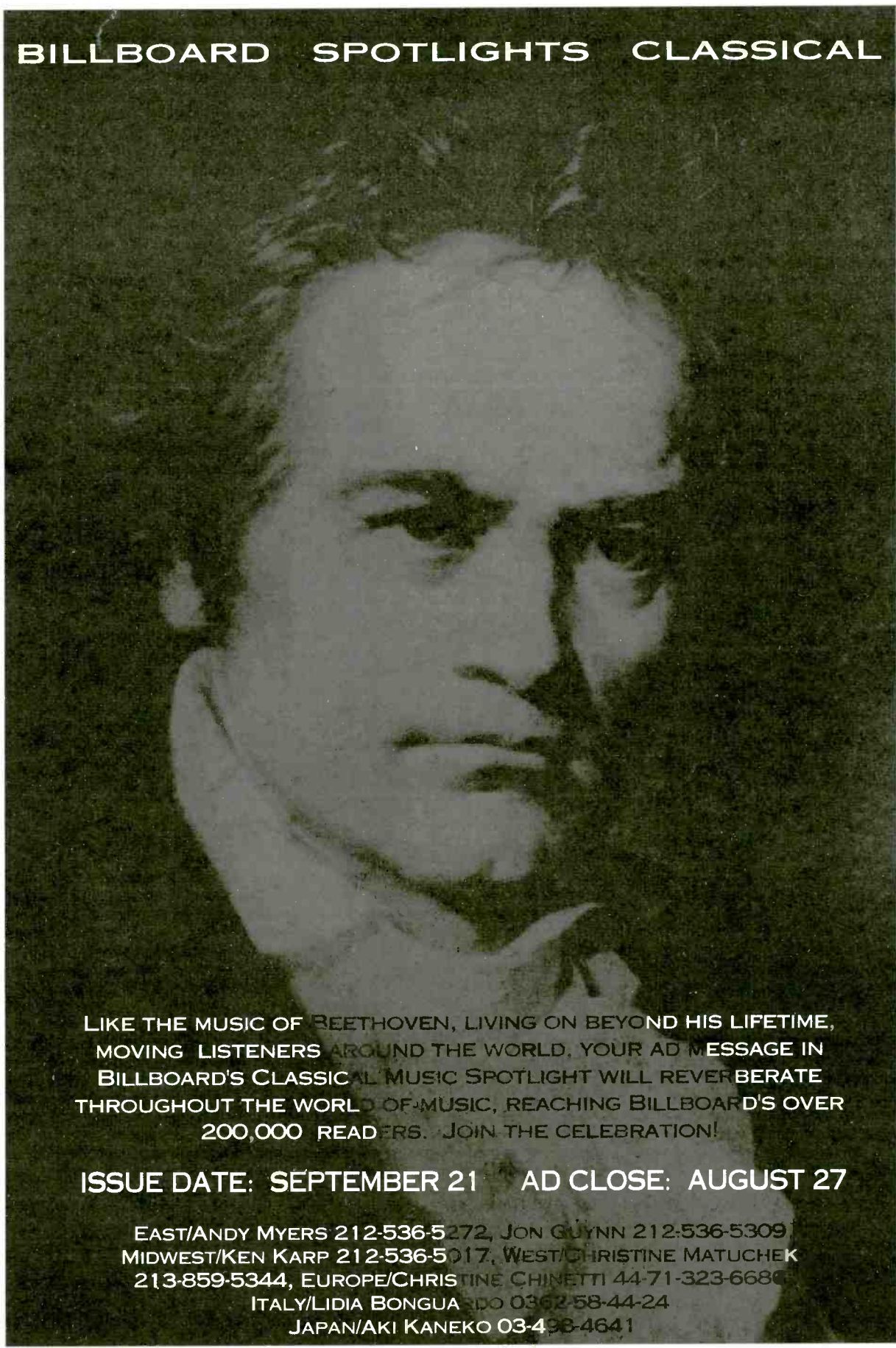
SEAL'S POP SUCCESS

(Continued from page 26)

simple acoustic guitar arrangement. "I love it when you take away all of the dressing and production and let a song flow naturally," he says. "But then again, I enjoy exploring the various sounds and effects that you can conjure up with instruments." These contrasting methods of execution promise to make Seal's live show a unique experience. "I'm looking forward to possibly taking my songs down a different avenue once we take it into the live arena. You can never tell where it will lead."

Seal is currently rehearsing with a band in preparation for a world tour that is scheduled to begin later this summer. It will likely kick off in the U.K., where Seal's album made its chart debut at No. 1. In the U.S., the tour will likely coincide with his second single, "The Beginning," an up-tempo dance/funk track.

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Billboard

Country

Trisha Yearwood's Fairy-Tale Rise To Fame

BY DEBBIE HOLLEY

NASHVILLE—The making and breaking of Trisha Yearwood's career in country music reads like a rose-tinted fairy tale. Her recent single, "She's In Love With The Boy," is soaring up the charts, her video of the same title was No. 1 on Country Music Television for two weeks shortly after its release, and her 2-week-old album is selling like gangbusters.

Though it appears to some that Yearwood has experienced overnight success, she spent most of her life focusing on dreams of becoming a successful songstress, and the past six years in Nashville pursuing her goal in a rather unusual, carefully organized, step-by-step fashion.

After receiving a two-year business degree from a Georgia junior college and attending one quarter at the Univ. of Georgia, the Monticello, Ga., native, who is now 26, moved to Nashville in 1985. She says, "I made a deal with mamma and daddy that if they would send me up to Nashville [to pursue music], I would finish school." In 1987, she graduated with a B.B.A. in music business from Belmont College.

Having interned with an artist

manager, and at MTM Records, Yearwood then landed a receptionist job at MTM.

THE LUCKY BREAK

Yearwood put a vocal tape together in Belmont College's recording studio and began to shop for demo work. One copy went to writer/musician Buddy Blackmon, who booked her on her first session—one that proved a lucky break. She was booked to sing background vocals on the session, while recording artist Barbara Fairchild was to record the lead part. Fairchild, however, got laryngitis, and Yearwood sang the lead. "Word began to spread from there," says Yearwood. "I took tapes all over town, but I would say 90% of the work I got was from people talking about my voice. I didn't realize how much demo work was going to help me." Her demo work became a full-time job, and she often spent long days in the studio, sometimes recording as many as 10 songs.

It was songwriter Kent Blazy ("Tomorrow Never Comes") who introduced her to Garth Brooks. Brooks and Yearwood were booked on a demo session together. Yearwood says she and Brooks "became fast friends. He called [his manager] Bob

Doyle [of Doyle-Lewis Management, where Yearwood is now signed] that same day and said, 'I've found her.'

"Garth told me, 'If I'm lucky enough to have some success, I want to help you out.' At that time nobody knew what was going to happen with Garth."

Two and a half years later, when Yearwood landed her deal, Brooks had become the hottest thing happening in country music—something that would prove another lucky break for Yearwood.

Brooks introduced her to his producer, Allen Reynolds, who, in turn, introduced her to Garth Fundis, now her producer. "We just hit it off,"

says Yearwood. Fundis says he liked "her way" and "her talent."

Fundis saw Yearwood perform with writer/artist Pat Alger at a local showcase in March last year. They eventually got together to discuss Yearwood's aspirations and decided to try working together. He says she had just come out of a production deal and was "moving forward with caution." "We took it very slow, one step at a time," adds Yearwood, "to see if our tastes and ideas aligned. I had never pursued the labels."

Fundis says he was most impressed with Yearwood's approach: "Coming to town and laying low and observing for a few years until she

felt she was ready." Instead of compiling a demo tape to shop to labels, Fundis and Yearwood decided to try showcasing first. According to Fundis, "we needed to blow them away live."

PACKED HOUSE

In June 1990, Yearwood performed nearly 35 minutes of well-rehearsed music for a packed house and an assortment of record-label executives, namely Joe Galante from RCA and Tony Brown from MCA, at Douglas Corner. It was the first label showcase she had ever done.

Prior to the showcase Reynolds (Continued on next page)

One-Stop Brings Country To The Northeast Also, Mavericks In MCA Stable; Jukebox Nominees

NORTHEAST NUMBERS: Country music sales are healthy, even in the supposedly soft Northeastern market. At least, that's the conclusion of Michael J. Kelly, advertising director for Northeast One Stop, in Albany, N.Y. "The Northeast has usually done well with country," he says. "There's just not much radio exposure up here."

Northeast services more than 500 accounts from Maine through Pennsylvania on a regular basis, Kelly says. Currently, country product accounts for about 20% of the one-stop's business, and its 1991 country sales are running 10%-15% ahead of last year's.

To capitalize on this popularity, Northeast has started printing and distributing to accounts a separate country catalog. It is designed to be passed on to consumers. It lists all the country albums in stock, cites the configurations in which they're available, and gives the list price. "We sell enough of country that we don't want it to get lost in our regular catalog," Kelly explains. "Most people's country sections in the Northeast may have the hits, but they might not bring in the latest Trisha Yearwood or Kelly Willis." Northeast does not sell to individuals. If an overeager fan calls the company's toll-free number to request a record, he or she is referred to a local retailer.

Northeast aims to make the country catalog a quarterly affair. Its second issue, released recently, is the first to carry advertising from the major labels. Subsequent issues will also contain features on country acts and tour information. MCA, BMG, PGD/Mercury, Sony, Atlantic, and CEMA/Capitol Nashville advertise in the current issue. The third issue will be out in August and a fourth in October to capitalize on Country Music Month.

MAVERICKS CORRALLED: It's official. The hotly pursued Mavericks of Miami have been signed to MCA Records. The band is still, however, mulling over publishing offers. Plans are for Nashville's Steve Fishell and the group's lead singer, Raul Malo, to coproduce the first MCA album. It will probably be cut at Miami's Criteria Studio, according to the group's manager, Frank Callari.

JUKEBOX JOURNAL: The Amusement & Music Operators Assn. country music candidates for its 1991 Jukebox Awards include Mark Chesnutt and Pam Tillis, in the rising-star category; George Jones and

Willie Nelson, in the living-jukebox-legend division; and Hank Williams, deceased jukebox legend. Country-record nominees are "Friends In Low Places" and "Two Of A Kind, Workin' On A Full House," Garth Brooks; "Put Yourself In My Shoes," Clint Black; "When I Call Your Name," Vince Gill; and "Wrong," Waylon Jennings. Choices for country CD of the year are "America (The Way I See It)," Hank Williams Jr.; "Heroes & Friends," Randy Travis; "No Fences," Garth Brooks; "Put Yourself In My Shoes," Clint Black; and "Rumor Has It," Reba McEntire.

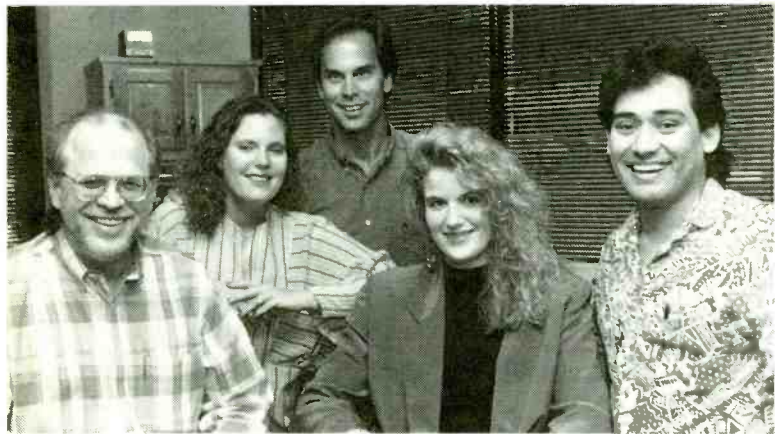


The nominations were compiled from the highest jukebox earners from June 1, 1990, to May 15, 1991. Winners will be announced at the AMOA awards show, Sept. 13 in Las Vegas.

THE GATLIN FILE: Larry Gatlin & the Gatlin Brothers have changed the date for

solving their act from early to late 1992. Gatlin underwent apparently successful vocal-cord surgery in Nashville June 28 and is now working with a voice scientist and speech pathologist to restore his legendary pipes.

MAKING THE ROUNDS: Robert C. Bradley has relocated his Bradley Artists management company to Nashville from Los Angeles. He currently represents Juice Newton and Jim Lauderdale... Roy Carter, longtime member of the Chuck Wagon Gang, has retired from the pioneering gospel group. His replacement as bass singer is Brian Phelps. Carter will continue with the group as a manager and may occasionally perform. In June, the Chuck Wagon Gang won top gospel-group prize at the TNN/Music City News Country Awards Show... Ron Baird, who booked Clint Black for the William Morris Agency, has followed Black to the Creative Artists Agency and will function as CAA's Nashville rep... According to a report in The Nashville Banner, the famed Randy's Record Shop in nearby Gallatin is closing its doors for good. The mail-order store, founded in 1946 by Randy Wood, was a major factor in helping take R&B music into the mainstream during the formative days of rock'n'roll. Wood subsequently founded Dot Records, which initially specialized in using white artists, such as Pat Boone, to popularize black music... The Kentucky Headhunters and Travis Tritt have each won the Ampex Golden Reel award, which carries a \$1,000 (Continued on next page)



MCA recording artist Trisha Yearwood recently completed segments for the "Starliners" radio service. Pictured, from left, are Tim Riley, president, American Network Radio; Pam Lewis, partner, Doyle-Lewis Management; Nevin Trammell, executive VP, American Network Radio; Yearwood; and recording engineer Jerry Hernandez.

Fred Reiser Retains ACM Prez Post VP, New Board Members Also Voted In

NASHVILLE—Fred Reiser has been re-elected president of the Academy of Country Music and Steve Gatlin has been tapped for a second two-year term as VP.

Board members newly elected to two-year terms are Gaynelle Pitts, in the affiliated category; Duane Allen, artist/entertainer; John Hobbs, club operator/employee; Tim DuBois, composer; Jim West, DJ; Ken Kragen, manager/booker; Jay Dee Maness, musician/band leader; Clif Stone, music publisher; Bill Catano, promotion/public relations; John Sturdivant, publications; Don Langford, radio; Harold Shedd, rec-

ord company; Ron Weed, TV/motion picture; and Bob Romeo, talent buyer.

Board members with a year yet to serve are Paige Sober, affiliated; Moe Bandy, artist/entertainer; Bill Bachand, club operator/employee; Mae Boren Axton, composer; Melissa McConnell, DJ; Dave Douds, manager/booker; Al Bruno, musician/band leader; Sherry Bond, music publisher; Carson Schreiber, promotion/public relations; Steve Tolin, publications; Buddy Owens, radio; Toi Moritomo, record company; Gene Weed, TV/motion picture; and Mel Simas, talent buyer.

COUNTRY CORNER



by Lynn Shults

AT THE TOP: Ricky Van Shelton chalks up his ninth No. 1 with "I Am A Simple Man." Muscle Shoals' Walt Aldridge wrote the soft rocker and immediately upon receiving the finished demo, publisher Rick Hall drove to Nashville and played the tune to producer Steve Buckingham. Shelton then presented the song to the rest of the world. WYRK Buffalo, N.Y.'s Ken Johnson mirrors it all by saying, "It all begins with a song."

INSIDE THE TOP 10: Competition is strong at the top of the chart as there is little difference in strength shown by the top five titles. **George Strait's** "You Know Me Better Than That" is the week's most lively record and bounds from No. 11 to No. 7. Trailing Strait are **Alabama's** "Here We Are" (7-6); "She's In Love With The Boy" (4-4) by **Trisha Yearwood**; "Lord Have Mercy On A Country Boy" (10-8) by **Don Williams**; **Travis Tritt's** "Here's A Quarter (Call Someone Who Cares)" (5-5); and **Reba McEntire's** "Fallin' Out Of Love" (13-10).

ROUNDING OUT THE TOP 20: **Hal Ketchum** is in the forefront as "Small Town Saturday Night" (20-17) continues to maneuver up the chart. It all began in the small town of Kerrville, Texas, one Saturday night, where Ketchum was performing at the acclaimed Kerrville Folk Festival. There he was noticed by Forerunner Music's congenial Jim Rooney, who introduced Ketchum's talent to producer Allen Reynolds. A deal was struck after Walt Quinn, now Ketchum's manager, pitched a tape to Curb Records' Dick Whitehouse. Also alive and well are **Earl Thomas Conley's** "Shadow Of A Doubt" (26-19); "Liza Jane" (17-13) by **Vince Gill**; and **Tanya Tucker's** "Down To My Last Teardrop," which climbs from No. 18 to No. 14.

ELSEWHERE IN THE TOP 50: An oldie but a goodie leads the way as **Ronnie Milsap's** remake of "Since I Don't Have You" moves from No. 41 to No. 33. Credit producer Richard Landis for this matching as he waited for the right artist to record this classic ballad. In pursuit are "Leap Of Faith" (44-35) by **Lionel Cartwright**; "Whole Lotta Holes" (38-29) by **Kathy Mattea**; "Your Love Is A Miracle" (49-41) by **Mark Chesnutt**; and **Sawyer Brown's** "The Walk" (64-49).

DEBUTING THIS WEEK: **Pirates Of The Mississippi** claim top billing as "Speak Of The Devil" enters at No. 67. **Shelby Lynne & Les Taylor** combine their vocals and land on the chart at No. 71 with "The Very First Lasting Love." And "Where Are You Now" by **Clint Black** debuts at No. 73.

THE ALBUMS CHART: **Garth Brooks'** "No Fences" continues to dominate the No. 1 position by a margin of almost three-to-one. Other releases showing strong sales increases over the previous week are **Ricky Van Shelton's** "RVS III," which storms from No. 35 to No. 18; **Trisha Yearwood's** "Trisha Yearwood" (13-10); "Don't Rock The Jukebox" by **Alan Jackson** (2-2); **Dolly Parton's** "Eagle When She Flies" (7-7); and **Reba McEntire's** "Rumor Has It" (6-6).

TRISHA YEARWOOD'S RISE TO FAME

(Continued from preceding page)

had gathered up several of her demos and taken them over to RCA's then A&R exec Mary Martin to play for Galante, who at that time was still running the Nashville branch. The showcase was actually set up with RCA in mind, but Fundis' "don't put all your eggs in one basket" philosophy prompted him to invite Tony Brown from MCA. Representatives from Capitol and Warner Bros. were also invited.

When the results were in, no one was more interested in Yearwood than Brown. According to Fundis, RCA was interested in having some demos done for their review, but he was so confident in Yearwood's talent he refused that offer. Brown says he didn't need any demos, "about every third demo I get in my office has her voice on it."

She signed her recording contract with MCA Records in January and immediately began work on her album.

A BOOST FROM BROOKS

One day, Brown recalls, "somebody buzzed me and said, 'Garth and Trisha are out here to see you.' I was thinking it was Garth Fundis and Trisha. When they entered my office, it's Garth Brooks and Trisha. Garth said, 'I really commend you for signing this girl. She's incredible.' Then he takes his hat off, and says, 'I'm here to tell you I'm going to be there to help her any way I can, and I plan to take her on tour with me.' I responded, 'No problem!'"

When Brooks came through with his tour promise, the label moved her album release date from fall to June.

NASHVILLE SCENE

(Continued from preceding page)

donation to the recipient's favorite charity. The Headhunters' donation went to the Oasis Center in Nashville and Tritt's to St. Jude's Children's Research Hospital in Memphis. . . **Whisperin' Bill Anderson** recently celebrated his 30th anniversary as a member of the Grand Ole Opry. . . MCA Records will release "The Brenda Lee Anthology," a two-volume, 40-song collection, Aug. 27. It contains Lee's five biggest country hits, as well as other selections, back to her first recordings at the age of 12.

MARK YOUR CALENDAR: CBS-TV will air a repeat telecast of "The Grand Ole Opry 65th Anniversary Celebration: The New Tradition," at

"The one thing we didn't want to rush was the creative process," notes Brown. "Fortunately, Fundis' scheduling allowed for the early release. This is an example of good things happening to an artist and the label rising to the occasion and delivering." What MCA did have to rush were the other components, such as the video, publicity pictures, and a bio. "We were scrambling until the 11th hour," Brown says, "but we had a lot of talented people come together on this project."

According to Walt Wilson, MCA's VP of marketing and sales, the marketing and promotion strategy was planned early on. "We did a lot of pre-teaser ads in the trades and post-cards." The campaign themes were "Have You Heard Her" and, later, "Have You Heard Her Yet" that used quotes from Brooks, Vince Gill, Kathy Mattea, and songwriter Harlan Howard.

Yearwood also performed twice at the Country Radio Seminar; once at the MCA suite and again at the Unistar suite, where Brooks stepped up to sing with her on "Like We Never Had A Broken Heart." Wilson says that was the first time radio programmers had the opportunity to see her perform and by this point "it was getting around that she had this friendship with Garth [Brooks]. We very quickly leaked that she was going to be touring with him. Brooks even took it upon himself to make some calls to retailers and radio stations to talk about Yearwood."

MCA timed the single release when it knew it would get "pretty de-

cent rotation," says Wilson. The next goal was to establish consumer demand at the store level. Approximately one week before solicitation, MCA rented a tour bus and took Yearwood from retailer to retailer, including Handleman, Western Merchandisers, Camelot Music, and Warehouse. She performed three songs for them.

BUILDING A BUZZ

Wilson says Western Merchandisers has made one of the biggest commitments in its history on the Yearwood project. After she performed for the retailer, its initial order of 10,000 units jumped to 27,000 units. Wilson says, "I've been with MCA for 11 years, and I don't know if I've ever come across a breaking artist that has had the excitement and the buzz that Trisha Yearwood has got. Our first week sales on a new female country artist are absolutely incredible." The album shipped roughly 150,000 units, and currently it's up to 200,000.

Additionally, Wilson notes, there has been "some very aggressive sale pricing at the consumer level, with the CD going from \$6.99 to \$9.99 in markets across the country." He says she is also getting a tremendous amount of in-store play. "We did service 3,500 retailers from here with a CD and a poster," he adds.

The video came out April 11, the single shipped to retail April 18, and the album was released July 2. All parties credit video with making a major impact on this project.

8 p.m. EDT Aug. 17 . . . **Michael Martin Murphey** will stage his fifth annual WestFest at Copper Mountain, Colo., Aug. 31-Sept. 2. Among the acts slated to perform: **John Denver**, **Merle Haggard**, **Vince Gill**, **Holly Dunn**, **Aaron Tippin**, **Red Steagall**, and **Molly & the Heymakers**. . . The eighth annual **Harlan Howard** Birthday Bash, a fundraiser for the Nashville Songwriters Assn. International and the Nashville Songwriters Hall of Fame, will be held at 6:30 p.m. Sept. 9 in the BMI parking lot. It will be hosted by Pam Tillis, **Mel Tillis**, and **Harlan Howard**. Tickets are \$15 each. . . **PEACE** (Project To End Abuse Through Counseling & Education) will hold a "Writers In The Round"

benefit at Maude's Courtyard at 6 p.m. Nov. 17.

SIGNINGS: **Janie Fricke** (who has apparently resumed the original spelling of her last name) to **InterSound Entertainment** for recording. Fricke was the Country Music Assn.'s female vocalist of the year in 1982 and 1983. . . **Johnny Paycheck**, who earned his high school equivalency diploma (GED) while in prison, has signed as spokesman for **Progressive Educational Resources**, Atlanta, a private tutoring service. . . Capitol Nashville artists **Cleve Francis** and **David Lynn Jones** to The Box Office Talent Agency for booking.

BILLBOARD'S COUNTRY CHART RESEARCH PACKAGES

THE DEFINITIVE LISTS OF THE BEST-SELLING COUNTRY SINGLES AND ALBUMS, YEAR BY YEAR

- Number One Country Singles, 1948-1988
- Top Ten Country Singles, 1948-1988
- Top Country Singles Of The Year, 1946-1988
- Number One Country Albums, 1964-1988
- Top Ten Country Albums, 1964-1988
- Top Country Album Of The Year, 1965-1988

FOR INFORMATION, WRITE: Mark Marone, Billboard Chart Research, 1515 Broadway, New York, NY 10036
Also available: thematic and customized artist research. Call (212) 536-5051



Sugar Surprise. Willie Nelson, right, is joined by Merle Haggard for a performance of Bob Wills' classic "Sugar Moon" during a recent episode of The Nashville Network's "Nashville Now" program. Nelson made an impromptu visit to the set of the live broadcast just prior to the opening of his new nightclub, Willie Nelson's Nashville Night Life.

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

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

- | | |
|---|--|
| 45 ALL I CAN BE (IS A SWEET MEMORY) (Sony Tree, BMI) HL | 58 MAYBE I MEAN YES (Careers-BMG, BMI/South Heart, BMI/Edge O' Woods, ASCAP/Kinetic Diamond, ASCAP/Moline Valley, ASCAP) |
| 61 AS SIMPLE AS THAT (Almo, ASCAP/Brio Blues, ASCAP/Hayes Street, ASCAP) | 26 MEET IN THE MIDDLE (Sony Tree, BMI/Willesden, BMI/Zomba, ASCAP) HL |
| 55 BALL AND CHAIN (Scarlet Moon, BMI/Don Schlitz, ASCAP/Almo, ASCAP) | 46 MIRROR MIRROR (Little Big Town, BMI/American Made, BMI/Alabama Band, ASCAP/MCA, ASCAP) |
| 48 BING BANG BOOM (Careers, BMI/Hugh Prestwood, BMI) HL | 9 THE MOON OVER GEORGIA (Fame, BMI) |
| 44 BLAME IT ON TEXAS (Maypop, BMI/EMI Blackwood, BMI/Wrightchild, BMI) WBM | 54 NOTHIN' BUT YOU (Gold Line, ASCAP/WB, ASCAP) |
| 22 BLUE MEMORIES (Irving, BMI/Littlemarch, BMI) CPP | 36 ONE HUNDRED AND TWO (Irving, BMI/Littlemarch, BMI/Sheep In Tow, BMI/Kentucky Sweetheart, BMI) CPP |
| 31 BRAND NEW MAN (Sony Tree, BMI/Sony Cross Keys, ASCAP) HL | 42 ONE MORE PAYMENT (Howlin' Hits, ASCAP/Red Brazos, BMI) CPP |
| 50 CALLOUSED HANDS (Bait And Beer, ASCAP/Forerunner, ASCAP/Cogems-EMI, ASCAP) CLM | 23 ONE OF THOSE THINGS (Warner-Elektra-Asylum, BMI/Blood, Sweat and Ink, BMI/Scarlet Moon, BMI/Screen Gems-EMI, BMI) CLM/WBM |
| 32 CAN I COUNT ON YOU (Violet Crown, BMI/Blame, BMI) | 66 ONE SHOT AT A TIME (Tilis, ASCAP) |
| 69 THE CRUSH (Lillybilly, BMI/Bug, BMI) | 28 PICTURE ME (Nickel Nugget, BMI/WB, ASCAP/Bamatuck, ASCAP) WBM |
| 2 DON'T ROCK THE JUKEBOX (Mattie Ruth, ASCAP/Seventh Son, ASCAP/Tom Collins, BMI/Murrah, BMI) CPP/WBM | 12 POINT OF LIGHT (Don Schlitz, ASCAP/EMI Blackwood, BMI/Bethlehem, BMI/Almo, ASCAP) CPP/WBM |
| 25 DOWN AT THE TWIST AND SHOUT (EMI April, ASCAP/Getareajob, ASCAP) HL | 72 RESTLESS (Cedarwood, BMI) HL |
| 14 DOWN TO MY LAST TEAROROP (Paul & Jonathan, BMI) | 19 SHADOW OF A DOUBT (Fame, BMI/Bobworld, BMI/Rick Hall, ASCAP) |
| 24 EVEN NOW (With Any Luck, BMI/Sleepy Time, ASCAP) | 15 SHE'S A NATURAL (Grand Coalition, BMI/Maypop, BMI) WBM |
| 10 FALLIN' OUT OF LOVE (Paul Craft, BMI) CPP | 4 SHE'S IN LOVE WITH THE BOY (Warner-Elektra-Asylum, BMI/Rites Of Passage, BMI) CLM/WBM |
| 52 FEED JAKE (Tom Collins, BMI) CPP | 21 SILVER AND GOLD (Brick Hit, BMI) CPP |
| 43 FRIDAY NIGHT'S WOMAN (Jessie Jo, BMI/Music Corp. Of America, BMI/MCA, ASCAP/Haven Harbor, ASCAP/Buddy Cannon, ASCAP/Pri, ASCAP) HL | 33 SINCE I DON'T HAVE YOU (Bonnyview, ASCAP/Southern, ASCAP) |
| 5 HERE'S A QUARTER (CALL SOMEONE WHO CARES) (Sony Tree, BMI/Post Oak, BMI) HL | 17 SMALL TOWN SATURDAY NIGHT (Bait And Beer, ASCAP/Forerunner, ASCAP/Little Nemo, BMI/Bug, ASCAP) CLM |
| 6 HERE WE ARE (Warner Chappell, ASCAP/Macy Place, ASCAP/Benefit, BMI) | 3 SOMEWHERE IN MY BROKEN HEART (EMI Blackwood, BMI/EMI April, ASCAP/Lion Hearted, ASCAP) HL |
| 37 HEROES (Scarlet Moon, BMI/Juniper Landing, ASCAP) CLM | 67 SPEAK OF THE DEVIL (Great Cumberland, BMI/Flawfactor, BMI/Bear & Bill, BMI) |
| 18 HOPELESSLY YOURS (Sony Tree, BMI/Sony Cross Keys, ASCAP) HL | 70 THIS COWBOY'S HAT (Warner-Elektra-Asylum, BMI/Brooks Bros, BMI/Halsey Bros., BMI) |
| 1 I AM A SIMPLE MAN (Rick Hall, ASCAP) | 11 THE THUNDER ROLLS (Bait And Beer, ASCAP/Forerunner, ASCAP/Major Bob, ASCAP) CLM/PPP |
| 51 IF I CAN FIND A CLEAN SHIRT (WB, ASCAP/Two Sons, ASCAP/Waylon Jennings, BMI) | 16 TILL I FOUND YOU (Irving, ASCAP/Littlemarch, BMI/Little Nemo, BMI/Bug, ASCAP) CPP |
| 34 IF I KNOW ME (Music Corp. Of America, BMI/Jessie Jo, BMI/Dixie Stars, ASCAP/Brass & Chance, ASCAP) HL | 62 TILL YOU WERE GONE (Lodge Hall, ASCAP/Polygram Int'l, ASCAP/Songs De Burgo, ASCAP) HL |
| 53 (IF IT WEREN'T FOR COUNTRY MUSIC) I'D GO CRAZY (Millstone, ASCAP) | 39 TO BE WITH YOU (Silverline, ASCAP) |
| 38 IF IT WILL IT WILL (Bocephus, BMI) CPP | 57 TOO MANY HONKY TONKS (ON MY WAY HOME) (Buttputter, BMI/Ben Shaw, ASCAP/Edge O' Woods, ASCAP/Tommy Barnes, ASCAP) CPP |
| 30 IF THE DEVIL DANCED (IN EMPTY POCKETS) (Texas Wedge, ASCAP/Sony Cross Keys, ASCAP) HL | 60 TOO MUCH CANDY FOR A DIME (Milene, ASCAP) CPP |
| 56 IF WE CAN'T DO IT RIGHT (Maypop, BMI/Blackwood, BMI/Wrightchild, BMI) | 75 TOO MUCH FUN (Fame, BMI/Bobworld, BMI/Makin' It Up, BMI/Music Of The World, BMI) |
| 64 I MUST HAVE BEEN CRAZY (Warner-Tamerlane, BMI/Patrick Joseph, BMI/WB, ASCAP/Samosonian, ASCAP) | 71 THE VERY FIRST LASTING LOVE (Les Taylor, BMI/Willesden, BMI/Zomba, ASCAP/Thrill On The Hill, ASCAP) |
| 27 IN A DIFFERENT LIGHT (Polygram, ASCAP/Ranger Bob, ASCAP/Sony Cross Keys, ASCAP/Songs Of PolyGram, BMI) HL | 49 THE WALK (Zoo II, ASCAP) |
| 47 I THOUGHT IT WAS YOU (Sony Cross Keys, ASCAP/Miss Dot, ASCAP/Warner-Tamerlane, BMI/Patrick Joseph, BMI) | 20 WE BOTH WALK (Edge O' Woods, ASCAP/Kinetic Diamond, ASCAP/Moline Valley, ASCAP) CPP |
| 65 I WONDER HOW FAR IT IS OVER YOU (Acuff-Rose, BMI) CPP | 74 WHATEVER IT TAKES (Maypop, BMI/Fame, BMI/Bobworld, BMI) WBM |
| 35 LEAP OF FAITH (Warner-Tamerlane, BMI/Long Run, BMI) | 73 WHERE ARE YOU NOW (Howlin' Hits, ASCAP) |
| 68 LILLIE'S WHITE LIES (Mighty Nice, BMI/Add-in, BMI/Sir Claxton, BMI) | 29 WHOLE LOTTA HOLES (Sheddhouse, ASCAP/Polygram, ASCAP/Sony Cross Keys, ASCAP) |
| 13 LIZA JANE (Benefit, BMI/Englishtowne, BMI) | 59 WITH BODY AND SOUL (Bill Monroe, BMI) HL |
| 8 LORD HAVE MERCY ON A COUNTRY BOY (Polygram, ASCAP/Ranger Bob, ASCAP) HL | 63 WORKING FOR THE JAPANESE (Paul Craft, BMI) |
| 40 LUCKY MOON (EMI Blackwood, BMI/Wrightchild, BMI/Polygram, ASCAP/Kicklighter, ASCAP) HL/WBM | 7 YOU KNOW ME BETTER THAN THAT (Millhouse, BMI/Sheddhouse, ASCAP) HL |
| | 41 YOUR LOVE IS A MIRACLE (Tom Collins, BMI/EMI Blackwood, BMI/Wrightchild, BMI) |

Radio loves Holly Dunn. The CMA, the ACM and BMI do, too. Here's why:

OF THE 11 SONGS on *Milestones*, Holly Dunn's new album of greatest hits, eight were country Top 10 tunes and three went the distance to No. 1.

Dunn has earned the CMA Horizon award, the ACM Top New Female Performer award and BMI's Songwriter of the Year award. She's won three Grammy nominations, to boot.

Now that's success—both commercial and critical—by any standard.



milestones

Holly's new greatest hits video compilation, also titled "Milestones," contains 5 videos, including her newest hit, "Maybe I Mean Yes," which debuts on *Milestones*.

As the past informs the future, expect to love Holly Dunn's latest album and video, "Milestones."

Available on Warner Bros. Cassettes, Compact Discs and Warner Reprise Video.



THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
1	1	1	44	GARTH BROOKS ▲ ⁴ CAPITOL 93866* (9.98)	★ ★ NO. 1 ★ ★ 33 weeks at No. 1 NO FENCES	1
(2)	2	2	9	ALAN JACKSON ARISTA 8681* (9.98)	DON'T ROCK THE JUKEBOX	2
3	5	3	8	RICKY VAN SHELTON ● COLUMBIA 46855*/SONY (9.98 EQ)	BACKROADS	3
4	4	5	7	TRAVIS TRITT WARNER BROS. 4-26589* (9.98)	IT'S ALL ABOUT TO CHANGE	4
5	3	4	115	GARTH BROOKS ▲ ² CAPITOL 90897* (9.98)	GARTH BROOKS	2
(6)	6	6	44	REBA MCENTIRE ▲ MCA 10016 (9.98)	RUMOR HAS IT	2
(7)	7	9	17	DOLLY PARTON ● COLUMBIA 46882*/SONY (9.98)	EAGLE WHEN SHE FLIES	1
8	9	7	36	CLINT BLACK ▲ RCA 52372 (9.98)	PUT YOURSELF IN MY SHOES	1
9	8	8	16	GEORGE STRAIT ● MCA 10204* (9.98)	CHILL OF AN EARLY FALL	4
(10)	13	—	2	TRISHA YEARWOOD MCA 10297* (9.98)	TRISHA YEARWOOD	10
11	10	10	14	THE KENTUCKY HEADHUNTERS ● MERCURY 848 054* (9.98)	ELECTRIC BARNYARD	3
12	12	13	15	BILLY DEAN SBK 94302*/CAPITOL (9.98)	YOUNG MAN	12
13	11	11	43	THE JUDDS ● CURB/RCA 52070*/RCA (9.98)	LOVE CAN BUILD A BRIDGE	5
14	15	12	71	ALAN JACKSON ▲ ARISTA 8623 (8.98)	HERE IN THE REAL WORLD	4
15	16	15	70	TRAVIS TRITT ● WARNER BROS. 26094* (9.98)	COUNTRY CLUB	3
16	14	14	12	HANK WILLIAMS, JR. WARNER/CURB 26536*/WARNER BROS. (9.98)	PURE HANK	8
17	17	16	18	VINCE GILL MCA 10140* (9.98)	POCKET FULL OF GOLD	5
(18)	35	29	78	RICKY VAN SHELTON ▲ COLUMBIA 45250*/SONY (8.98 EQ)	RVS III	1
(19)	24	—	2	TANYA TUCKER CAPITOL 95562* (9.98)	WHAT DO I DO WITH ME	19
20	18	17	7	DIAMOND RIO ARISTA 8673* (9.98)	DIAMOND RIO	16
21	22	20	115	CLINT BLACK ▲ ² RCA 9668 (9.98)	KILLIN' TIME	1
22	25	24	59	ALABAMA ● RCA 52108* (9.98)	PASS IT ON DOWN	3
(23)	26	26	13	LORRIE MORGAN RCA 30210-4* (9.98)	SOMETHING IN RED	20
24	19	18	50	PIRATES OF THE MISSISSIPPI CAPITOL 94389* (9.98)	PIRATES OF THE MISSISSIPPI	12
25	20	19	67	DOUG STONE EPIC 45303*/SONY (8.98 EQ)	DOUG STONE	12
26	23	21	153	THE JUDDS ▲ RCA/CURB 8318 /RCA (9.98)	GREATEST HITS	1
27	21	22	89	THE KENTUCKY HEADHUNTERS ▲ MERCURY 838 744 (8.98 EQ)	PICKIN' ON NASHVILLE	2
28	27	28	11	MCBRIDE & THE RIDE MCA 42343* (9.98)	BURNIN' UP THE ROAD	27
29	30	27	24	AARON TIPPIN RCA 2374* (9.98)	YOU'VE GOT TO STAND FOR SOMETHING	24
30	28	23	81	VINCE GILL ● MCA 42321 (8.98)	WHEN I CALL YOUR NAME	2
31	32	30	59	SHENANDOAH COLUMBIA 45490*/SONY (8.98 EQ)	EXTRA MILE	11
32	31	31	48	KEITH WHITLEY ● RCA 52277* (9.98)	GREATEST HITS	5
33	29	25	36	DWIGHT YOAKAM REPRISE 26344*/WARNER BROS. (9.98)	IF THERE WAS A WAY	7
(34)	36	33	40	MARK CHESNUTT MCA 10032* (9.98)	TOO COLD AT HOME	12
35	34	34	16	KATHY MATTEA MERCURY 846 975* (9.98)	TIME PASSES BY	9
(36)	42	—	2	WAYLON & WILLIE EPIC 47462*/SONY (9.98)	CLEAN SHIRT	36
37	33	32	43	RANDY TRAVIS ● WARNER BROS. 26310* (9.98)	HEROES AND FRIENDS	1
(38)	44	43	10	LEE GREENWOOD CAPITOL 95541* (9.98)	A PERFECT 10	38
39	41	36	46	KATHY MATTEA ● MERCURY 842 330* (8.98 EQ)	A COLLECTION OF HITS	8

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
40	37	39	35	K.T. OSLIN ● RCA 52365* (9.98)	LOVE IN A SMALLTOWN	5
41	38	37	78	DAN SEALS CAPITOL 48308 (4.98)	THE BEST	7
42	39	35	23	PAM TILLIS ARISTA 8642* (8.98)	PUT YOURSELF IN MY PLACE	34
43	40	40	4	HIGHWAY 101 WARNER BROS. 4-26588* (9.98)	BING BANG BOOM	36
44	43	38	48	TANYA TUCKER CAPITOL 91821* (9.98)	TENNESSEE WOMAN	18
(45)	53	47	93	RANDY TRAVIS ▲ WARNER BROS. 25988 (9.98)	NO HOLDIN' BACK	1
46	45	46	39	MARY-CHAPIN CARPENTER COLUMBIA 46077*/SONY (8.98 EQ)	SHOOTING STRAIGHT IN THE DARK	22
47	46	42	39	HANK WILLIAMS, JR. WARNER/CURB 26453*/WARNER BROS. (9.98)	AMERICA (THE WAY I SEE IT)	11
48	50	48	49	TEXAS TORNADOS REPRISE 26251*/WARNER BROS. (9.98)	TEXAS TORNADOS	25
49	48	41	60	GEORGE STRAIT ▲ MCA 6415 (9.98)	LIVIN' IT UP	1
50	49	44	24	PAUL OVERSTREET RCA 2459* (9.98)	HEROES	17
51	54	49	110	LORRIE MORGAN ● RCA 9594 (9.98)	LEAVE THE LIGHT ON	6
52	52	52	17	RONNIE MILSAP RCA 2375* (9.98)	BACK TO THE GRINDSTONE	24
53	51	53	94	REBA MCENTIRE ● MCA 8034* (8.98)	REBA LIVE	2
(54)	72	—	23	SAWYER BROWN CURB/CAPITOL 94260*/CAPITOL (9.98)	BUICK	26
55	47	63	47	LEE GREENWOOD MCA 42219 (8.98)	GREATEST HITS VOLUME TWO	27
56	60	56	24	MARTY STUART MCA 10106* (9.98)	TEMPTED	20
57	55	45	11	CHARLIE DANIELS EPIC 46835*/SONY (9.98)	RENEGADE	25
58	56	54	15	THE FORESTER SISTERS WARNER BROS. 26500* (9.98)	TALKIN' 'BOUT MEN	16
59	57	50	24	RONNIE MCDOWELL CURB 77414* (9.98)	UNCHAINED MELODY	32
60	58	55	60	PATTY LOVELESS MCA 6401 (9.98)	ON DOWN THE LINE	12
61	59	51	40	JOE DIFFIE EPIC 46047*/SONY (8.98 EQ)	A THOUSAND WINDING ROADS	23
62	64	59	69	RESTLESS HEART ● RCA 9961 (9.98)	FAST MOVIN' TRAIN	6
63	66	69	9	DEAN DILLON ATLANTIC 82183* (9.98)	OUT OF YOUR EVER LOVIN' MIND	62
64	63	58	48	SHELBY LYNNE EPIC 46066*/SONY (8.98 EQ)	TOUGH ALL OVER	31
65	62	60	13	THE OAK RIDGE BOYS RCA 3023-4* (9.98)	UNSTOPPABLE	41
66	61	57	4	VERN GOSDIN COLUMBIA 47051*/SONY (9.98)	OUT OF MY HEART	57
67	67	65	43	SAWYER BROWN CURB/CAPITOL 94259*/CAPITOL (9.98)	GREATEST HITS	26
68	68	62	46	MICHAEL MARTIN MURPHEY WARNER BROS. 26308* (9.98)	COWBOY SONGS	25
(69)	73	71	5	ALISON KRAUSS ROUNDER 0275 (9.98)	I'VE GOT THAT OLD FEELING	69
70	70	66	120	K.T. OSLIN ▲ RCA 8369 (9.98)	THIS WOMAN	2
71	69	61	23	MIKE REID COLUMBIA 46141*/SONY (9.98 EQ)	TURNING FOR HOME	22
(72)	RE-ENTRY	127	—	RICKY VAN SHELTON ▲ COLUMBIA 44221*/SONY (8.98 EQ)	LOVING PROOF	1
73	71	64	104	SHENANDOAH ● COLUMBIA 44468*/SONY (8.98 EQ)	THE ROAD NOT TAKEN	6
74	75	72	46	CARLENE CARTER REPRISE 26139*/WARNER BROS. (9.98)	I FELL IN LOVE	19
(75)	RE-ENTRY	46	—	VERN GOSDIN COLUMBIA 45409*/SONY (8.98 EQ)	10 YEARS OF GREATEST HITS	21

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

Billboard® Top Country Catalog Albums™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY
SoundScan
FOR WEEK ENDING JULY 27, 1991

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	WKS. ON CHART
1	1	PATSY CLINE ▲ ² MCA 12 (8.98)	GREATEST HITS	10
2	2	GEORGE STRAIT ▲ MCA 42035* (8.98)	GREATEST HITS, VOL. 2	10
3	3	THE CHARLIE DANIELS BAND ▲ EPIC 38795*/SONY (6.98 EQ)	A DECADE OF HITS	10
4	6	ANNE MURRAY ▲ ³ CAPITOL 46058* (7.98)	GREATEST HITS	10
5	4	RANDY TRAVIS ▲ ⁴ WARNER BROS. 25568 (8.98)	ALWAYS & FOREVER	10
6	5	GEORGE STRAIT ▲ MCA 5567 (8.98)	GEORGE STRAIT'S GREATEST HITS	10
7	7	THE JUDDS RCA 2278-4* (3.98)	COLLECTOR'S SERIES	9
8	9	ALABAMA ▲ ³ RCA AHL1-4939 (8.98)	ROLL ON	10
9	14	REBA MCENTIRE ▲ MCA 2789 (8.98)	GREATEST HITS	10
10	8	THE JUDDS ▲ RCA/CURB 5916-1/RCA (8.98)	HEARTLAND	10
11	11	GEORGE STRAIT ● MCA 42114 (8.98)	IF YOU AIN'T LOVIN' YOU AIN'T LIVIN'	10
12	10	VINCE GILL RCA 9814-4R* (4.98)	BEST OF VINCE GILL	10
13	12	KENNY ROGERS ▲ LIBERTY 5112/CAPITOL (9.98)	TWENTY GREATEST HITS	10

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	WKS. ON CHART
14	13	ALABAMA ▲ ³ RCA 7170 (8.98)	GREATEST HITS	10
15	20	DOLLY PARTON ▲ RCA 4422 (6.98)	GREATEST HITS	8
16	17	ALABAMA ▲ ⁴ RCA AHL1-4229 (8.98)	MOUNTAIN MUSIC	8
17	16	WAYLON JENNINGS ▲ ³ RCA AHL1-3378 (8.98)	GREATEST HITS	7
18	22	REBA MCENTIRE ● MCA 6294 (9.98)	SWEET SIXTEEN	8
19	21	THE JUDDS ▲ RCA/CURB AHL1-5319/RCA (8.98)	WHY NOT ME	9
20	15	GEORGE STRAIT ▲ MCA 5913 (8.98)	OCEAN FRONT PROPERTY	9
21	—	WILLIE NELSON ▲ ² COLUMBIA 237542*/SONY (9.98 EQ)	GREATEST HITS	3
22	23	HANK WILLIAMS, JR. ▲ ² WARNER/CURB 60193/WARNER BROS. (9.98)	GREATEST HITS	7
23	18	PATTY LOVELESS ● MCA 42223 (8.98)	HONKY TONK ANGEL	9
24	25	GEORGE STRAIT ● MCA 42266 (9.98)	BEYOND THE BLUE NEON	7
25	—	GEORGE JONES EPIC 40776*/SONY (9.98)	SUPER HITS	2

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

Pangaea/I.R.S. Aims To Keep Vinx Album Vital At Retail

NEW YORK—Pangaea/I.R.S. will try to continue momentum at retail on the debut album by Vinx into the fall, when the artist's appearance in the support slot on a Sting tour could reap huge dividends.

Initially, Vinx's "My Fatha's House"—which was produced partially by Sting—shipped only 6,500 copies when it was released by Pangaea in April. At that time, Steve Karas, director of publicity for I.R.S., thought the Vinx album would surprise people with its sound, a smooth mix of jazz and African rhythms. But a bigger surprise has been the album's slow and steady increase in sales since its release.

Since then, the album outstripped I.R.S.'s expectations and went on to sell more than 27,000 copies. "That's a pretty amazing story for a small label and a new artist," Karas says.

Interest in the record followed word-of-mouth support and radio play in two major urban markets. In New York, radio station WQCD (CD101.9) has been playing Vinx's single "Temporary Love" in heavy

rotation for several weeks. In Detroit, the Electrifying Mojo on WMXD has been "playing the heck out of the record," says Karas.

The single shows crossover potential, he adds. Radio stations have programmed it in adult alternative, AC, and jazz formats. "And it was added to urban just this week," Karas says. "The next step is to break it and take it to top 40."

Vinx's potential for continued success means a great deal to Pangaea. "This represents the future of Pangaea as a label," Karas says. Vinx's record also offers I.R.S. a chance to deal with a genre largely untouched by the label. "We usually don't deal with urban on a day-to-day basis," he notes.

Pangaea/I.R.S. is preparing to provide extra support for Vinx's album in July, when the artist will play shows in New York and Detroit, Karas says. In the fall, the label will boost availability of point-of-purchase materials and co-op advertising to support Vinx's appearance as a special guest on the Sting tour. **BARBARA DAVIES**

HMV's In-Store DJs Don't Just Play Jockey As Info Centers For Customers

■ BY BARBARA DAVIES

NEW YORK—Taking a cue from their England stores, HMV outlets here are promoting music by using in-store DJs, who inform customers what song they're hearing, who is performing it, and where they can find the product in the store.

What makes in-store DJs different from other in-store music play is the information DJs provide about the music, according to Peter Herd, HMV's VP of marketing. And most importantly, Herd says, having in-store DJs allows HMV to present to customers music they might otherwise not hear.

"There is a dearth of opportunities to hear new releases, because radio has certain criteria," and its own agenda, he says. "[Radio] has interests other than selling new music, so we have different priorities."

Using in-store DJs is not a new concept; it's been done in various guises for some time in chains and independent stores. The Wiz, in Washington, D.C., is one example. Some chains use a DJ to announce titles and other information be-

tween songs on their prerecorded in-store tapes.

And many independent stores, predominantly the dance-oriented merchants, promote music via DJs. The Milford, Mass.-based

'It's a very helpful step in in-store marketing'

LIVE Specialty Retail Group recently incorporated a DJ into its five-level flagship store in downtown Boston. At that store, DJs concentrate on dance, rap, and R&B.

At Strawberries, which also uses DJs, no formal playlist governs the in-store sounds, and the DJs don't talk between songs, says Tracy Waksler, the chain's singles buyer. "A good DJ can make a difference the way a good club DJ can keep a dance floor loaded," she says. In Strawberries stores, the DJ area is accessible to customers. "That's the whole point," Waksler says. "We're trying to create some excitement on those floors."

Label executives like the concept, but are divided as to which approach is best. Jim Caparro, executive VP at PolyGram Group Distribution, says, "HMV's approach is more unusual and entertaining. The stores are bringing more attention to music at the point of sale. Their in-store DJs generate incremental sales of music that normally would just sit in the bins. It's a very helpful step in in-store marketing."

Rich Kudolla, VP of sales at Columbia, says, "I appreciate any in-store play. But I tend to think I would rather have [traditional] in-store play." Most chains play more than one cut by an artist, he says. "Repetition of one artist hits home

better than one cut."

In general, in-store play, in all its formats, is increasingly becoming a key promotional tool in breaking music, observers say.

Radio's reluctance to make room for new material leaves record companies looking for new ways to expose upcoming artists, says Jim Freeman, GM at the HMV store at 72nd Street and Broadway. "What we're looking for [in using a DJ] is a win-win situation. We're very committed to new artists," he says.

Gary Grills, manager of the HMV at Lexington Avenue and 86th Street, says customers react more strongly to music by new art-

(Continued on page 56)



An Enterprising Man. Paul B. Shore, president/CEO of Shorewood Packaging Corp., is named master entrepreneur of the year at a banquet that was part of the National Entrepreneur of the Year Awards program sponsored by Inc. Magazine, Merrill Lynch, and Ernst & Young Inc. Shore will also be inducted into the Institute of American Entrepreneurs.

BMG Rules Out Convention For Kik Promo

■ BY TRUDI MILLER

NEW YORK—When BMG Distribution set out to promote Kik Tracee's RCA debut, "No Rules," the company took the album's title to heart. BMG held a contest for its field staff, with a large cash prize going to the large and small branch that most creatively promoted the album—in any way possible.

Fueled by the spirit of competition, the New York branch plastered "No Rules" posters on the doors of all WEA labels at their headquarters building and on Leonard Bernstein's pocket on an HMV mural, ac-

ording to BMG and RCA officials. Field marketing reps put Kik Tracee T-shirts on stand-ups of Madonna, Jon Bon Jovi, and Rod Stewart in record stores, and plastered MTV's lobby with "No Rules" posters. They also handed out cassette samplers in Tower Records and to fans on line to see Guns N' Roses.

In Austin, Texas, reps painted beachgoers with the Kik Tracee logo, label officials say. In Cleveland, a wet-T-shirt contest was held in a local bar, with contestants wearing Kik Tracee stickers and buttons. A cameraman interviewed fans on the street and gave out but-

tons and cassette singles. Reps also designed packages of beer, condoms, petroleum jelly, and baby oil with the "No Rules" logo.

In Dallas, the Kik Tracee video for first single "Don't Need Rules" was played on 150 monitors at amusement parks Astroworld and Six Flags, to a combined audience of approximately 20,000-30,000. Likewise, San Francisco's Candlestick Park displayed the Kik Tracee logo during a Giants game to a crowd of 35,000.

Similar activities took place in Los Angeles, Atlanta, Miami, Nashville,

(Continued on page 37)

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MORE ON OFF-CYCLE STREET DATES

OFF CYCLE: Many music merchandisers and wholesalers were upset with the Monday street date that Warner Bros. assigned to Van Halen's chart-topping "For Unlawful Carnal Knowledge" (Billboard, July 13). Although most music sellers and distribution execs loudly endorse the Tuesday release date that has been in place for the last two-and-a-half years, off-cycle street dates can work if shipping schedules are adjusted accordingly.

Last year, in late May, BMG fared well when it used a Friday street date. Two factors motivated the innovation, the most important of which being that Memorial Day fell on Monday, the day when many stores receive Tuesday-dated releases. Beyond that, the distributor had a promising slate of RCA and Arista titles—including ones by Milli Vanilli, Lita Ford, the Jeff Healey Band, Alabama, and Snap—that it wanted to get on the streets prior to the long weekend. The strategy paid off, as all five of the above-mentioned titles debuted in the top half of Billboard's Top Pop Albums chart.

BMG often uses a Friday street date on the Memorial Day and Labor Day weekends, and will likely do so again in September when Labor Day rolls around again... David Blaine, VP of sales administration, market research, and planning for PolyGram Group Distribution, says that when his company wants to use an off-cycle date to draw at-

tention to a particular title, it still uses Tuesday. Huh? You see, PGD usually streets its goods on the first and third Tuesday of the month. If it wants a release to stand out, as was the case with the Morgan Creek soundtrack for "Robin Hood: Prince

accounts that such practices violate the company's "early new release shipment program."

"It's a growing problem," says PGD's executive VP, Jim Caparro. "The whole premise of early shipment was established for the retailers' benefit. But some retailers are disregarding the Tuesday street date in the name of service or competition."

Since most retailers abide by the company's street-date policy, Caparro says PGD won't discontinue the program. "We are committed to dealers self-policing themselves," he adds. "But if they don't, we will take them out of the program and ship them on Tuesday. We will take the lead on this issue." Caparro says that already one account, which he declines to name, has been cut off from PGD's early-shipment program.

COUNTRY ROADS: The National Assn. of Recording Merchandisers is soliciting point-of-purchase material orders for its annual fall campaign with the Country Music Assn. awards show, which will be telecast Oct. 2 on CBS. Four different pieces are being offered this year; deadline for orders is Aug. 5, and late orders will not be accepted. Aside from shipping and handling costs, NARM members are not charged for the materials.

KIK OUT THE JAMS: On July 12, (Continued on page 56)

RETAIL TRACK



by Geoff Mayfield & Ed Christman

Of Thieves," then it picks a different Tuesday.

SAME SUBJECT, DIFFERENT SLANT: Since PGD is willing to continue using the Tuesday street date, you would think all merchants would reciprocate by keeping their end of the bargain. But some accounts have been bringing their own twist to the early-street-date controversy: not honoring the Tuesday release date and selling titles as early as the preceding Friday. So PolyGram sent a letter July 9 reminding

Rounder Still Looking To Close House Deal Meanwhile, Mulls Own Midwest Distrib Operation

ROUNDER RECORDS' plans to acquire the assets of the financially insolvent indie distributor the House of Olathe, Kan., are still in negotiation, and may be resolved by Sept. 1, says Rounder distribution manager Duncan Browne.

In the meantime, principals at the Cambridge, Mass., label/distributor are exploring the viability of opening a Midwestern distribution operation, anyway.

"It's like two trains traveling on parallel tracks," Browne says. "These negotiations [with the House] are going to take awhile... As more time goes by, the less viable the distribution entity becomes. If we want to start one, we might as well do it now and work on the House deal at the same time."

Browne projects that Rounder could be operating its Midwestern distribution branch within weeks.

"Why go another 60 days losing market share in the area?" he says. "We perceive there to be a need for effective distribution dealing with nonhit independent product. To really present these labels in an attractive way to retailers, one needs to have more of a presence in that [Midwestern] marketplace."

SEX SELLS: L.A.'s Priority Records proffered a free inflatable sex doll as the promo perk for Bobby

Jimmy's new "Erotic Psychotic" EP. Grass Route could only watch in horror as Billboard's own Chris Morris huffed and puffed and christened his new companion "Berniece."

Meanwhile, Chicago-based Wax Trax, in promoting "Sexpllosion" by My Life With The Thrill Kill Kult, asks fans to "send us your homemade sexy video on VHS tape." Sender of the "best" clip wins a trip to the



by Deborah Russell

Windy City and tickets to a gig. But contestants beware. "Please note," the label warns, "that the federal government prohibits the sending of obscene or indecent material through the U.S. postal system." So what's the law regarding hand delivery?

STAR SEARCH: The Ramones' lead singer, Joey, acting as a "roving free-lance A&R talent scout," reports that he's hot on two rockin' New York-based acts: the Ancients and Crown The Good. No word on the labels that are using Joey's A&R skills. And if that's not scary enough,

Mojo Nixon has invaded the hallowed ranks of A&R and signed Fish Karma to a deal on his own Triple Nixxon imprint through L.A.'s Triple X. Nixon produced Fish Karma's "Teddy In The Sky With Magnets," out now.

Delicious Vinyl's Bogeymen, aka "the other half of Masters Of Reality," have inked a booking deal with Creative Artists Agency. The band's "There Is No Such Thing As..." album is set for release from the L.A.-based label Tuesday (23).

Leviathan label mates David T. Chastain and Michael Harris have embarked on a summer tour as Chastain/Harris, with plans to record a live album featuring their shared guitar wizardry. Leviathan is based in Cincinnati.

RAIN MAN: Univ. of Texas anthropologist/recordingist Steven Feld, the man behind Rykodisc's "Voices Of The Rainforest," is the first ethnomusicologist to receive a MacArthur Fellowship. Feld, the only anthropologist among the 31 MacArthur fellows this year, was awarded a \$260,000 grant in recognition of his documentation of the Kaluli people and their Papua New Guinea rain forest environment. The MacArthur Foundation has awarded more than \$1 billion in grants since the fellowship's inception in 1981.

Interscope's Bodacious Plans For 'Bill & Ted' Display Contest, Giveaways Promote Sequel Soundtrack

NEW YORK—Interscope Records has launched a bodacious marketing campaign for its soundtrack to "Bill & Ted's Bogus Journey" that it hopes will lead to really excellent and awesome sales.

The soundtrack features cuts from Slaughter, Megadeth, Primas, Faith No More, Winger, Kiss, Steve Vai, King's X, Neverland, Love On Ice, and Richie Kotzen. In marketing the soundtrack, says Interscope marketing chief Michael Papale, "We're going to re-

lease three tracks simultaneously to cover every conceivable rock format. We're sending the Slaughter single to mainstream stations, Megadeth to hard rock/metal stations, and Primus to college/alternative stations."

"Bogus Journey," which premiered July 9, is the follow-up to the \$40-million-grossing "Bill & Ted's Excellent Adventure," a movie about two surfer dudes traveling in time.

Coinciding with the premiere,

the company began a display contest with its accounts; the store with the most creative display for the soundtrack will win an unspecified prize, says Papale. In addition, 2,500 stores, including Tower and Musicland, were sent sampler cassettes containing the first 90 seconds of each song on the soundtrack, T-shirts, and postcards to stuff into shoppers' bags. Selected stores also received "air guitar" cases as in-store giveaways.

Musicland's top 200 stores will show a trailer featuring interviews with the two stars of "Bogus Journey," Keanu Reeves and Alex Winter, as well as a Slaughter video. The movie is also being tied in with McDonald's, which will feature "Bill & Ted" merchandise in its "back to school" campaign.

TRUDI MILLER

BMG RULES OUT CONVENTION IN KIK TRACEE PROMO

(Continued from page 35)

Seattle, Washington, D.C., Boston, and Chicago.

"It was a fun campaign that helped to bring an awareness about the project," says RCA senior VP of marketing Randy Goodman. "Coming up with the use of the 'No Rules' logo was important in developing continuity for the plan and giving it a focal point. The branches were really creative; once I stopped at a toll booth on the parkway [home], and there was a 'No Rules' sticker on the booth!"

The contest ran in April, when the record was being solicited to record stores, and it had an immediate effect, says Goodman. "The album came out May 14. We shipped about 60,000 pieces, and we've sold close to 75,000 pieces so far," he says. "So it was a really nice reaction out of the box." The company has not yet picked a contest winner.

In addition to the branch contest,

the band began a promotional tour June 10, running through Sunday (21), to personally meet accounts. Says director of artist development Phil Hardy, "We visited the Western Merchandisers convention in Amarillo," where BMG did a skit of a game show called "Abuse the Truth," a takeoff on "What's My Line?" "We blindfolded three people from Western Merchandisers, and they had to guess which of three people was Steve Shareaux, the lead singer of the band," Hardy explains. "The lineup was Steve, a guy from the BMG Dallas branch, and me. Believe it or not, I faked out one of the panelists."

In other markets, the band has held bowling parties with key accounts like Tower and Musicland. "It's a personal thing to show them we take them seriously and thank them for their support," says Hardy.

ALBUM RELEASES

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

POP/ROCK

ANIMAL LOGIC

CD IRS X-13106
CA X-13106

THE FABULOUS THUNDERBIRDS

Walk That Walk

CD Epic 47878
CA 47878

THE ERIC GALES BAND

CD Elektra 61083
CA 61083

JIM JAMISON

When Love Comes Down

CD Scotti Bros. 72392-75220-2
CA 72392-75220-4

JIMI LALUMIA & THE PSYCHOTIC FROGS

Live! At Max's Kansas City (Features Johnny Thunders)

EP Beat This! Records 001/\$3.98

G.W. MCLENNAN

Watershed

CD Beggars Banquet/RCA 3160
CA 3160

MEAT PUPPETS

Forbidden Places

CD London/PLG 828254
CA 828254

GRAHAM PARKER

Another Grey Area

CD Razor & Tie 1982/\$13.98
CA 1982/\$9.98

PSYCHEDELIC FURS

World Outside

CD Columbia 47303
CA 47303

HENRY LEE SUMMER

Way Past Midnight

CD Epic 47059
CA 47059

CHRIS WHITLEY

Living With The Law

CD Columbia 46966
CA 46966

JOHNNY WINTER

Let Me In

CD Charisma 91743
CA 91743

R&B

FUNKY TOWN PROS

Rechin' A Level Of Assassination

CD Peace Posse 162-444 042-2
CA 162-444 042-4

JENNIFER HOLLIDAY

I'm On Your Side

CD Arista 07822-18578-2
CA 07822-18578-4

J.T.

Kick The Funk

CD East West America/Atlantic 91709
CA 91709

MIXMASTERS

CD MCA 10199
CA 10199

RTZ

Return To Zero

CD Giant/Reprise 24422
CA 24422

COUNTRY

PAT ALGER

True Love And Other Short Stories

CD Sugar Hill 1029
CA 1029

SHARON ANDERSON

The Bottom Line

CD Capitol 94897
CA 94897

TRISHA YEARWOOD

CD MCA 10297
CA 10297

VARIOUS ARTISTS

The Bristol Sessions

CD Country Music Foundation 011
CA 011

SOUNDTRACKS

VARIOUS ARTISTS

Soundtrack to Dying Young

CD Arista 07822-18692-2/\$15.98
CA 07822-18692-4/\$10.98

VARIOUS ARTISTS

Soundtrack to The Naked Gun 2½: The Smell Of Fear

CD Varese Sarabande VSD-5331
CA VDC-5331

VARIOUS ARTISTS

Soundtrack to Robin Hood: Prince Of Thieves

CD Morgan Creek 20004
CA 20004

JAZZ/NEW AGE

FRANCO AMBROSETTI

Music For Symphony And Jazz

CD Enja 79670
CA 79670

FREDDIE HUBBARD

Bolivia

CD Music Masters 5063-2-C
CA 5063-4-C

ROLF KUHN

As Time Goes By

CD Blue Flame/DA Music 40292
CA 40292

LONELY UNIVERSE

CD CMP 41
CA 41

KEN NAVARRO

After Dark

CD Positive Music PMD-77774
CA PMC-77774

PONCHO SANCHEZ

A Night At Kimball's East

CD Concord CCD-4472
CA CJP-472-C

WORLD MUSIC

JORGE Y OBO

Palmera

CD Blue Orchid/DA 2006
CA 2006

AL PIMEOLA

World Sinfonia

CD Music Works/Tomato 79670
CA 79670

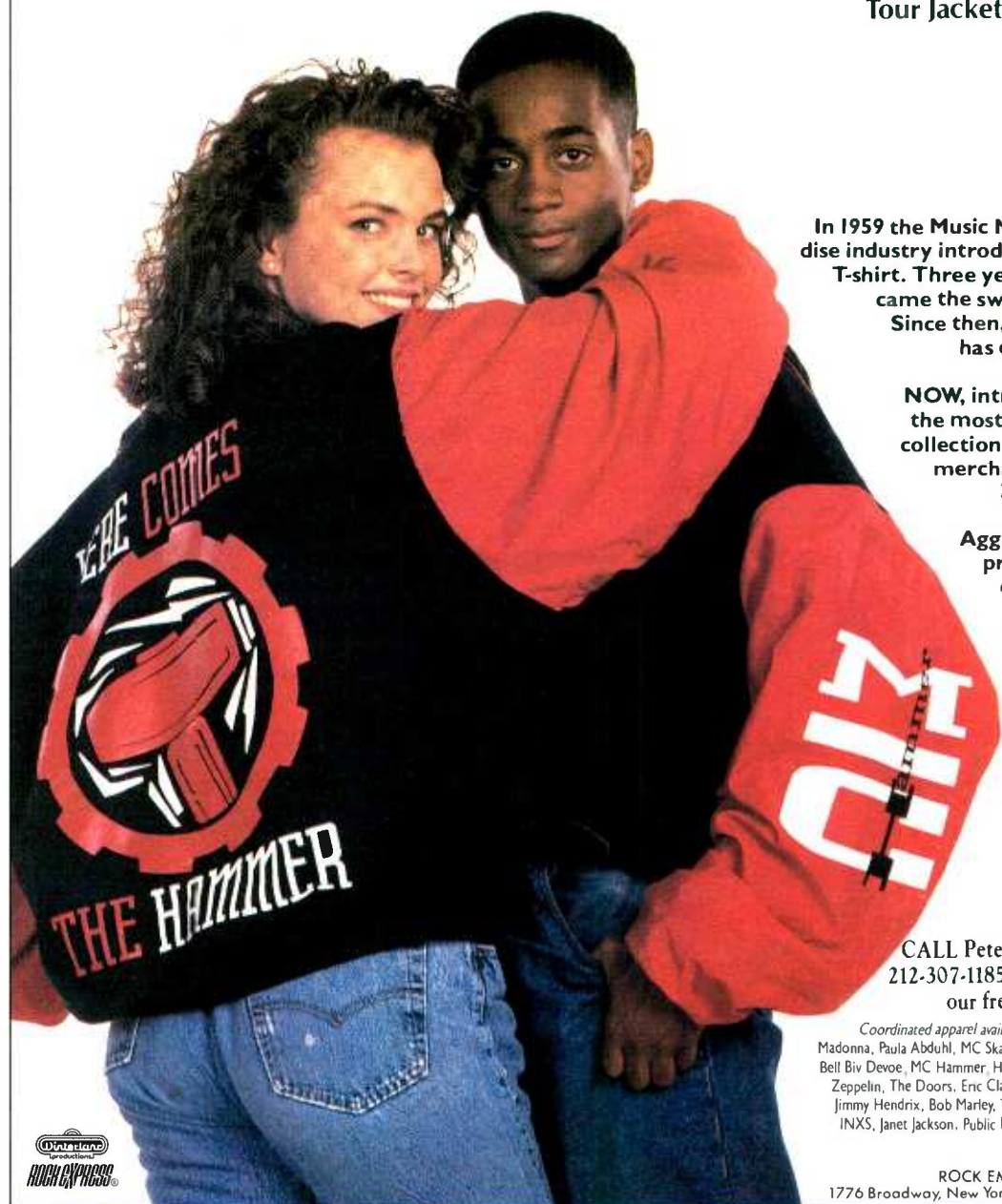
TOM WASINGER AND JIM HARVEY

Track To Bumbliwa

CD Silver Wave SD 609
CA SC 609

To get your company's new releases listed, send release sheets or type the information in the above format on your letterhead. Please include suggested list price whenever possible. Send to: Karen O'Connor, New Releases, Billboard, 1515 Broadway, New York, N.Y. 10036.

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ROCK EMBASSY, INC
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The Scoop On A Louisiana Sno-Cone Setup

BY JIM BESSMAN

NEW YORK—To some, April may be synonymous with the start of the baseball season, but to video retailer Todd Ortego that month marks the beginning of his seasonal sno-cone business.

For the second straight year, the owner of Music Machine & Video in Eunice, La., has his \$1,700 Sno Wizard machine in gear satisfying customers' tastes—and his own.

"We call it 'New Orleans style' sno-cones, because the machine's from New Orleans, and because it makes shaved ice, instead of ice chunks where the flavor goes to the bottom," says Ortego, who offers 25 sno-cone flavors, including strawberry, grape, and bubblegum.

Ortego, who also produces zydeco records and hosts zydeco and "swamp'n'roll" programs on two local FM stations, says that his 2,500-

square-foot store is split evenly between audio and video. While he has plenty of video-store competition, his is the only record store in town and does a healthy Cajun/zydeco business thanks to tourism.

One reason for his seasonal supplementary business is personal: He loves sno-cones. And while there are three other sno-cone vendors in the Cajun town of 15,000, none uses the dearly desired shaved ice and flavoring mixtures.

But another reason reflects the seasonal nature of Ortego's video business, as well as baseball season.

"From little kids in preschool playing tee-ball to Little League, high school teams, and adult softball," says Ortego, "people aren't renting movies because they're outside. I just want them to keep me in mind and not forget about me."

This year, Ortego started the service a week ahead of his scheduled

April 1 opening day because of warm weather and the ensuing early demand. At \$1 for a large cone, 75 cents for a small, the sno-cones are not set up to be a major profit center, but he expects to sell \$150 worth a day during summer.

"We're three blocks away from one of the schools, so we're a good stop after school," he says, adding that kids quickly line up for sno-cones and "keep it going 'til dark. It doesn't affect music sales, but it doesn't hurt."

But when sno-cone season ends, there's always Christmas—and wife Debbie's homemade candies.

"She makes your pralines, your fudges and divinities [a white, fudgelike confection]," says Ortego. While Debbie Ortego's sweets have been gifts for good Music Machine customers, Ortego plans on gift-packing an assortment for sale this year, due to demand.

Top Adult Alternative™

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

★ ★ NO. 1 ★ ★				
1	1	11	IN THE WAKE OF THE WIND NARADA ND-64003*	DAVID ARKENSTONE 7 weeks at No. 1
2	2	59	REFLECTIONS OF PASSION ● PRIVATE MUSIC 2067-2-P*	YANNI
3	5	3	BORRASCA HIGHER OCTAVE HOMC 7036*	OTTMAR LIEBERT
4	3	7	THE CITY ATLANTIC 82248*	VANGELIS
5	4	65	NOUVEAU FLAMENCO HIGHER OCTAVE HOM 7026*	OTTMAR LIEBERT
6	7	23	STRATA HEARTS OF SPACE HS11019-2*	ROBERT RICH & STEVE ROACH
7	8	9	BLUES FROM THE RAIN FOREST SUMERTONE S2CD-01*	MERL SAUNDERS
8	6	39	SKYLINE FIREDANCE NARADA ND-64001*	DAVID LANZ
9	11	13	NARADA COLLECTION THREE NARADA ND-63906*	VARIOUS ARTISTS
10	10	25	DISTANT FIELDS GOLDEN GATE CD71502*	GARY LAMB
11	14	11	DESERT MOON SONG SOUNDINGS OF THE PLANET SP-7144*	DEAN EVENSON
12	13	15	SIGN OF THE SNOW CRANE SONIC ATMOSPHERES CD 80033*	KAZU MATSUI
13	12	35	FRESH AIRE 7 AMERICAN GRAMAPHONE AGCD 777*	MANNHEIM STEAMROLLER
14	9	39	AT THE EDGE RYKO RCD 10124*/RYKODISC	MICKEY HART
15	15	7	MOUNTAIN LIGHT SERENITY SD-018*/GREAT NORTHERN ARTS	ROB WHITESIDES-WOO
16	20	5	CLOSE YOUR EYES AND SEE MUSIC WEST MW-251*	OYSTEIN SEVAG
17	16	129	WATERMARK ▲ Geffen 24233	ENYA
18	25	3	SOLARIS UNIVERSALIS IMAGINE ACD-2003*/SHINING STAR	PATRICK BERNHARDT
19	NEW ▶		CALIFORNIA GROOVES INNOVATIVE COMMUNICATIONS IC 710 130*	DANCING FANTASY
20	19	45	THE NARADA WILDERNESS COLLECTION NARADA N-63905*	VARIOUS ARTISTS
21	NEW ▶		POLAR SHIFT PRIVATE MUSIC 2083*	VARIOUS ARTISTS
22	21	12	PLEIADIAN DANSES ASTROMUSIC 3*	GERALD JAY MARKOE
23	NEW ▶		PERFECTLY HUMAN MUSIC WEST MW-222*	MARK SLONIKER
24	24	135	DEEP BREAKFAST ● MUSIC WEST MW-102	RAY LYNCH
25	17	19	THE PIPER'S RHYTHM NARADA N-63018*	SPENCER BREWER

WORLD MUSIC ALBUMS™

★ ★ NO. 1 ★ ★				
1	1	15	CHAMUNORWA MANGO 539 900/ISLAND	THOMAS MAPFUMO 5 weeks at No. 1
2	4	7	IRON STORM MESA R2 79035*	BLACK UHURU
3	2	11	VODOU ADJAE MANGO 539 899-2/ISLAND	BOUKMAN EKSPERYANS
4	15	3	JAHMEKYA VIRGIN 91626*	ZIGGY MARLEY & THE MELODY MAKERS
5	9	7	WE MUST CARRY ON SHANACHIE 43082*	RITA MARLEY
6	7	21	TALKIN' BLUES TUFF GONG 48243/ISLAND	BOB MARLEY AND THE WAILERS
7	6	15	THE BEST OF JULUKA RHYTHM SAFARI CDI 57318*	JULUKA
8	3	13	TXAI COLUMBIA CK-46871*	MILTON NASCIMENTO
9	12	3	CUBA CLASSICS 2: DANCING WITH THE ENEMY LUAKA BOP/SIRE 26580-2*/WARNER BROS.	VARIOUS ARTISTS
10	10	3	BAKA HANNIBAL HNCD 1357*	OUTBACK
11	8	5	BAAYO MANGO 539 907-2*/ISLAND	BAABA MAAL
12	NEW ▶		VICTIMS MCA 10172*	STEEL PULSE
13	11	13	TOUMA MANGO 539 903-2/ISLAND	MORY KANTE
14	NEW ▶		ESTE MUNDO ELEKTRA 61179*	GIPSY KINGS
15	NEW ▶		NEW WORLDS JONKEY MUSIC JM111CD*	CHUCK JONKEY

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Christmas in August!

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Pro Audio

HGA Has Designs On New Hit Factory N.Y. Facility



Neil Grant, left, chief designer of Harris Grant & Assoc., and Hit Factory owner Ed Germano at the London facility.

■ BY SUSAN NUNZIATA

NEW YORK—The Hit Factory New York is in an expansion mode with a third facility under development here.

Due to open in mid-1992, the new premises, encompassing seven floors and 35,000 square feet, will include several recording studios and control rooms, along with suites geared toward audio postproduction, CD mastering, and tape copying.

Harris Grant & Assoc., the London-based design group best known for its work on Peter Gabriel's Real World studios, is designing the new complex, working with New York-based architects Proctor & Wang.

"We intend to make sure that The Hit Factory New York is in an unrivaled position to enter the next century as the world's No. 1 recording center," said Hit Factory owner Ed Germano in a prepared statement.

"While the performance of each recording space is still the main priority, we are now placing increasing emphasis on comfort for clients and staff alike. After all, making hit records is a people business."

'We are now placing increasing emphasis on comfort for clients'

The new facility will coexist with the company's current operations, the renowned Hit Factory New York recording studios, and the Hit Factory Times Square mastering facility.

Among the artists who have recorded at the studios are Paul Simon, the Rolling Stones, and Bruce Springsteen.

HGA will equip the new Hit Factory control rooms with its Boxer 5 monitoring system and will use RPG acoustic treatment throughout the control rooms and recording areas. Further details on the new operation are expected later this year.

Last year's redesign of Hit Factory London—a joint venture with CBS Records U.K. (now Sony Music) and the Germanos on the site of the former CBS Studios—was also handled by HGA (Billboard, March 10, 1990).

At the Hit Factory London, several appointments have been made. Ray Davidson, formerly a senior A&R executive at Sony Music, was named studio director, and Bernadette Kelly, previously studio manager at Air Studios, joins Hit Factory in the same capacity.

The Hit Factory project is one of two New York-based assignments that have prompted HGA to push ahead its schedule to open a New York office. The company had planned to open an office here later this year but instead opened in June on the premises of John Mentz Archi-

tecs.

Headquartered on the lot of Pine-wood Film Studios in London, HGA also has offices in Tokyo. The 8-year-old company employs seven designers and is negotiating with a local designer to head up the U.S. office.

In the U.K., HGA has named Carolyn Hayter to the position of office administrator to coordinate design projects and studio monitoring commissions in Japan, Eastern Europe, the U.K., and New York.

"We're a practice that is generally known for undertaking large and complex projects," says HGA's chief designer, Neil Grant. "We're not just acoustic but mechanical, electrical, and architectural design. We're dealing with broadcast, film, television, video, as well as commercial recording studios. We're capable of designing and documenting on a level that Sony or the BBC might require, as well as communicating sympathetically with clients like Peter Gabriel who have very different needs."

Other HGA projects include a studio facility in the U.K. for Jazzie B of Soul II Soul, INXS' Rhinoceros Studios in Australia, and major design work for the BBC.

Despite the recession, Grant says HGA's market share has been growing. "When there's any recession, it's not as if every company gets a little bit quieter," he says. "Some companies maintain or increase their market share while others disappear entirely. We've moved into areas that, if not doing wonderfully, are at least buoyant."

Archer Gets New CEO, Moves Mktg. To L.A. QSound Maker Now Focusing On Picking Up Profit

■ BY LARRY LeBLANC

CALGARY, Alberta—Archer Communications, maker of QSound, a 3D sound-mixing process, is moving its main marketing and sales offices to Los Angeles. However, despite reports, its head office and research and development facility will remain here.

"All the corporate operations will be run here," says Lawrence Ryckman, Archer's former president and CEO, who has become vice chairman of the company—"moving from No. 1 to No. 2." Robert Pfannkuch, who retired as chairman of Rank Video Services last year, was recently named Archer's new chairman, president, and CEO.

Ryckman, a former securities salesman and real estate developer who has energetically promoted the merits of QSound for the past three years, insists he is not stepping away from the company he founded. "I'm still involved and I'm a major shareholder of the company. However, I'm a company builder, I'm not the guy who wants to operate a company like Archer on a day-to-day basis. I have many business interests and my best role is being the founder and the builder but, certainly, not the operator. Bob Pfannkuch is a good operator."

Noting that "95%" of Archer's business is in Los Angeles, Ryckman says it makes sense to move the company's marketing and sales operations there. "The basis for this is twofold. Obviously to give Archer and QSound a bigger profile where its clients are and, secondly, to be closer to those clients."

Despite capturing the attention, only for a moment, of Coca-Cola, Nintendo, and such artists as Madonna, Sting, Janet Jackson, Wilson Phillips, and Paula Abdul, QSound has not entered the mainstream of the enter-

tainment industry—even falling short of a 1987 prediction by Ryckman of 50 albums in 1991.

"It's not easy to develop a product," Ryckman maintains. "This was an idea in a garage five years ago when these two guys [sound engineer Dan Lowe and electronic techni-

'We now have a finished product'

cian John Lees] came to me. Now the big focus on the company isn't, 'Does it work?' Of course it does. We now have a finished product which is being used on albums, motion pictures, and TV commercials. We've seen Madonna, Paula Abdul, Sting, and the producers of 'Robin Hood: Prince Of Thieves' use it. The unreleased albums I can tell you about include [upcoming] Julian Lennon and Europe.

"Now it's time for a guy like Bob, with his expertise, to take the product, market it, and bring in revenue. We have to take the company to a profitable level."

In a recent Southam News story Ryckman revealed that, for the first time since the company's start in 1988, Archer made a profit in the first three months of this year. He downplays the continuing decline in the share price of the firm. Since reaching \$26 in January 1990, the company's shares have fallen sharply, closing last week on the Toronto Stock Exchange at \$6.25. The stock became a favorite of short-sellers in 1990 when it became clear that the company didn't have a steady source of revenue.

"I'm not sure there's a poor showing," Ryckman says. "It doesn't really matter. When our stock ran up to the highs, we were in one of the big-

gest boom markets in history. When I announced I was changing positions, people thought it was a negative and the stock was \$14. So, was \$14 a bad price? No. The stock will take care of itself because we're an operating company now. I think more consumers and more stockbrokers have to see more product on the shelves before they get really excited again. We can't advertise Q when it's only on Madonna, Wilson Phillips, and Sting. But if we have 20 or 40 titles then you can start to tell people."

The QSound process is one of several 3D sound systems entering the market. Among them are the RSS system from Roland, SRS from Hughes Aircraft Co., and B.A.S.E. from Gamma Electronics.



Studio Time At The Apollo. Percy Sutton, far left, talks with, from left, producers Jimmy Jam and Terry Lewis and Apollo Recording Studio manager Weldon Cochran at the legendary hall's state-of-the-art studio. Featured is a Neve VR60 console with computerized automation system and Flying Faders.

Staff, Equipment Changes At PGD's Studio

NEW YORK—PolyGram Group Distribution is restructuring its studio and archival facility in Edison, N.J., with the addition of several pieces of new equipment and a staff change.

Dennis Drake, chief engineer with the facility for nine years, has left the company. Larry Schnapp, a former GM with BMG Studios in New York, was named temporary GM of the PolyGram facility.

According to Mark Fine, senior VP of special products at PGD, under whose auspices the studio operation falls, a permanent manager for the facility and a new chief engineer are being sought.

Drake is moving on to pursue other engineering and mastering projects.

The facility's three rooms are used primarily for remastering and transfer work. Plans in-

(Continued on next page)

STAFF, EQUIPMENT CHANGES AT PGD'S STUDIO

(Continued from preceding page)

volve upgrading two of the rooms to the status of the first with Sony DAE 3000 digital editors and 1630 recorders.

"What we do want is to have three rooms of equal parity," says Fine. "Now, if one room has certain equipment and another project needed that equipment, you have a bottleneck happening. We've eliminated that bottleneck by having equal studios and a night shift."

'LAVISH' PROJECTS

There are several "lavish" projects now under way in Edison, says Fine, including the continuing Mercury Living Presence series, a Mercury blues package, a Billie Holiday boxed set, a two-CD Platters package, a two-disc Connie Francis set, and a series of country anthologies.

In his time at PolyGram, Drake revamped the facility's archives, introducing a new computer system to

keep track of its 120,000 master tapes and thousands of transcription discs. In addition, he redesigned several rooms and engineered a number of notable projects. His most recent works were several discs for the Living Presence series.

Fine plans to further upgrade the archival system to expand the data it contains. He hopes to include information on best master sources of each recording held there and is looking into the possibility of bar-coding the catalog material to cut down on inputting time.

"It's still early to determine how much of an investment will be made at the facility," says Fine. "It involves an increase in space, reviewing fire and security, new fixtures for additional tapes, and equipment in terms of the studios. There is a lot on the agenda."

SUSAN NUNZIATA

AUDIO TRACK

NEW YORK

KRS-ONE PRODUCED mixes on **Edutainer Records/BDP** artist **SkaDanks** at **Power Play**. **Dwayne Summal** engineered, with **Peter Jorge** assisting. Producer **Kenny Parker** mixed tracks on artist **Heather B. Yianni Papadopoulos** engineered, with **Alex Armitage** assisting. **Krazie Noise Productions** mixed **C-Money's** project with **Anton Pukshansky** at the board. **Al Machera** assisted. **BMG/RCA** act **Dee Ski** remixed tracks with engineer **Everett Ramos**. **Jeremiah Jett** assisted.

Battery's Studio A had **Chaka Khan** and producer **Marcus Miller** in working on vocals and overdubs. **Steve Boyer** was at the board and **Jason Miles** handled keyboards. **Myleka Thompson**, **De La Soul**, and **A Tribe Called Quest**

worked with engineer **Bob Power** in **Studio A** on the **Solid State Logic G-Series** console. In **Studio B**, using the **Neve 8068** console with **Massenburg** automation, **Tommy LiPuma** mixed tracks for jazz acoustic guitarist **Fareed Haque**. **Al Schmidt** engineered.

Jeff Smith and **Pete Lord** were in **Greene Street Recording's Studio B** working on tracks by **Family Stand** for **East West Records**. **Rod Hui** was at the controls, assisted by **Josh Wertheimer**. **Pops Cool Love** completed its first album for **Geffen**. **Dante** and **Pops** produced, with **Chris Shaw** at the board. **Charles "Chas" Dos Santos** and **Wertheimer** assisted. **A Tribe Called Quest** was in with producer/member **Q-Tip** working on its new **Jive** release. **Shaw** engineered; **Dos Santos** assisted.

Newcleus was in **Quadrasonic Studios** working on the single "Jam On This" with remixers **Bill Mokossa** and **Matt Demar**. The single is scheduled for release on **Homebase Records**.

Stu Gardner, musical director of "The Cosby Show" and "A Different World," recorded his new album at **Hip Pocket Recording**. The album, titled "Smooth," was engineered in **Studio A** by **Butch Jones**. **Mark Zampella** assisted. Orchestration were handled by **Art Lisi**. **Gardner** produced the album with **Bob Gallo**.

Robert Clem of the **Foundation For New Television** produced "Hamilton v. Burr," a drama for **National Public Radio**, at **Westrax**. The project features the voices of **Eli Wallach**, **Henderson Forsythe**, **Tim Jerome**, **John Leighton**, **Phil Booth**, **Frank Ucato**, and **Brian Detate**. It is scheduled for release this fall.

Johnny Dynell worked on a remake of "Jam Hot" for **Atlantic** at **I.N.S. Recording**. **Markus Moser** (of the **Bingo Boys**) handled production, with **Eric Kupper** on keys. **Mike Ffrench** manned the board for tracking, mixing, and digital edits. **Grand Master Flash** was in producing material on **Roxanne Shante** for her upcoming **Cold Chillin'** album. **Winston "Rice & Beans" Rosa** was at the board. **Busy Bee** worked on new material for **Strong City/MCA** with **Rosa** at the board.

LOS ANGELES

PRINCE was in **Larrabee Sound** producing tracks and mixes for himself and various other artists. **Mike Koppelman**, **Sylvia Massy**, and producer/engineer **Keith Cohen** were at the board. **Tim Palmer** produced **Tin Machine** tracks with mix engineer **Simon Vinestock**. **David Bowie** is featured on the project. **John Chamberlin** mixed tracks by **African Unity** with producer **Greg Royal** for **Tabu Records**. **Paul McKenna** tracked and mixed **Young M.C.'s** new album for **Capitol**, and **McKenna** and **Chamberlin** mixed **BMG's** new **Midge Ure** album.

Maestro Alex Gregory was in **Devonshire** recording his debut album, "Paganini's Last Stand." **Gregory** is on guitar, **Popcorn** (vocalist on **Yngwie J. Malmsteen's** "Trilogy" album) on vocals,

Doane Perry on drums, and **Matt Bisonette** on bass. **Hank Donig** co-produced with **Gregory**, and **Mischa Kopitman** co-arranged and co-wrote. **Gregory** devised a special seven-string guitar on which to perform the complex adaptations of the music. The album is due for September release.

Meat Loaf was in **Ocean Way** recording follow-up tracks to "Bat Out Of Hell" for **MCA**. **Jim Steinman** produced the project, tentatively titled "Back Into Hell."

St. Louis-based Fairchild was in **Ignited** with producer **Dana Walden**. The blues/rock band cut three songs with backing vocals by **Sweet Pea** and **Harry from Was (Not Was)**. **Paul Klingberg** engineered, assisted by **Jeff Welch**.

Atlantic act **Skid Row** was in **Scream** with producer **Michael Wagener** working on overdubs and mixes for an upcoming album. The project was mixed on a **Mitsubishi 32-track**. **Craig Doubet** assisted. Producer **David Ogilvie** was in with **Onslot/BMG** act **Dead Surf Kiss** working on a 48-track mix of the group's debut album. **Ogilvie** was assisted by **Doubet**. **Ivan Neville** worked on a new album with producer **Hawk Wolinski**. **David Leonard** mixed.

Doctor Please worked on tracks in **Studio One** at **Valley Center Studios** with producer/engineer **Peter Lewis**. **Todd Howarth**, keyboardist with **Cheap Trick**, was in during his time off between tour dates, cutting his own tracks, which he co-produced with engineer **Dave Jenkins**. **Harvey Mason Jr.** put down tracks for **Dionne Warwick's** new album for **Arista**. **Jenkins** engineered.

NASHVILLE

ENGLISH SINGER Jodie Sinclair completed her debut project for **Comstock Records** at **Chelsea Recording**. **Patty Parker** produced, with **Jim Williamson** at the board.

James Stroud stopped in **Studio B** at **Digital Recorders** to mix **Clint Black** tracks. **Lynn Peterzell** engineered, with **Julian King** assisting. Producers **Scott Hendricks** and **Barry Beckett** were in **Studio D** mixing material by **Lee Roy Parnell** for his new **Arista** release. **Hendricks** engineered, assisted by **John Hurley**. **Mark Knopfler** was in **Studio A** working on steel guitar overdubs for the new **Dire Straits** project. **Jim Din-een** engineered, assisted by **Toby Seay**.

At **Recording Arts**, **Rich Grissom** worked on overdubs for his upcoming release on **PolyGram**. **Bud Logan** produced, with **Peter Green** at the board. **Marty Stuart** was in tracking vocals and overdubs for **MCA** with producer **Richard Bennett**. **Steve Tilisch** and **Rocky Schnaars** engineered. **Mike English** was in with producer **Brown Banister** cutting vocals for his **Warner Alliance** album. **Steve Bishir** engineered.

Material for **Audio Track** should be sent to **Debbie Holley, Billboard, Fifth Floor, 49 Music Square W., Nashville, Tenn. 37203**.

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Billboard.

STUDIO ACTION

PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING JULY 20, 1991)

CATEGORY	HOT 100	R&B	COUNTRY	DANCE-CLUB	ADULT CONT.
TITLE Artist/ Producer (Label)	UNBELIEVABLE EMF/ R.Jezzard (EMI)	EXCLUSIVITY Damian Dame/ LA Reid, Babyface (Laface)	DON'T ROCK THE JUKEBOX Alan Jackson/ S.Hendricks (Arista)	LET THE BEAT HIT EM' Lisa Lisa & The Cult Jam/ R.Clivilles D.Cole (Columbia)	RUSH RUSH Paula Abdul/ V.Jeffrey Smith P.Lord (Virgin)
RECORDING STUDIO(S) Engineer(s)	GOOSEBERRY (London) Ralph Jezzard	STUDIO LACOCO (Atlanta, GA) Ralph Jezzard	SOUND EMPORIUM (Nashville) Gary Laney Scott Hendricks	AXIS (New York) Bob Rosa Acar S.Key	GREENE STREET/ STUDIO MASTERS/ Z RECORDING (NY/LA/NY) R.Hui/G.Laney
RECORDING CONSOLE(S)	SSL 4000 G Series	SSL 6066 E Series G Computer	Neve	Amek Angela	Amek APC 1000/ Neve 8248/ MCI 428B
MULTITRACK RECORDER(S) (Noise Reduction)	Studer A-800	Studer A-820, Studer A-827	Otari MTR 90	Studer A-827 A-80	Studer A-820
STUDIO MONITOR(S)	Yamaha NS10	Yamaha NS10 Custom	Westlake	Tannoy DMT 12	Quested/ Augsberger Custom/ Yamaha NS10 UREI 809
MASTER TAPE	Ampex 456	Ampex 456	Ampex 456	Ampex 456	Ampex 456
MIXDOWN STUDIO(S) Engineer(s)	GOOSEBERRY (London) Ralph Jezzard	CAN-AM (Los Angeles) Paul McKenna	THE CASTLE (Nashville) Scott Hendricks	PLATINUM ISLAND (New York) Bob Rosa	LARRABEE SOUND (Los Angeles) Keith K.C.Cohen
CONSOLE(S)	SSL 4000 G Series	SSL 4064 E Series G Computer	SSL 4000 G Series	SSL 4000 E/G Series	SSL 4000 G Series
MULTITRACK/ 2-TRACK RECORDER(S) (Noise Reduction)	Studer A-800	Studer A-820	Mitsubishi 24	Studer A-800 MK III	Studer A-820
STUDIO MONITOR(S)	Yamaha NS10	Yamaha NS10 JBL	B&W	UREI 813B Tannoy DMT 12	Custom Augsbergers Yamaha NS10
MASTER TAPE	Ampex 456	Ampex 456	Ampex 456	Ampex 456	Ampex 456
MASTERING (ALBUM) Engineer	STERLING SOUND George Marino	HIT FACTORY DMS Herb Powers Jr.	MASTERMIX Hank Williams	HIT FACTORY DMS Herb Powers	DIGIPREP Dan Hersch
PRIMARY CD REPLICATOR (ALBUM)	EMI Manufacturing	Disctronics	Disctronics	Sony Manufacturing	WEA MAnufacturing
PRIMARY TAPE DUPLICATOR (ALBUM)	EMI Manufacturing	Sonopress	Sonopress	Sony Manufacturing	WEA Manufacturing

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Music Video

BET Asks Labels To Curb Exclusives Threatens Boycotts Over R&B Songs

(Continued from page 1)

going to play them all."

According to Jeff Lee, BET's VP of programming, "We may have to accept that they can't change their exclusivity contracts now, but we want it stopped when they renegotiate, or [we want them to] renegotiate so that we're not hurt."

MTV has multiyear contracts with most of the major labels providing the channel with the right to choose a certain percentage of clips for their exclusive programming. (Majors without exclusivity contracts with MTV are Virgin, Mercury, and PLG.) According to a source, the contracts cost MTV an estimated \$15 million each year.

Under the contracts, MTV can take up to 30% of a label's clips exclusively, regardless of genre, says the source. The agreements differ in the number of videos selected, money paid, and other considerations.

The contracts ban other television outlets from playing the designated clips for a period of time that can range from a few weeks to six months, depending on the number of hours the outlets broadcast. For BET, which offers nine hours of original music programming a day to 22 million homes, the blackout generally lasts for 30 days.

The Uptown/MCA clip that spurred the recent boycott, "Now That We've Found Love," was the second-clip in three months to spur BET to action. This spring, BET boycotted Columbia Records for two weeks after MTV aired C&C Music Factory's "Things That Make You Go Hmmm" exclusively. Neither BET nor MCA officials would comment on the cessation of the boycott.

For Columbia, negotiations continue with plans for a Monday (22) meeting between BET and label executives. In the meantime, according to Mark Ghuneim, associate director of national video promotion, Columbia agreed to be more sensitive to the channel's needs by letting it know before MTV took a video exclusively and by trying to work out an accommodation, such as supplying BET with an alternative version of the video or having the artist make an appearance on the channel.

Meanwhile, Capitol Records narrowly averted a boycott July 10 after BET learned that MTV had taken Young M.C.'s "That's The Way Love Goes" exclusively. The boycott was called off after the label agreed to consider BET's needs next year when its contract with MTV expired. "What they basically asked for was that we would at least have a dialog with them and let them have some input before we go into discussions with MTV," says Capitol VP of video Michelle Peacock.

BET has previously boycotted labels for giving exclusives to MTV, most notably MCA in 1989 over Bobby Brown. However, this tough stance is new. "We're really taking it to the extreme this time," says John-

son, arguing that as urban and dance music becomes more mainstream, acts that were once broken and exposed primarily through BET are now being denied to them because of the exclusivity arrangements.

Most labels expressed concern and

'BET can't demand the same respect as MTV... They never pay us anything'

sympathy for BET's plight, but noted that the record companies generally have no recourse if MTV decides to take a clip exclusively. The agreements are usually handled by the legal affairs departments with little input from video department personnel.

While labels say they have no intention of altering existing exclusiv-

ity agreements with MTV, most agree that it is not unreasonable to consider the needs of BET—and perhaps other channels—in the next round of negotiations.

THE BEST OF BOTH WORLDS

"The best of all worlds would be to keep urban acts different from the pop/alternative acts and exclude black acts from the exclusivity agreement," says one source.

In the meantime, avoiding a BET boycott is paramount. Atlantic Records' senior VP of black music, Richard Nash, says that his artists have not run into the MTV vs. BET exclusivity conflict, but that he is concerned about avoiding a showdown with BET. "I'm very sensitive to this issue," Nash says. "BET as it continues to grow is going to be right there with me because they've always supported me in the past." He adds that if MTV expects to take clips by artists who were built up by other video

(Continued on next page)

Several TCA Cable Systems To Get MTV Picture Again

BY MELINDA NEWMAN

NEW YORK—MTV Networks and TCA Cable reached an agreement July 12 to restore MTV to many of the cable systems operated by the Tyler, Texas-based company.

TCA, which operates 53 systems in six states, dropped MTV from 420,000 homes June 28 because of alleged viewer complaints about the sexual and violent channel content (Billboard, July 6).

Within 30 days, MTV will relaunch on several TCA systems, although neither MTV nor TCA could give the exact number. "The decision will be made by each individual cable company in consultation with TCA," says TCA spokesman Pete Oppel.

Says MTV spokeswoman Carole Robinson, "What we've been told is that we'll be relaunched on several systems within the next 30 days. And on systems where we've already been replaced by something else, when the channel capacity opens up,

we'll be under consideration. We don't know anything beyond that."

Households receiving MTV will receive a card in their billing statement that they can send back should they wish that MTV not be available in their homes. Most cable boxes are equipped so that blocking a channel's signal can be easily accomplished.

Oppel would not give a reason for TCA's change of heart, denying that the switch was made because of viewer protest. "I doubt if any of the protests made a difference," says Oppel. "TCA had been getting as many calls of support as protest." However, he acknowledges that several protests had sprouted across the states TCA covers. According to an Associated Press report, one of the biggest protests took place at College Station, Texas, home of Texas A&M Univ. A call-in protest garnered more than 700 calls to TCA, and a rally and petition drive resulted in more than 1,000 signatures. Joining the protest

(Continued on page 44)

THE EYE



by Melinda Newman

LIKE A DROWNING MAN grasping for a razor blade: Our apologies to "Witness For The Prosecution" for stealing the line, but that's exactly how we feel whenever New Music Seminar time rolls around. There are too many panels to attend, too much music to hear, and too many people to see.

This year's conference seems different—much calmer than those in years past—less attitude and more solid information. We've only attended two of the three music video panels so far, but were pleased with both of them. More about the "What Price Video: How Much Is Too Much?" panel next week. For now, we're concentrating on "Video's Re-emergence In The Club Environment," moderated by Capitol Records' Sean Fernald. Fernald transformed himself into "Fernaldo Rivera," host extraordinaire, for the session, sporting a pompadour and a tux jacket straight out of a John Waters film. The idea was to put panelists and attendees at ease, and it worked admirably. CVC senior editor Sharon Steinbach noted that the number of remix videos has more than doubled since 1989.

However, after that brief nod to the seminar title, the 90-minute session turned more into a primer on club video, addressing such issues as imports, artist approval of final cuts, and licensing.

Though clubs have more freedom than broadcast outlets to edit and change videos, there are still limitations. "Our hands are often tied to keep from changing the director's version," said Keith Jacobson, Videolink. Additionally, high-level artists, such as Janet Jackson, often demand final approval of their clips.

But all that is a small price for breaking or re-establishing an artist in the clubs. "Club remixes are often vital to breaking an artist or bringing an

artist back to an audience," said A&M's Manny Lehman. "Videos of club mixes brought Janet back."

Another key in remixing clips, applicable to music in general, is to know your audience. Tom Piazza, Clubland, stressed that Clubland, which operates nightspots in cities across the country, formats differently for each geographic area. It does it by checking out the local clubs beforehand to see what style the market demands.

In addition to custom formatting, the texture of videos is also changing. "Videos have come a long way with women's images and people of color," said Telegenics' Richard Seringer. "But there are still no gay and lesbian videos out there; we're the people to address that."

On an editorial note, Lehman asserted that video is "70% of breaking an artist in this day and age." If that's the case, God help us all. We're as big an advocate and fan of the medium as anyone, but let's give the song—the base, the genesis of the whole project—a little bit more than 30% of the credit. Video can create an image for an artist and make a good song great, but the best clip in the world can't make a horrible song tolerable. But on a different note, if Lehman's statement is true, shouldn't NMS have more than just three panels out of 75 devoted to music video?

MVA SOUTH: The Music Video Assn. held a meeting July 8 in Nashville to spread word and gather support in Music City for the organization. MVA president and Nashville resident Jeff Walker chaired the meeting, which drew attention to many of the tangible benefits of belonging to the MVA, including the directory (we've been so busy using ours we forgot to praise it), the newsletter, and research projects. Those in attendance made several suggestions, including the formation of a committee to research the impact that video has on radio. Nine MVA members were in attendance. The good news is that 14 nonmembers, ranging from labels to production company representatives, were in attendance and can hopefully be converted into members. Next week, look for details on MVA's semiannual NMS meeting.

AND THE WINNER IS: The Music Video Producers Assn. has announced a date for its first MVPA awards: Nov. 5 (just prior to Billboard's Nov. 6-8 Music Video Conference). The Los Angeles ceremony will honor those who have made outstanding contributions in, what else but, the field of music video. Eastman Kodak is the event's sponsor. Awards will be presented to the appropriate behind-the-scenes person in 10 areas: best video; best director; best performance video; best concept video; best cinematography; best editing; best special effects; best styling (costume); best art direction; and best choreography. In addition, two awards recognizing new talent will be given: special achievement in a video produced for \$35,000 or less, and best directorial debut. Eastman Kodak will present the award of special achievement, given to a person or organization who, in the MVPA's opinion, has made a significant contribution to the industry. Five videos will also be selected for the Hall of Fame. Clips had to have been produced prior to Jan. 1, 1987.

The MVPA will be inviting submissions from production companies, record labels, artist managers, postproduction houses, and other industry facilities and crew members. Voting is restricted to MVPA members and associate members. More as we know it.

RUMOR MILL: We hear that former "Night Tracks" producer Giles Ashford might return to the show in a different capacity. More later.

FOLLOWING THE HASTY demise of New York's Clubland, video programmer/DJ/producer Tom Piazza is looking for a new gig. He's interested in several fields, including broadcasting, as well as exploring other options. He can be reached at 708-259-7236.

CLARIFICATION PLEASE: Stefan Wurnitzer was the director of Paula Abdul's "Rush Rush" clip. We left out his role in a story on Lucasfilm Commercial Productions (Billboard, July 13). Additionally, since leaving LCP for Squeak Pictures, he tells us that he's continuing to do commercials as well as music videos.

Billboard THE CLIP LIST™

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Michael Bolton, Time, Love & ...
Extreme, Hole Hearted

ADDS
Kool Moe Dee, How Cool Can ...
Nicki Richards, Summer Breeze
En Touch, Drop Dead Gorgeous
Chris Bender, I Knew
Sheila E, Droppin' Like Flies
C&C Music Factory, Things That ...
Dee Harvey, Leave Well Enough Alone

ADDS
Donna Ulisse, Trouble At The Door
John Gorka, Houses In The Field
Rock N' Horse, Real Good Love
Linda Davis, Three Way Tie
Marty Stuart, Tempted

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

VH-1 TO WATCH
Lenny Kravitz, It Ain't Over Till It's Over

EXCLUSIVE
Diana Ross, Force Behind The Power
Will Downing, I Go Crazy

HEAVY
Rob Crosby, She's A Natural
Alan Jackson, Don't Rock The Jukebox
Billy Dean, Somewhere In My ...
Ricky Van Shelton, I Am A Simple Man
Hal Ketchum, Smalltown ...
Trisha Yearwood, She's In Love ...
Davis Daniel, Picture Me
Charlie Daniels, Hopelessly Yours
Shirley Murdock, In Your Eyes
Whitney Houston, Miracle
Phil Perry, Amazing Love
BeBe & CeCe Winans, Addictive Love
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Luther Vandross, Power Of Love
Jasmine Guy, Just Want To Hold You
Crystal Waters, Gypsy Woman
Tracie Spencer, Tender Kisses
Ex-Girlfriend, Why Don't You ...
LaRue, I Wish I Could Find Another
Pretty In Pink, All About You, All ...
Special Generation, One Night Lover

HEAVY
Paula Abdul, Rush Rush
Alice In Chains, Man In The Box
Bryan Adams, (Everything I Do) ...
Boys II Men, Motownphilly
C&C Music Factory, Things That ...
Alice Cooper, Hey Stoopid
DJ Jazzy Jeff, Summertime
EMF, Unbelievable
Guns N' Roses, You Could Be Mine
Jesus Jones, Right Here, Right Now
Queensryche, Jet City Woman
R.E.M., Shiny Happy People
Salt-N-Pepa, Do You Want Me
Scorpions, Wind Of Change
Skid Row, Monkey Business
Steelheart, I'll Never Let You Go
Van Halen, Poundcake

ARTIST OF THE MONTH
Bonnie Raitt, Something To Talk About

EXCLUSIVE
Diana Ross, Force Behind The Power
Will Downing, I Go Crazy

HEAVY
Damian Dame, Exclusivity
Freddie Jackson, Main Course
LeVert, Baby I'm Ready
Boys II Men, Motownphilly
Lisa Fischer, How Can I Ease The Pain
Hi-Five, I Can't Wait Another Minute
DJ Jazzy Jeff, Summertime
Stevie Wonder, Gotta Have You

HEAVY
Paula Abdul, Rush Rush
Bryan Adams, (Everything I Do) ...
Natalie Cole, Unforgettable
Gloria Estefan, Can't Forget You
Amy Grant, Every Heartbeat
Michael W. Smith, Place In This World
Rod Stewart, The Motown Song
Luther Vandross, Power Of Love

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Boys II Men, Motownphilly
Lisa Fischer, How Can I Ease The Pain
Hi-Five, I Can't Wait Another Minute
DJ Jazzy Jeff, Summertime
Stevie Wonder, Gotta Have You

STRESS
Extreme, Hole Hearted
Firehouse, Love Of A Lifetime
Heavy D., Now That We Found ...
Lenny Kravitz, It Ain't Over Till It's Over
Bonnie Raitt, Something To Talk About
Rythm Syndicate, P.A.S.S.I.O.N.
Poison, Life Goes On
Slaughter, Shout It Out

LIGHT
Richard Thompson, I Feel So Good

HEAVY
Damian Dame, Exclusivity
Freddie Jackson, Main Course
LeVert, Baby I'm Ready
Boys II Men, Motownphilly
Lisa Fischer, How Can I Ease The Pain
Hi-Five, I Can't Wait Another Minute
DJ Jazzy Jeff, Summertime
Stevie Wonder, Gotta Have You

HEAVY
Damian Dame, Exclusivity
Freddie Jackson, Main Course
LeVert, Baby I'm Ready
Boys II Men, Motownphilly
Lisa Fischer, How Can I Ease The Pain
Hi-Five, I Can't Wait Another Minute
DJ Jazzy Jeff, Summertime
Stevie Wonder, Gotta Have You

ACTIVE
Anthrax, Bring The Noise
Cher, Love And Understanding
Corina, Temptation
Crowded House, Chocolate Cake
The Escape Club, I'll Be There
Amy Grant, Every Heartbeat
Ice T, O.G. Original Gangster
Jesse Jaymes, Shake It
Tara Kemp, Piece Of My Heart
Kid, Girl Money
L.A. Guns, Kiss My Love Goodbye
*Marky Mark, Good Vibrations
Michael McDermott, A Wall I ...
Nelson, Only Time Will Tell
Ric Ocacek, Rockaway
Roxette, Fading Like A Flower
Rod Stewart, The Motown Song
Stress, Flowers In The Rain
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Wilson Phillips, The Dream Is Still Alive
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Aaron Neville, Everybody Plays ...
B Angie B, So Much Love
Baby Animals, Early Warning
Bonnie Raitt, Something To Talk About
Dangerous Toys, Gimme No Lip
Desmond Child, Love On A Rooftop
Detroit's Most Wanted, Put ...
Ed O.G. & DA Bulldogs, Bug A-Boo
Electronic, Get The Message
Eric Gales Band, Sign Of The Storm
Foreigner, Low Down And Dirty
Jibri, Wise One
Junkyard, All The Time In The World
KMD, Who Me
Lenny Kravitz, It Ain't Over Till It's Over
Marky Mark, Good Vibrations
Natalie Cole, Unforgettable
Paula Abdul, Rush Rush
Pretty In Pink, All About You, All ...
Ray Parker Jr., She Needs To Get Some
Redhead Kingpin, It's A Love Thing
Stevie Wonder, Gotta Have You
Bryan Adams, (Everything I Do) ...
Divinyis, Make Out Alright
EPMD, Gots To Give The People

MEDIUM
Natalie Cole, Unforgettable
Brand New Heavies, Never Stop
Al B. Sure!, Had Enuf?
JT, Swing It
Ruff, Are You Serious
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ADDS
Linda Davis, Three Way Tie
Marty Stuart, Tempted

ADDS
Cher, Love And Understanding
B.A.D. II, Rush
R.E.M., Shiny Happy People
Jesse Jaymes, Shake It
Nelson, Only Time Will Tell
Glady's Knight, Men
Richard Thompson, I Feel So Good
Psychedelic Furs, Until She Comes
Corina, Temptation
Guns N' Roses, You Could Be Mine
Baton Rouge, The Price Of Love

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DJ Jazzy Jeff, Summertime
DJ Quik, Tonite
Hi-Five, I Can't Wait Another Minute
Mitsou, Dis-Moi Dis-Moi
Ralph Tresvant, Do What I Gotta Do

HEAVY
Aaron Tippin, She Made A Memory ...
Alan Jackson, Don't Rock The Jukebox
Alison Krauss, Steel Rails
Billy Dean, Somewhere In My ...
Brooks & Dunn, Brand New Man
Collin Raye, All I Can Be
Davis Daniel, Picture Me
Dolly Parton, Silver And Gold
Dwight Yoakam, You're The One
Earl Thomas Conley, Shadow ...
Eddie London, If We Can't Do It Right
Exile, Even Now
Hal Ketchum, Smalltown ...
Hank Williams, Jr., If It Will, It Will
Holly Dunn, Maybe I Mean Yes
JJ White, The Crush
Charlie Daniels, Hopelessly Yours
Lionel Cartwright, Leap Of Faith
Lorrie Morgan, A Picture Of Me
Mark Chesnutt, Your Love Is A Miracle
O'Connor/Warner, Now It Belongs ...
Martin Delray, Lillie's White Lies
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McBride & The Ride, Can I ...
McBride And The Ride, Same Old Star
Mel McDaniel, My Ex Life
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Randy Travis, Point Of Light
Ricky Van Shelton, I Am A Simple Man
Robin Lee, Nothin' But You
Rob Crosby, She's A Natural
Ronnie Milsap, Since I Don't Have You
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T. Graham Brown, You Can't ...
Tanya Tucker, Down To My ...
The Marcy Brothers, She Can
Statter Brothers, You've Been ...
Travis Tritt, Here's A Quarter
Trisha Yearwood, She's In Love ...
Vince Gill, Liza Jane
Jennings/Nelson, If I Can Find ...
Wild Jimbos, Let's Talk ...

ADDS
Cher, Love And Understanding
B.A.D. II, Rush
R.E.M., Shiny Happy People
Jesse Jaymes, Shake It
Nelson, Only Time Will Tell
Glady's Knight, Men
Richard Thompson, I Feel So Good
Psychedelic Furs, Until She Comes
Corina, Temptation
Guns N' Roses, You Could Be Mine
Baton Rouge, The Price Of Love

CURRENT
B.A.D. II, Rush
C&C Music Factory, Things That ...
Straightjacket Fits, Down In Splendor
Innocence, Silent Voice
McQueen Street, My Religion
Skid Row, Monkey Business
Kid, Girl Money
L.L. Cool J, Mama Said Knock You Out
Warrior, The Wasteland
Divinyis, Make Out Alright
Robert Palmer/UB40, I'll Be Your ...
Living Colour, Time's Up
Bingoboy, Borrowed Love
World Party, Thank You World
Ric Ocacek, Rockaway
Nitty Gritty Dirt Band, Mr. Bojangles
Alias, Perfect World
EMF, Unbelievable
Bryan Adams, (Everything I Do) ...
Gloria Estefan, Can't Forget You
Moody Blues, Say It With Love
Alice Cooper, Hey Stoopid

CURRENT
Rod Stewart, The Motown Song
Roxette, Fading Like A Flower
Cher, Love And Understanding
Lenny Kravitz, It Ain't Over Till It's Over
Rythm Syndicate, P.A.S.S.I.O.N.
DJ Jazzy Jeff, Summertime
C&C Music Factory, Things That ...
Tara Kemp, Piece Of My Heart

HEAVY
DJ Jazzy Jeff, Summertime
Rythm Syndicate, P.A.S.S.I.O.N.

MEDIUM
Scorpions, Wind Of Change
The Escape Club, I'll Be There
Roxette, Fading Like A Flower
Wilson Phillips, The Dream Is Still Alive
Amy Grant, Every Heartbeat
Tara Kemp, Piece Of My Heart
Jesus Jones, Right Here, Right Now
EMF, Unbelievable
Ziggy Marley, Kozmik
House Of Love, Marble
Milltown Bros., Which Way ...
3rd Bass, Pop Goes The Weasel

MUSIC VIDEO

BET ASKS LABELS TO CURB EXCLUSIVES

(Continued from preceding page)

outlets, the label should get some other consideration in return. "We're bending over backward for you, MTV, now you have to take our baby acts," says Nash.

Jive/RCA skirted any possible dispute over the new D.J. Jazzy Jeff & the Fresh Prince single, "Summertime," by premiering it on NBC's "The Fresh Prince Of Bel-Air." Janet Kleinbaum, director of video promotion, artist development, at RCA, says that if there were a BET boycott of RCA product, "all hell would break loose."

"Of course it would hurt. It's important to make sure that both channels are taken care of," she continues. "They have different needs and different values."

MCA would not comment on the recent boycott, which resulted in clips by more than 15 of its artists being pulled. However, director of video promotion Sue Barbatto wrote to programmers in the current issue of video tipsheet CVC: "By the way, exclusivity agreements are out of my control. Programmers are apt to get frustrated and peeved and I don't blame them. However, please understand that these exclusive agreements are contractual and, at the present, unbreakable! Perhaps one day we'll look back and remember the days when a video could only be seen on one program."

Many label executives express ambivalence about exclusivity agreements—the money is great, but the limitations are tough to deal with. Others say exclusives have outlived their usefulness; they were necessary when MTV wanted to establish itself as the pre-eminent music channel, but no longer benefit the channel.

On the plus side, many executives pointed to the value and prestige of having a video selected as an exclusive in that it gives the clip an "MTV stamp of approval." In addition to receiving top rotation on MTV, exclusive clips also get a promotional push on the channel, are designated as exclusives by a special logo, and are often featured in commercials for the channel.

MONEY TALKS

Moreover, the money MTV hands over in exchange for the exclusives is often funneled right back into production budgets, allowing the labels to make clips that otherwise would not be made.

"BET can't demand the same respect as MTV unless they're coming to the party in some way," says one label source. "They never pay us anything. We make videos specifically for BET that we probably wouldn't be making if it weren't for the money we get from MTV."

"I think BET has to understand that when you spend \$50,000 to \$200,000 on a video and you have an opportunity to make money back on it, any revenue is a plus," says Steve Stevenson, national director of music video promotion for Warner Bros.

However, BET responds that by paying the labels, MTV is unfairly using its financial clout to hurt BET. "Cable operators give 18 cents [per subscriber] to MTV, we get eight cents," says Lee. "MTV has twice our audience size and three times our revenue size. We can't compete against

them unless we go get more money from the operators and take it back to the music industry."

Johnson says that BET is against exclusives in general. "Why should a channel pay for something that the label is going to give them for free anyway?" BET does take a number of videos exclusively every year. However, Lee says the channel does not pay for them and admits that they are often "exclusive" in name only.

Even though the actual number of clips affecting BET because of MTV exclusives is small—less than 10 a year—Lee says that's not the issue.

"It's a matter of respect," he says. "I'm tired of being used and abused. Why doesn't MTV just keep playing the rock music? For years they kept telling black artists: 'We're a rock network.'"

MTV declined to comment on the exclusivity issue other than to say,

I'm tired of being used and abused. Why doesn't MTV just play rock?

"Exclusivity provides the premiere promotional position on MTV," says spokeswoman Carole Robinson. "We take videos on an exclusive basis when we know our audience is particularly interested in seeing them. It's not directed at any channel in particular. It's not a color issue."

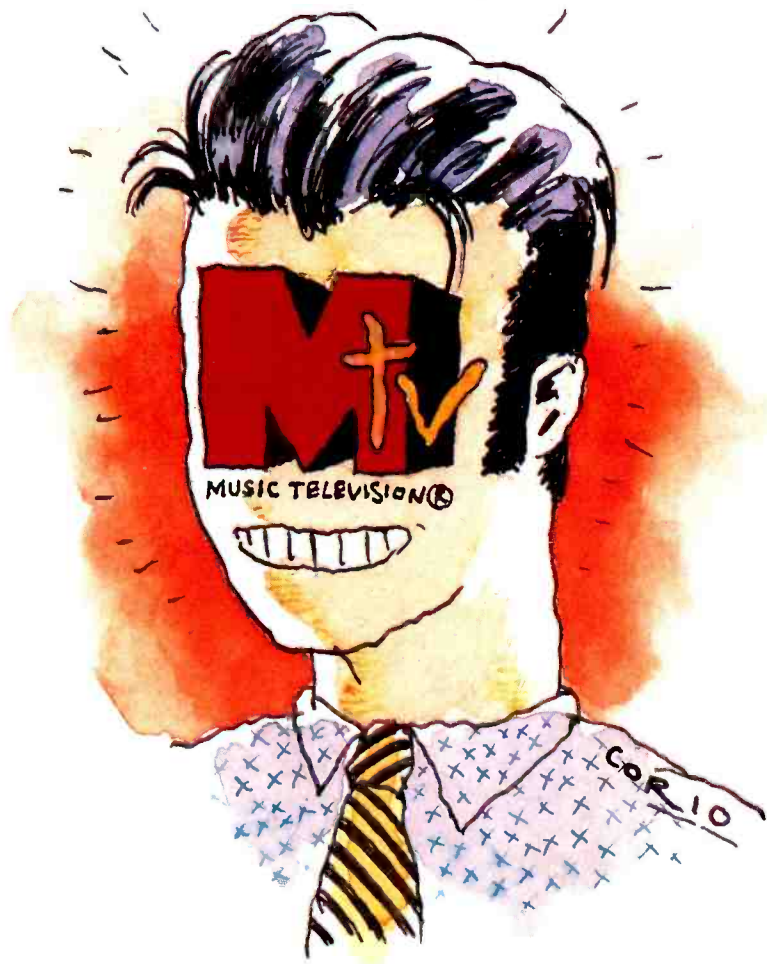
ALTERNATIVES

Although he opposes exclusivity agreements, Lee realizes the money is too good for most labels to resist. He suggests one way of accommodating the needs of BET and other outlets would be to shorten the exclusivity period on certain clips. "We just want people to renegotiate their contracts so that we're not hurt."

In the meantime, labels are looking at ways to skirt the problems posed by their exclusivity deals. "There are very few ways to get around exclusives," says one label source. "The one way is for the act to own the clip instead of the label. If the label knows in advance and can transfer the ownership of the clip to the artist, it's possible MTV can't take it." Among the artists who own the rights to their own clips are M.C. Hammer and Madonna.

Another way, says a source, is to negotiate the exclusive arrangement with MTV with certain artists given special consideration. For example, A&M's deal with MTV limited exclusives on Janet Jackson usually for just a weekend or, at the most, a week.

Jackson's superstar brother, Michael, has also received special consideration. Says Epic Records VP Steve Backer: "Epic had to make allowances for BET [with Michael] and MTV was understanding. We've always understood the need to take a simultaneous approach, it's silly to ignore that [BET] base. I have found that MTV has been very sensitive on that issue, but it depends on the stature of the artist. With Michael Jackson they have completely understood the need to treat BET the right way."



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MUSIC VIDEO

VIDEO TRACK

LOS ANGELES

ALICE COOPER'S "Hey Stupid!" video tracks two teenagers on a nightmarish roller coaster ride. Cooper and director **Ralph Ziman** created the concept for the title track video to the artist's new **Epic** album. **Benjamin Howell** produced the clip for Z-Inc.

A California carnival is the backdrop to **Suicidal Tendencies'** "Alone" video, directed by **Josh Taft**. **Eric Barret** produced the Epic clip for the album "Lights, Camera, Revolution."

Actor **Blair Underwood** directed "Still A Young Man," a new **Quality Records** video for **Positive Generation**. **Mark Freedman Productions'** **Doug Friedman** produced the shoot on location in downtown L.A. **Vance Burberry** directed photography.

Midnight Films director **Claudia Castle** directed T'Pau in "Only A Heartbeat" for **Charisma Records**. The black-and-white conceptual clip proffers an optimistic, political message. **Mark Leemkuil** produced.

Tamra Davis directed "Julie's Blanket," the **Morgan Creek Music Group** debut for alternative rock act **Mary's Danish**. The clip comes from the band's "Circa" release, and features kitschy footage that chronicles a nocturnal apparition seen by the band's own **Gretchen Seager**.

Cindy Keefer directed **Atlantic/Titanium** rock act **Tuff** in its new video, "I Hate Kissing You Goodbye." Keefer's crew painted the Burbank Power Plant purple for the clip, which comes from the "What Comes Around Goes Around" album. **Maurice DePas** and **Gary Rapp** produced the shoot for **Renegade West Films**. DePas also served as cinematographer, reeling conceptual footage at **Vasquez Rocks, Calif.**

Mark Freedman Productions director **Dominic Orlando** recently reeled **Spagna's** "Only Words" for **Sony Music International/Epic**. **Vance Burberry** directed photography on L.A.'s downtown streets, as well as shooting footage along the Pacific Coast Highway and at the Topanga Ranch Motel. **Joseph Sassone** produced.

Picture Vision director **Peter Israelson** has completed **Gladys Knight's** new video, "Men," from the MCA album "Good Woman." The clip, shot in L.A., features TV personalities **Marsha Warfield** and **Tom Joyner**. Graphics containing quotes and commentary about men add a humorous edge to the piece. **Steven Saporta** executive-produced for **Picture Vision**.

NEW YORK

KOOL MOE DEE'S "How Kool Can One Black Man Be" mixes colorized solo performance footage with scenes from his forthcoming longform, "Funke Funke Wisdom." **Jim Swaffield** directed the **Jive** shoot as well as the narrative longform. **Joseph F. Nardelli** produced for **New Generation Pictures**.

Epoch Films director **Jeff**

Preiss is the eye behind **R.E.M.'s** new **Warner Bros.** clip, "Near Wild Heaven." **Jonna Mattingly** produced and **Preiss** directed photography. **Mattingly** also produced **Ric Ocasek's** **Warner Bros.** clip "Rockaway" with **Epoch Films** director **Adam Bernstein**. **Paul Holahan** directed photography.

Matt Mahurin directed **Living Colour's** new "Time's Up" clip, the title track from the band's latest **Epic** album. **Sharon Oreck** and **Louise Feldman** produced.

Aretha Franklin was recently joined in New York by some guests for her "Everyday People" shoot. The video, directed by **Marcus Nispel** for **Portfolio Artists Network**, features **Bryant Gumbel** ("Today"), rappers **Gerardo** and **Flavor-Flav**, **New York Giants** **Otis Anderson** and **Leonard Marshall**, **BET's** **Donnie Simpson**, and models **Naomi Campbell** and **Beverly Johnson**. The **Sly & the Family Stone** cover is from the **Arista** album "What You See Is What You Sweat." The clip was produced by **Shelly Bloch** and executive-produced by **Anouk Franckel**.

OTHER CITIES

SCENE THREE'S **Marc Ball** directed **Lacy J. Dalton's** "Lightnin' Strikes A Good Man" on location at the **Cafe Unique** in **Nashville**. **Cynthia Biedermann** produced the **Capitol** clip, which features Dalton's sultry country/blues/jazz performance. **Larry Boothby** directed photography. Meanwhile, **Biedermann** also produced **Marty Stuart's** **MCA** video, "Tempted," with director **John Lloyd Miller**. **Ball** directed photography on the action-packed video, which opens with a cautionary sermon delivered by **Jerry Sullivan**, alias **Uncle Jug**.

Private Music artist **Taj Mahal** paired with **Daryl Hall** and **John Oates** for the single "Don't Call Us" from the album "Like Never Before." The performance clip, directed by **Kathy Dougherty**, was shot at the **Berkshire Performing Arts Center** in **Lenox, Mass.** **Joel Hinman** produced for **Scorched Earth Productions**.

GETTING MTV PICTURE

(Continued from page 42)

was **Amarillo, Texas**, radio station **Z-93**, which cut a tune about MTV's plight called "It's Unavailable," sung to **EMF's** "Unbelievable."

"I think that **TCA** has a number of customers that want **MTV** in their homes and they are very much aware of that," says **MTV's** **Robinson**.

Another result of the successful negotiation was the dropping of any legal action between the two parties. After it pulled **MTV**, **TCA** was negotiating with **MTV** parent **Viacom** about two other **MTV Network** services, **VH-1** and **Nickelodeon**. **TCA** obtained a restraining order to keep **MTV Networks** from pulling the two channels while negotiations continued. All legal action was terminated as of **July 12** (**Billboard**, **July 20**).

FRENCH

INTERNATIONAL SPOTLIGHT

As the Sales Rally Runs Out of Steam, the French Music Industry Gears Up to Regenerate Growth.

By MIKE HENNESSEY

With sales in the first four months of the year 1.1% down on those for the same period last year and 8.3% down in units, the French industry is pinning its faith on a number of measures to reinvigorate the market.

Says Patrice Fichet, director general of French IFPI group SNEP, "The industry must apply itself very energetically to regaining its sales momentum otherwise the economic outcome could be extremely serious."

The general economic recession, exacerbated by the Gulf War, has been a major factor in the stagnation of the market. Other contributory elements have been the marked slowdown in the CD "replacement" sector—the sales generated as record buyers substitute optical discs for the vinyl LPs in their record collections—and a widespread over-emphasis on marketing at the expense of fostering new talent.

One of the developments which helped bring the French market out of the doldrums of the early 1980s was the government's authorization of television advertising. This, coupled with the reduction of Value Added Tax on records from 33% to 18.6% in 1986 and the revitalization of the retail business, stimulated vigorous growth in a country which for so long had lagged behind its European neighbors.

But an over-emphasis on TV-merchandised generic and artist compilations has produced a saturated market. In recognition of this, French companies are directing increasing energy and resources to developing new talent—a policy which is all the more vital because of the recent loss in market share of national repertoire.

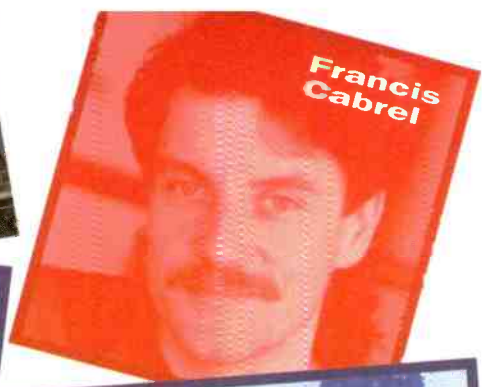
Whereas in the first four months of 1990 the market shares were 45.04% domestic pop, 43.22% international pop and 11.74% classical, the figures for this year were 42.65% domestic pop, 46.13% international pop and 11.22% classical.

However, there are special difficulties to be faced in the promotion of new French talent. One problem—echoed in all other developed record markets—is the decline of the single, the essential promotional tool for the introduction of new acts.

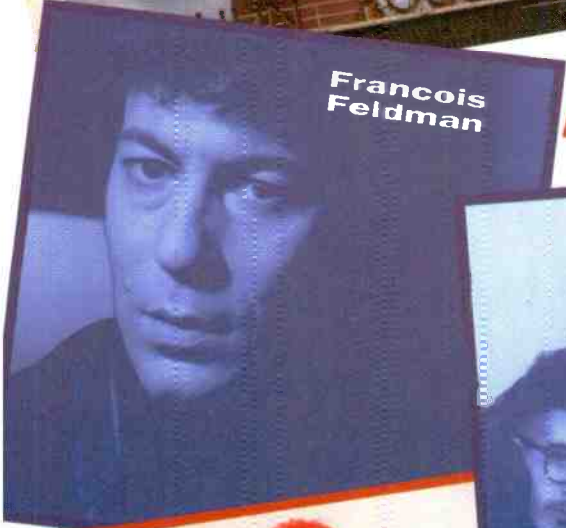
France was, for many years, a market in which the single—and even the EP—flourished. In 1983, while German unit sales were 50 million, France sold 71 million.

Even now a blockbuster hit can sell 400,000 copies. But the configuration is nevertheless in dramatic decline. Sales in April were a mere 1.1 million units—down 46% from April 1990's 2.1 million. And while the CD single makes progress, up 95% compared

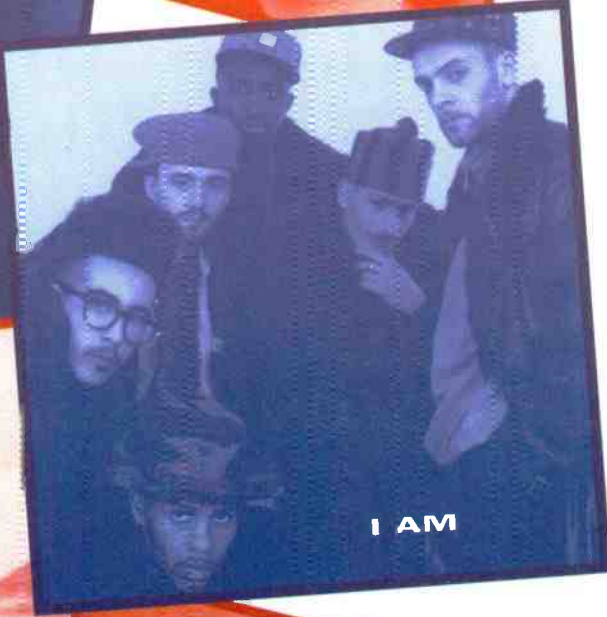
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Francis Cabrel



Francois Feldman



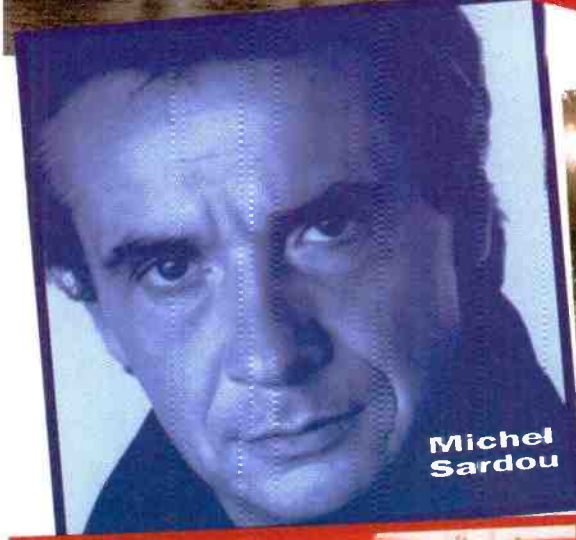
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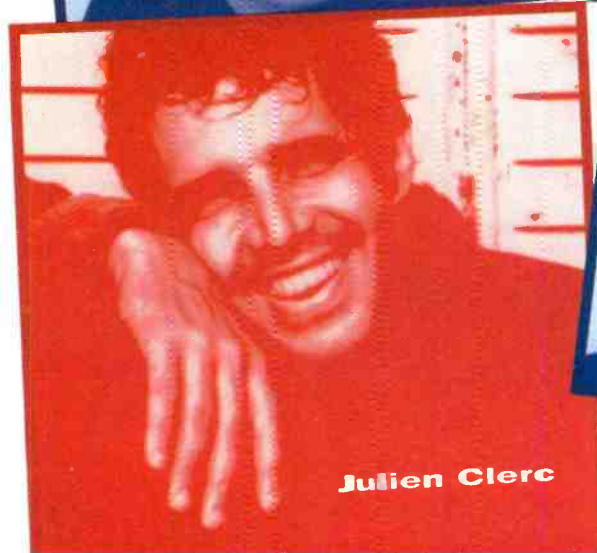
Patricia Kaas



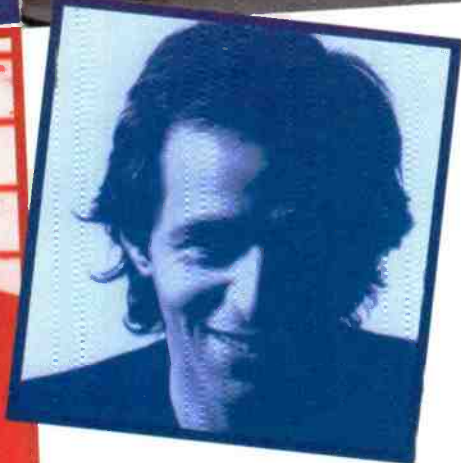
Johnny Hallyday



Michel Sardou



Julien Clerc



Jean-Jacques Goldman

GÉRARD BLANC

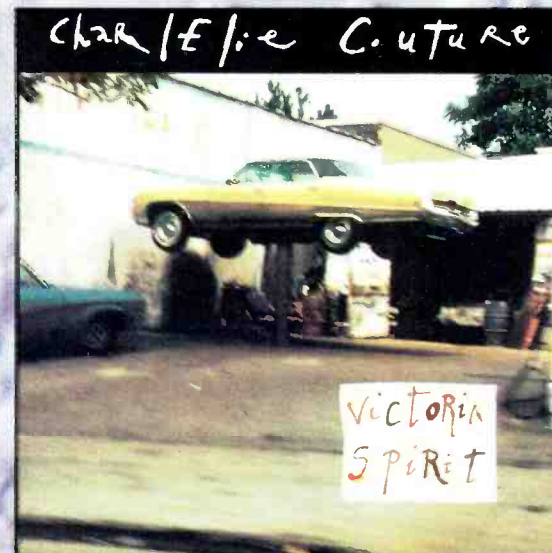
CHARLÉLIE COUTURE

YVES DUTEIL

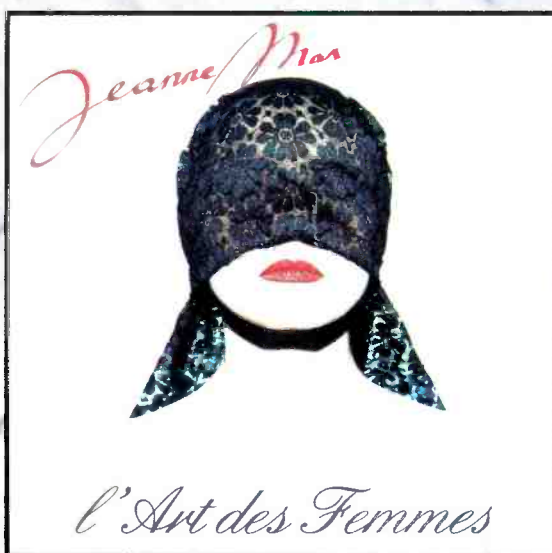
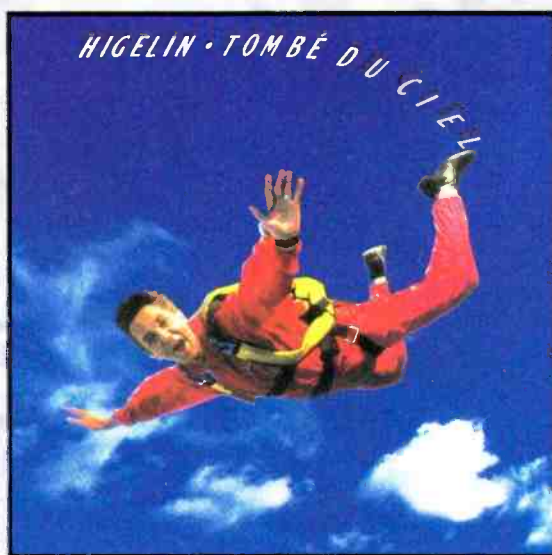
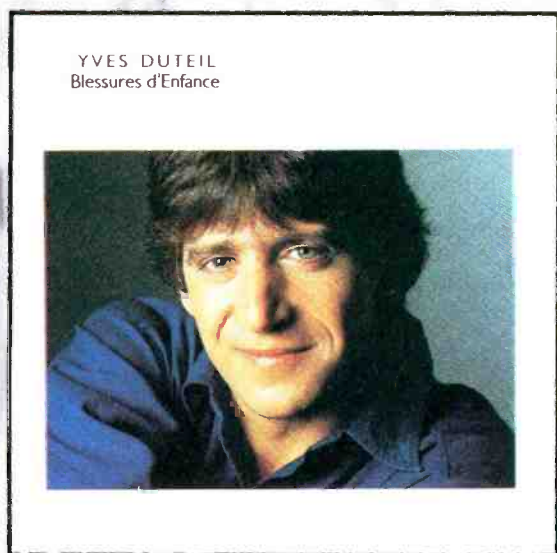
JACQUES HIGELIN

JEANNE MAS

GUESCH PATTI



faces you know



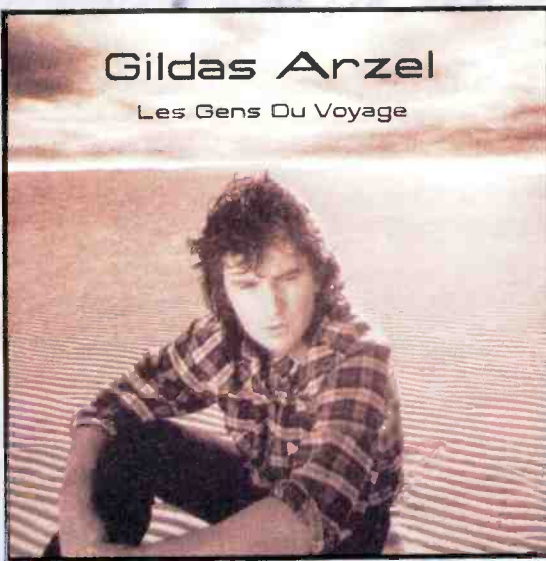
GILDAS ARZEL

CHRISTOPHE DESCHAMPS

NILDA FERNANDEZ

HERVÉ PAUL

LES FRERES



faces you will



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Industry Switches Emphasis From Marketing to A&R

By PHILIPPE CROCCO

Of 1990 was a year of "marking time" for the French record industry—as SNEP director general Patrice Fichet likes to observe—what will be the industry's fate in 1991?

Last year the market grew by 10%. But figures for the first four months of 1991 reveal a market in stagnation, with sales down 1.1% on the same period of 1990.

One thing is certain: the task of regenerating the vigorous growth of the French music business is being undertaken by an industry which has undergone extensive changes in its hierarchy. Management of the six companies—BMG, EMI, PolyGram, Sony, Virgin, and Warner—which share 85% of the market have all been reshuffled since last year.

And it's reasonable to suppose that it is the abrupt flattening in the market's growth curve (after gains of 35.7% in 1988 and 29% in 1989) that has triggered the redistribution of responsibilities.

"The industry has become too preoccupied with marketing," says Phonogram's international A&R director, Jacques Sanjuan. "The advent of commercial television produced an over-concentration on TV marketing, on market research and on the Top 50. Today we must think in terms of creativity, and only creativity."

The main concern of the record companies is to revive the fortunes of national repertoire, whose market share dropped from 52% in 1988 to 47.5% in 1989. Last year the breakdown of sales was 46% for international pop, 42.4% for national pop and 11.6% for classical music.

The industry sees an unhappy parallel between this attrition of domestic repertoire and that which occurred in the film industry. A renewed concern about creativity is seen in the appointment of A&R-oriented executives to higher management posts—Fabrice Nataf as president of Virgin, Paul-Rene Albertini as director general of PolyGram Disques and Jean-Pierre Weiller as president of Island.

It is axiomatic that in periods of prosperity, artist research and development declines; and when business starts to slip, it is time to sign and build new talent. The search is on for the Patricia Kaas, the Francois Feldman, the Patrick Bruel of tomorrow.

But developing superstars is not an overnight process and the situation in France is exacerbated by the fact that the record business is one of the world's slowest in terms of public response to new artists, particularly since radio and television programming has become more a matter of market research than producer predilection. To get airtime, a record has to have a certain popularity rating—but to become popular, a record has to get airplay. It's a frustrating Catch 22.

The television situation is no better. Music programming is dominated by prestigious shows which feature established stars and mega-sellers. Less ambitious programs, like the M6 channel's "Avec Ou Sans Rock," which appealed especially to young people—the main record buyers—have been discontinued.

The advent of the much hoped-for French TV music channel would certainly be a major step forward in terms of getting exposure for new talent.

Jack Lang, the French minister of culture, recently said on Radio France Inter that if the Conseil Supérieur de l'Audiovisuelle did not move on the matter of a music channel, then the government would by-pass the body and introduce a bill to establish such a channel.

But for the moment there is not a great deal of optimism in the French music industry as to the possibility of such a channel being created.

Neither are expectations in terms of sales performance this year particularly sanguine. But with a renewed commitment to invest in talent development and with new management teams in place, the French record industry at least is moving in the right direction to meet the challenges of the year ahead.

ATOLL: MARKETING THE WORLD'S MUSIC

Founded in 1977 by Charles Ibqui, Atoll Music is a record and music publishing company marketing a wide range of product.

Its recent successes included three charting singles by M.C. Sar, including "It's On You," which spent several weeks in the No. 1 spot.

Atoll is also active in TV and ra-



Ibqui

dio marketing, particularly with dance-music compilations and has also built a 300-title catalog of overseas productions, including compilations of top artists from Israel, Greece, Italy, Russia, Spain, and Brazil. The catalog also includes recordings by Astor Piazzolla.

Says Atoll executive Martine Moscovitz, "Atoll has made a speciality of selling music by genres and we're always on the look-out for new artists to expand our compilations of salsa, merengue, reggae, rap, rave, and dance music."

Atoll product is distributed in France by Carrere, Musidisc, PolyGram, and Sony Music.



Lumbroso

were among his signings—plans to make Remark an outlet for new European artists and he has the powerful moral support of PolyGram International president Alain Levy in this endeavor.

With former MTV executive Sophie Bramly as his chief assistant, Lumbroso will have a free hand to bring up-and-coming artists to the label. He starts with the advantage of having Vanessa Paradis on the roster, together with Alain Lanty, whom he believes to have a big future.

Says Lumbroso, "There's no more exciting aspect of the record business than that of signing a complete unknown and then watching him or her develop into a major artist."

Remark's orientation will be predominantly in the direction of A&R but, says Lumbroso, "this is not to say that marketing will be neglected." In fact, Levy has given Remark the responsibility for the marketing in Europe of Eric Clapton and Vangelis.

EMI SEEKS TO BUILD UP LOCAL ROSTER

With a decline in its market share from 10% to 11% last year, primarily due to limited success with national acts, EMI France is banking on a new team, under managing director Gilbert Ohayon, to develop its domestic repertoire resources this year.

Ohayon, formerly London-based director of marketing for continental Europe, succeeded Noel Castaing as managing director in April. And newly-appointed marketing director is Michel Liberman, formerly director of FoxVideo. Liberman's primary objective will be to sign and develop new French talent and to enhance the status of established acts like Jeanne Mas, Yves Duteil, Charlie Couture and Gerard Manset.



Liberman

Success of international repertoire from Vanilla Ice, M.C. Hammer, the Steve Miller Band and Roxette helped EMI France achieve sales of 650 million francs (\$112 million) last year.

"But, traditionally, EMI France is a company which has always had a powerful domestic roster as well," says Ohayon. "We want to build our lesser-known talents into the Higelins and Trenets of tomorrow, while at the same time continuing to gain maximum exposure and sales for our established stars."

"In addition to the musical talent on the labels of EMI, we also have excellent managerial talent and, in my submission, 60% of the value of a record company is vested in its human resources."

The determination to build up the local roster extends to classical as well as popular music—thus the signings of Michel Plaszon and Georges Pretre.

"In the pop area we are looking to have a local roster of 20-25 acts upon which we can really work," says Ohayon.

VOGUE: A RETURN TO VILLETANEUSE

The Vogue record company has recently reaffirmed its link with the original Disques Vogue company, established more than three decades ago by Leon Cabat, by concentrating all its operations in the Paris suburb of Villetaneuse, location of the original company.

Vogue chief Lean-Louis Detry reports an increase in sales for 1990 of 30%, giving a gross revenue of 120 million francs

(\$20.7 million) and a 3% share of the French record market.

One of the major developments for Vogue last year was a determined foray into the classical music market and the pulling off the considerable coups of acquiring exclusive distribution of the Czechoslovakian Supraphon catalog and signing an important joint venture deal with the Soviet state record company, Melodiya, to handle representation of the catalog in Europe. Vogue then consolidated its classical beachhead by acquiring the Hungaroton label for France.

Detry has also established an affiliate company, Vogue Europe, which will implement a policy of establishing Vogue as a major label in other European territories. A Vogue Records bureau has already been opened in London.

"We achieved export sales of 10 million francs [\$1.7 million]—between 7% and 8% of our total revenue—last year," says Detry. "But this year we expect to do substantially better, thanks to the acquisition of new catalogs."

Vogue's international department, directed by Claude Ismael since 1989, is also in an expansion mode. Ismael has made a considerable number of label and artist deals in the last two years. He acquired the heavy metal Music For Nations catalog, which includes the Frank Zappa repertoire and a complete anthology—35 CDs—of Zappa's recordings has been released this year, together with Zappa's latest album, "Rock Zappa," and that of his son, Dweezil Zappa.

Ismael also acquired from the U.K. Derek Green's China Records label for France, comprising the Art Of Noise back catalog (five CDs), plus recordings by Labi Siffre, Cheap And Nasty, Loud, Green On Red, and Nine Below Zero.

Vogue invested \$400,000 on a TV advertising campaign to promote an Art Of Noise compilation and to increase public awareness of the China Records releases.

The company also represents Cherry Red Records (whose roster includes the Seers, the Charlottes and Blow Up) and the U.S. labels Rykodisc and Expression. The latter label, headed by Phil Manzanera, has among its acts The End, Rosetta Stone and Phil Saatchi.

Ismael has also established a TV advertising division within Vogue which has scored notable marketing successes with a compilation of Sidney Bechet tracks, including the great hit of the 1950s, "Petite Fleur," (150,000 units sold in less than a month), and a compilation of the Solar catalog, "Dance Is Black," which was backed by a \$600,000 TV campaign and sold more than 200,000.



Albertini

POLYGRAM: DRAWING ON A LARGE RESERVOIR OF TALENT

With 33% of the French record market, and sales of 1.9 billion francs (\$327 million) spread among its three companies—Phonogram, Polydor and Barclay—plus the Island catalog, PolyGram France is, unassailably, the megastar of the French music industry.

It undertook a major restructuring operation last year, emphasizing the creative independence of its constituent labels with A&R operations sufficiently powerful to sustain its top position—but not so big as to be remote from regular contact with its artists.

Under the direction of Gilles Paire, president of PolyGram S.A. and Paul Rene Albertini, president of PolyGram Disques, the company has pursued a policy of allowing each label to develop its own identity. Says Albertini, "PolyGram, as Alain Levy has observed, is a multi-cultural company rather than a multinational one. This eclecticism gives us access to a wide range of local talent."

"France has a large reservoir of talent and, at last, its artists are beginning to be taken seriously on an international level—artists like Vanessa Paradis and Mory Kante. We believe that a record company should be at the service of its artists, not the other way round, and we invested in talent we believed in even when the industry was going through a difficult period in the early 1980s."

For Phonogram, one of the major success stories of 1990 was that of Jean-Francois Feldman, whose album, "Une Presence," sold more than a million units. Two singles taken from the album grossed unit sales of 2.5 million. Phonogram also achieved notable success with its veteran rock artist, Johnny Hallyday, whose "Cadillac" album, with lyrics by Etienne Roda Gil, sold more than 600,000.

Florent Pagny also scored impressively for the label with
(Continued on page F-17)



Detry



Ohayon

Some would say
that our success
in the French market
is due to our
knowledge of Latin.

But there's
more to the story...

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Gaining Momentum—the French Music Export Drive

By PHILIPPE CROCQ

Like all continental European countries, France has always had difficulty in exporting its popular music, principally because of the language barrier. It is a barrier which is particularly difficult for the French to surmount because, traditionally, the lyric of a "chanson" is at least as important as its melody.

French artists have two choices when it comes to attempting to seek audiences outside their native country: they can either record in their own language and not be understood, or they can attempt to sing in English and sacrifice all the poetry of the lyric and struggle to compete with artists whose mother tongue is English. Either way, the prospects are discouraging.

In the history of French popular music, only artists with outsize personalities like Maurice Chevalier, Edith Piaf and Yves Montand have been able to make any significant impact outside French-speaking countries.

According to French authors' society SACEM, royalties for performance of French copyrights received from abroad amounted in 1989 to 306.3 million francs (\$52.8 million), equivalent to 12.94% of total receipts. Last year, the income from abroad was 310 million francs (\$53.4 million), of which one-third came from classical music, one-third from instrumental and film music, and one-third from standard popular songs and contemporary pop music.

Classical royalties were dominated by those in respect of Ravel's "Bolero"—30% of the total—even though Ravel's music is now in the public domain in many countries, including the U.S.

The titles bringing in the most overseas earnings last year have little relation to the 1990 hit parade:

1. "Comme D'Habitude" ("My Way"), which had more plays even than Ravel's "Bolero";
2. "Les Feuilles Mortes" ("Autumn Leaves" by Prevert and Kosma);
3. "La Vie En Rose" (Louis Guy/Edith Piaf);
4. "Fascination" (Marchetti);
5. "L'Hymne A L'Amour" (Marguerite Mono/Edith Piaf);
6. "Voyage Voyage" (Desireless)—the leading contemporary song in the export league table.

And then came "Et Maintenant" (Delance/Becaude), "Ella Ella" (Gall/Berger), "Je T'Appartiens" (Delance/Becaude), "L'Amour Est Bleu" (Pop/Mauriat), "L'Amour En Heritage" (Kosma/Delarue), and "Ballade Pour Adeline" (Clayderman).

Then, considerably lower down: "Joe Le Taxi" (Roda Gil/Langolf), "Helene" (Julien Clerc), "Etienne, Etienne" (Guesh Patti), "C'Est La Ouate" (Caroline Loewb), "Je T'Aime, Moi Non Plus" (Gainsbourg), and "Babacar" (Gall/Berger).

During the disco years, French writers achieved a certain amount of overseas success creating songs with English-language lyrics, including Patrick Hernandez with "Born To Be Alive" and Daniel Vanguard with "Cuba."

If contemporary French songs haven't exactly taken the international market by storm, at least there is a marked change in the mentality of French writers and producers. Etienne Roda Gil, who has written for a large number of French recording artists, says that the days of the inferiority complex, of resignation and defeatism among French composers in the face of Anglo-American competition are over.

And SACEM executive Eric Dufaure, who is also involved in the French Music Office in New York, points out that most French record companies now have export departments and are negotiating product-exchange deals with companies in other countries.

"And, increasingly, artists signing with French record companies are being given guarantees of releases in foreign territories," Dufaure says.

Independent companies like Boucherie Production and Off The Track are also concentrating more and more on opening up export markets. All in all, there is a very strong export orientation among French music companies, not only in respect of French-speaking countries (the world's French-speaking population is of the order of 500 million) but of many other territories, particularly the U.S.

Up to now, Dufaure notes, very few recordings of French songs have scored in the Anglo-American hit parades. "In 1955, Roger Williams made the top spot in the U.S. charts with 'Autumn Leaves,' Little Peggy March had a No. 1 with an English version of 'Chariots' by Plante and Mauriat in 1963

(Continued on page F-18)

Patrick Gaspard



Louise Feron

Cracking Global Language Barrier Is Tough for French Megastars

By EMMANUEL LeGRAND

Jean-Jacques Goldman, Michel Sardou, Johnny Hallyday, Serge Gainsbourg, Renaud, Francis Cabrel—all these French acts have much in common.

They are all French megastars and the country's most consistent sellers, both on record and live, yet their audience barely stretches beyond the French-speaking territories, mainly France, Belgium, Switzerland, and Quebec in Canada.

Hallyday is now into his fourth decade at the top of France's rock league. He's survived confidently through all the changing music fads and fashions and held on to an ever-faithful public. His latest album, "Mirador," on Phonogram, has gone double platinum (600,000 units) this year.

Then there's the charismatic Michel Sardou, who since his career took off in the early 1970s, has sold over 40 million albums in France alone, and all with the same record company, the independent Trema.

The provocative Serge Gainsbourg, whose first hit "Le Poinconneur Des Lilas" dates back to 1958, made a most impressive comeback at the end of the 1970s. He's since maintained a high-profile level of popularity, especially with young audiences.

His recent death was followed by a media blitz and huge sales of Gainsbourg back catalog, showing the full dimension of his impact. He scored an international hit in 1969 with his "Je T'Aime Moi Non Plus" duet with Jane Birkin—it sold more than 6 million copies and even cracked the U.S. charts. But he was never able to repeat that world market success.

Goldman started his solo career in 1980 with Epic and has stayed with the company ever since. He was the dominant French superstar of the 1980s. Each of his seven studio albums has topped the chart and gone at least double platinum or diamond (1 million sales). His latest, "Frederiks, Goldman, Jones," released just before last Christmas, is heading for triple platinum.

Renaud (Virgin) and Francis Cabrel (Columbia) have also sold a million-plus of several releases, along with Patrick Bruel, who has to be rated the phenomenon of 1990—his album "Alors Regarde" on BMG, sold over 1.5 million.

Then there is Francois Feldman, whose second album "Une Presence" passed the million sales mark early this year, and is now well over 1.2 million. Pascale Chadailac, in charge of international development of Phonogram domestic catalog, says it's vital to build an artist in his home territory before trying to break into the international marketplace. "But it's obvious from Feldman's sales in France that he has the potential to be big in the global market."

Yet even where some of these acts have made deliberate efforts to cross borders, they've never achieved really significant sales abroad, let alone finding any level of consistency. Industry executives in France cite two reasons: the language barrier and a basic lack of the sheer will and determination to develop an international career.

The French language has long been a limiting factor in the export of French productions, though recent hits like Vanessa Paradis' "Joe Le Taxi," or France Gall's "Ella, Elle L'A," have showed that the French problem can be overcome.

Fabrice Nataf, president of Virgin Records in France, believes that much of the appeal of singers like Paradis and Gall comes from their lyrics. "For them, lyrics are very important but very few Anglo-Americans can understand French."

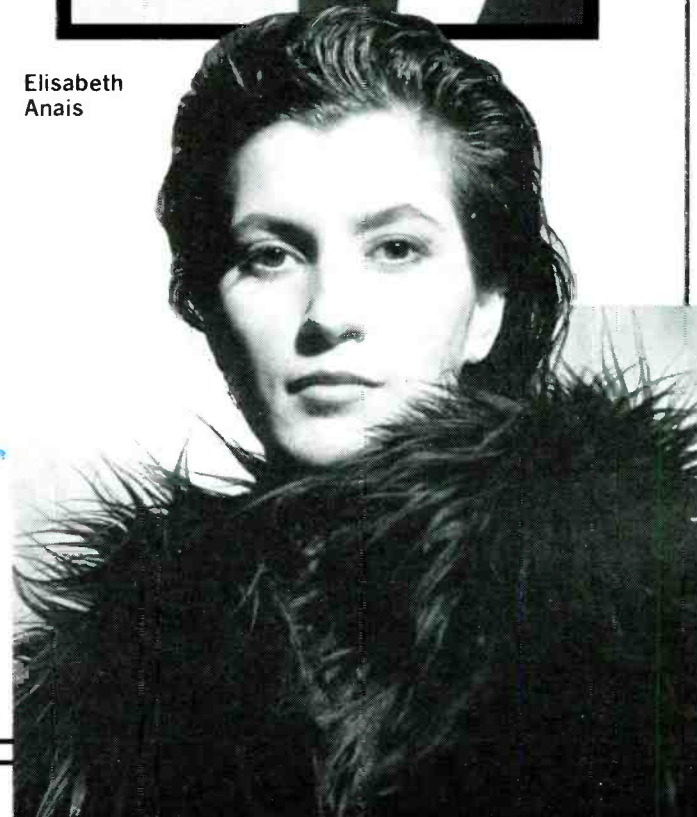
That view is shared by Annick Geisler, export manager of Sony Music France. He says, "Most of these acts are what we call in France 'chanteurs a texte'—that is, lyrics-orientated singers. It's obvious that when you don't understand the language, you lose a lot of the impact."

He reckons the problem can sometimes be overcome by the French artist recording in other languages, though he accepts that can be risky. Francis Cabrel, he says, is an example, touring South America in May this year and recording in Spanish, a language he speaks well.

(Continued on page F-20)



Elisabeth Anais





Patrick Bruel
'Alors regarde'



Enzo Enzo



Olive
'Retour à l'envoyeur'

In french,



Oïo
'Anima'



Psy
'Etre ange, mon ange'

Elsa
'Rien que pour ça'



Indochine
'Le baiser'

talent is...



Babylon Fighters
'Shut up, don't shutdown!'



Philippe Laval
'De Bretagne ou d'ailleurs'

a three letter word.



Pierre Morin
'La fidélité mon amour'



Dominique Dalcan
'Entre l'étoile et le carré'



Tobo
'La fête à Brutus'



French Vid Market Will Be Worth \$1.5 Billion by 1995

By PHILIPPE CROCQ

The French video market grew by more than 50% last year to achieve gross sales of 1.5 billion francs (\$259 million at an exchange rate of 5.80 francs to the dollar)—a highly satisfactory leap forward after the sluggish progress between 1983 and 1986.

While the transition from rental to sell-through continued apace, with sales up 70.3% at 1.19 billion francs (\$205 million), the rental market showed a modest 5.4% improvement at 310 million francs (\$53.4 million).

Of the factors contributing to the video explosion in France, the four most important are:

- An increase in VCR penetration from 8 million to 9.5 million—a growth which, nevertheless, leaves the country still considerably behind the U.K. and Germany;
- An increase in the availability of software. Initially the main supplier of program material was the film industry, but repertoire is now being generated by publishers, record companies and television channels. The current breakdown of market share by repertoire is 50% movies, 20% children's programs, 10% music videos, 10% X-rated material, and 10% other categories (sport, instructional, educational).
- A reduction in the price of prerecorded videocassettes, a movement led by the hypermarkets since 1988 when sell-through really started. A videocassette which sold for 1,000 francs (\$172) in 1982 today costs 100 francs (\$17.20).
- Increased availability of videocassettes in hypermarkets and supermarkets. Last year, hypermarkets accounted for 50% of video sales, supermarkets 11%, specialist shops 15%, department stores 18%, video clubs and mail order 3% each.

According to the Chambre Syndicale de l'Edition Audiovisuelle (CSEA), market shares of the major video companies in 1990 were:

Company—Rental—Sell-through

FoxVideo (distr. by Sony)—	19%—7.22%
CIC Video —	17.1%—9.48%
GCR —	23.72%—8.49%
Walt Disney/Film Office —	3.7%—14.71%
Warner Home Video —	12.52%—22%
Fil-a-Film —	3.39%—8.79%
PolyGram Video —	4.58%—

There will, however be considerable changes registered in the market share breakdown this year due to the advent of new companies in the field and some switches in distribution. Film Office, which achieved sales last year of 185 million francs (\$31.9 million) with Walt Disney repertoire alone—thanks primarily to 600,000 unit sales of "The Lady And The Tramp" and 200,000 of "Bernard And Bianca"—has lost representation of the MGM catalog to Warner.

And Fox has ended its distribution with Sony in favor of establishing its own eight-man sales team. The move, on paper, lops 60 million francs off Sony's video sales volume, but with the continuing growth of the market and the expansion of Sony's non-film repertoire, the company expects to regain, by 1991/1992, the 20% market share it achieved in 1990.

The new French video company, Nouvelle Messagerie Video, headed by Jean-Paul Commin, which began operations in November last year with a target of achieving a 7% market share, had ac-

(Continued on page F-10)

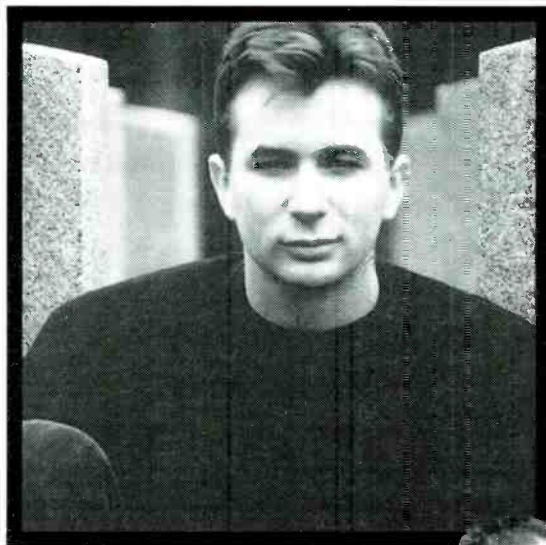


Gerard Blanc



Noir Desir

Luc de LarocheIIere



Enzo Enzo



Les VRP

The Quebecois Sound: An Expression of Heterogeneity

By ALAIN BRUNET

There is no "French-Quebec" sound as such. There are, in fact, many Quebecois sounds—many of them limited to this Canadian province's market but with a growing number of artists ready for new success, particularly in France and the U.S.

This small population of 6 million has evolved very much like other Western nations. On the one hand, it has been influenced by U.S., U.K., Australian, and English-Canadian pop-rock music, which still dominates a marketplace in which almost 65% speak English.

On the other hand, the growth of the independence movement has led to the search for a national culture. As a result, a national pop music has developed, its source in folk material but also touching all music genres.

From the 1950s to the present day, a whole range of categories and styles emerged in Quebec: adult contemporary, dance, pop, folk, rock, even hip hop. The French-language music business has become extremely diversified, especially over the last decade.

As well, the fragmentation of styles and audiences noted in the U.K. or U.S. markets is also a reality in Quebec.

However, perception of any foreign mass culture tends to be limited only to exported artists. For many observers in the U.S. and even in France, Quebec's pop culture is limited to a couple of names. Celine Dion, one of the best-known Quebec stars, an Epic signing trying to make it in U.S. adult contemporary and pop charts, is not necessarily representative of the whole variety of styles to be found in this French area of the East Coast.

In France, the penetration of Quebec artists isn't wide, but the impact is growing. In the mid-1980s, singer Daniel Lavoie sold nearly a million copies of "Ils S'Aiment." A few years later Roch Voisine, selling 300,000 albums in Quebec, neared the million sales mark in France, and he played to 400,000 fans on tour there.

Voisine was the first Quebecois to get that kind of megastar success in French-speaking Europe—he's also well known in Belgium and Switzerland. However, others before him had built status in France. Songwriters such as the late Felix Leclerc were linked with the "Rive Gauche" artists of the post-war era—Jacques Brel, Leo Ferre, Georges Brassens, while Gilles Vigneault and Pauline Julien were on the Parisian scene of the 1960s. Robert Charlebois was the first North American rock singer to impress French-speaking Europe.

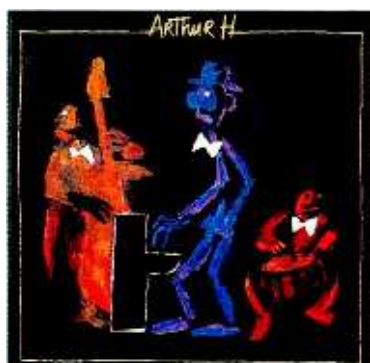
Then in the 1970s, Diane Dufresne and songwriter Luc Plamondon broke into European "Francophonie," and the latter remains one of the key songwriters in international pop, his association with Parisian composer Michel Berger producing such major musicals as "Starmania" and "La Legende de Jimmy."

But the 1980s were quiet years for Quebec artists in Paris—though female singers Fabienne Thibault and Diane Tell were exceptions. Main reasons for few Quebecois artists making it in France were: the 1980s recession meant a cut-back on the number of national artists backed by the majors; and the loss of the Quebec referendum on political sovereignty in 1981 had a

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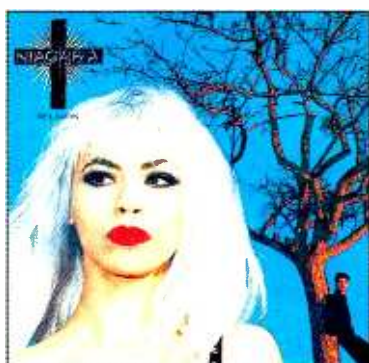


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VIDEO MARKET

(Continued from page F-8)

quired 9% after its first three months of operation.

NMV's policy is to bring together French producers to compete with the American majors and the American Film Marketing Assn. Comprising around 40 French producers, the NMV company has got off to an impressive start with the video of the Gerard Depardieu movie, "Cyrano de Bergerac," selling 350,000 copies of this film (winner of 12 Cesar awards in France and five U.S. Oscars) in two months.

NMV is also marketing a two-cassette package of the Belgian RTB television film on the 10 years in office of French president, Francois Mitterand. Sales target is 50,000 units within one month of release.

A recent coup for NMV has been the acquisition of the seven-Oscar Kevin Costner movie, "Dances With Wolves."

Another major French video company expanding its activity is TF1, the video division of the television channel, which has a 45% audience rating. With the benefit of publicity on its TV channel and access to highly marketable program material, TF1 is establishing itself solidly in the French marketplace.

Says its MD Pierre Brossard, "Our product ranges from full-length subjects like Claud Pinoteau's 'L'Etudiante,' with Sophie Marceau, and the classic films of Marcel Pagnol like 'Le Chateau De Ma Mere,' to non-films—often TF1 TV productions—and long-form music videos such as the Michel Sardou feature, which has sold 100,000 copies to date."

The outlook for the video market in France continues to be bright. According to the Bureau d'Information et de Prevision Economique (BIPE), the sell-through market will be worth 6.3 billion francs (\$1.08 billion) and the rental market 2.5 billion francs (\$431 million) by 1995.

However, the industry needs urgently to establish an effective and accurate system of monitoring sales in the interests of rights owners, producers and sales outlets—a system similar to that established by the French IFPI group, SNEP, for the record industry. At present there are four different sources of market measurement in operation, none of which embraces the totality of the video industry.

The recent rapid growth of the home video market is paral-

leled by that of the music video sector. It grew by 400% in 1989 and by 177% last year, when sales totaled 140 million francs (\$24.13 million). Music video has also benefitted from the increasing involvement of hypermarkets and supermarkets in the video business.

SNEP member companies represent around 85% of the music video market, PolyGram leading the field with a catalog of 173 titles. Echo/Sony has released 132 music videos to date, Virgin 93 and CBS Video/Sony 54. Also in the music video field are TF1 Video, Film Office and CIC.

"The music video should be seen as a product with its own window and not, as in the past, sold at the same time as its equivalent record," says Philippe Laco, until recently PolyGram Music Video MD, now director general of Warner France.

"At present, there are around 900 titles on the market—a choice which needs to be expanded substantially. And we badly need a domestic music television channel in order to promote videoclips and long-form productions."

When it comes to laserdiscs, France has the largest penetration of players of all European countries. Since the system was launched at the end of 1988, 65,000 machines have been sold. This figure is projected to increase to more than 100,000 by the end of this year and the titles available should rise from 200 to 500 in the same period.

According to a spokesman for Pioneer-France, of every 100 laserdisc players sold in Europe, 90 are bought by French consumers.

The reason why the French have reacted so enthusiastically to the new system, according to Herve Philipon, president of Fox, is that, for the first time, there has been a fully coordinated effort to implant a new home entertainment medium in the country.

"There has been excellent cooperation between the hardware and the software segments," Philipon says. "The creation of the European Laserdisc Assn.[ELDA], with a membership comprising hardware manufacturers Philips, Sony, Pioneer, Matsushita and Hitachi, software manufacturers PDO and MPO, and the major record and video companies, has enabled us to work in harmony to achieve a significant level of penetration for the system. The speed of implantation is also due in part to the fact that prices of hardware and software have been kept at a reasonable level."

Philippe Laco says that it has been the policy of Philips to set a pre-tax retail price of 200 francs (\$34.50) for a laserdisc and 258 francs (\$44.50) for a two-disc package. "Players can now be bought for less than 4,000 francs [\$690], whereas three years ago the price was more than 6,000 francs," he says.

One of the first companies to enter the laserdisc market at the end of 1988, PMV has currently a catalog of 200 music titles and also is licensed to distribute the CIC catalog on laserdisc. Titles already released include "Top Gun," "E.T." and "Out Of Africa."

All the major French companies and a number of independents are busy building laser catalogs, and Fox reports laserdisc sales of 20 million francs (\$3.4 million) for 1990.

Where laserdisc retailing is concerned, the Virgin megastore on the Champs-Elysees was a pioneer, its opening in November 1989 coinciding with the advent on the market of the laserdisc system. Laserdisc sales currently account for 4% of the three Virgin megastores' total sales volume.

Last December, Philips mounted a major TV and press publicity campaign to increase consumer awareness of the merits of the laserdisc system, and a follow-up campaign is planned for this year. "It is important that we make the consumer aware that the laserdisc system is backwards compatible," says Laco, "and that its software is not subject to deterioration like the videocassette."

One factor which could inhibit the accelerated development of the laserdisc market is the shortage of software production capacity. Only MPO in France is capable of making laserdisc masters at the present time. This company has developed a new laserdisc configuration—the 20 centimeter (8-inch) disc which, it claims, is ideal for general interest subjects.

Most of the laserdiscs available in France currently are manufactured by PDO but additional production capacity will be secured by the opening of new custom manufacturing plants as more programs become available.

According to the SNEP, unit sales of music laserdiscs to date amount to 120,000—60% classical, 37% international pop and 3% French pop.

In the first four months of this year, sales of music video discs amounted to 4.8 million francs (\$827,000) with the figure for April (\$213,000), showing a 54.1% increase over the figure for April 1990.

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SERGE GAINSBOURG (1928-1991): Variations on the Theme of Love

By PHILIPPE CROQC

In the eyes of many French music industry people, the most dismaying happening of this year—even of the past decade—was the death on March 2 of Serge Gainsbourg, one of the most creative, witty, imaginative and provocative songwriters of the last 30 years or more.

Gainsbourg songs were tailored precisely, exclusively, for the French mentality. They rarely achieved popularity outside France, with the signal exception of "Je T'Aime, Moi Non Plus," the worldly, sardonic commentary on contemporary sexual mores which he recorded with Jane Birkin for the Philips label and which achieved worldwide sales of 6 million copies and was a No. 1 in Britain.

For the most part, Gainsbourg created songs for other artists, scoring notable successes with "La Javanaise" for Juliette Greco, "Le Poinconneur Des Lilas" for Les Freres Jacques and the Eurovision Song Contest winner "Poupee De Cire" for France Gall. But he also made a mark with his album "Aux Armes Et Caetera," recorded in Jamaica in 1979 with Sly Dunbar. He earned a platinum disc for this.

Decried by some, adored by others—as is normally the case for creative people who are constantly in the limelight—Gainsbourg was a creature of paradoxes, at once discreet and daring, timid and extrovert. He was, above all, a simple man with a great generosity of spirit.

He was idolized by adolescents who saw him as one of their number even as he moved into middle age, and beyond.

Gainsbourg made a total of 21 albums for Philips/Phonogram, the record company with which he recorded for the whole of his career. "Aux Armes Et Caetera" has, to date, sold 650,000 copies. He was awarded platinum discs for "Love On The Beat" (1985) and "Live Au Casino de Paris" (1990) and the double album "Le Zenith De Gainsbourg" (1989) went gold.

In addition to numerous compilations and boxed sets, the



Serge Gainsbourg, right, with Billboard's Paris-based correspondent Philippe Crocq.

most comprehensive reissue package was released in 1989—"De Gainsbourg A Gainsbarre," a nine-volume set comprising almost all of his compositions, which has been a runaway seller.

Although Gainsbourg wrote more than 550 songs, some published by Melody Nelson, the company he set up in 1973, and some by Warner Chappell. And he wrote for a wide variety of artists, including Regine, Petula Clark, Dalida, Marianne Faithfull, Brigitte Bardot, Nana Mouskouri, and Vanessa Paradis, for whom he wrote "Variation Sur Le Meme T'Aime," her latest album.

Gainsbourg also wrote the score for the films "L'Horizon" and "L'Eau A La Bouche" appeared in more than 20 movies, including "Je Vous Aime" with Gerard Depardieu, and directed four: "Je T'Aime, Moi Non Plus" with Jane Birkin and Gerard Depardieu; "Equateur" with Francis Huster; "Charlotte For Ever"; and "Stan The Flasher," with Claude Berri.

I was fortunate enough to visit Gainsbourg in his little house in the rue de Verneuil in Paris, set midway between the culture and boisterous activity of St. Germain des Pres and the peace and calm of the Seine. He accorded me many interviews in his living room with its black lacquered walls—a cluttered room boasting an electric piano, a statue of a man with a cabbage for a head (which inspired one of his best albums, "L'Homme A La

Tete De Chou" in 1976), photographs of Brigitte Bardot and a large number of ashtrays.

Despite his success and celebrity, he was unfailingly modest. He once told me, "Philips were extremely patient with me. I first recorded for the label in 1958 but it wasn't until 10 years later that my records really started to sell. Because they had such confidence in me, I never even considered moving to another company.

"I know it's fashionable to knock the multinationals because of their being so rich. But my view is that it is precisely because they have the money that they can give an artist the time to develop his talent. It costs a great deal of money for a record company to build an artist's career."

He and Jane Birkin had a daughter, Charlotte. Gainsbourg adored her and used to prophesy that she would one day become an actress—which indeed she did. Gainsbourg said, "Having to sing a song with a daunting title as 'Love Incest' was no small challenge for her, but she managed it admirably!"

Gainsbourg's creative philosophy was simple and endowed with down-to-earth realism. He'd say, "There's no point in subjecting people to boring message songs, especially political ones. You have to make people dream—and because the most important dreams are about love, you have to talk about love in all 36 positions.

"The ideal song is that which gets to the young girls in the suburbs. It's the chicks who buy the records, not the guys. The girls need to dream and to build fantasies around an artist—even if, like me, he has a funny face."

Gainsbourg had much humility—the source of his frequent self-mockery. "How lucky I was," he'd say, "not to have a hit when I was young, because I don't think I could have survived.

"The only way to follow a success is with another success. Once you've had a big-selling record, the media waits for the next record with bazookas at the ready. A young artist finds it hard to cope with that kind of aggression and finishes by closing up like a clam. Thank God my gold discs arrived later in my career!"

CD Manufacturing Gap Between Capacity and Demand Is Growing

By EMMANUEL LeGRAND

Apart from PDO, the Philips and Du Pont Optical venture, France has four independent CD manufacturers: MPO, SNA/Areacem, Lor-Disc and Compagnie des Depots sous Vide (CDV).

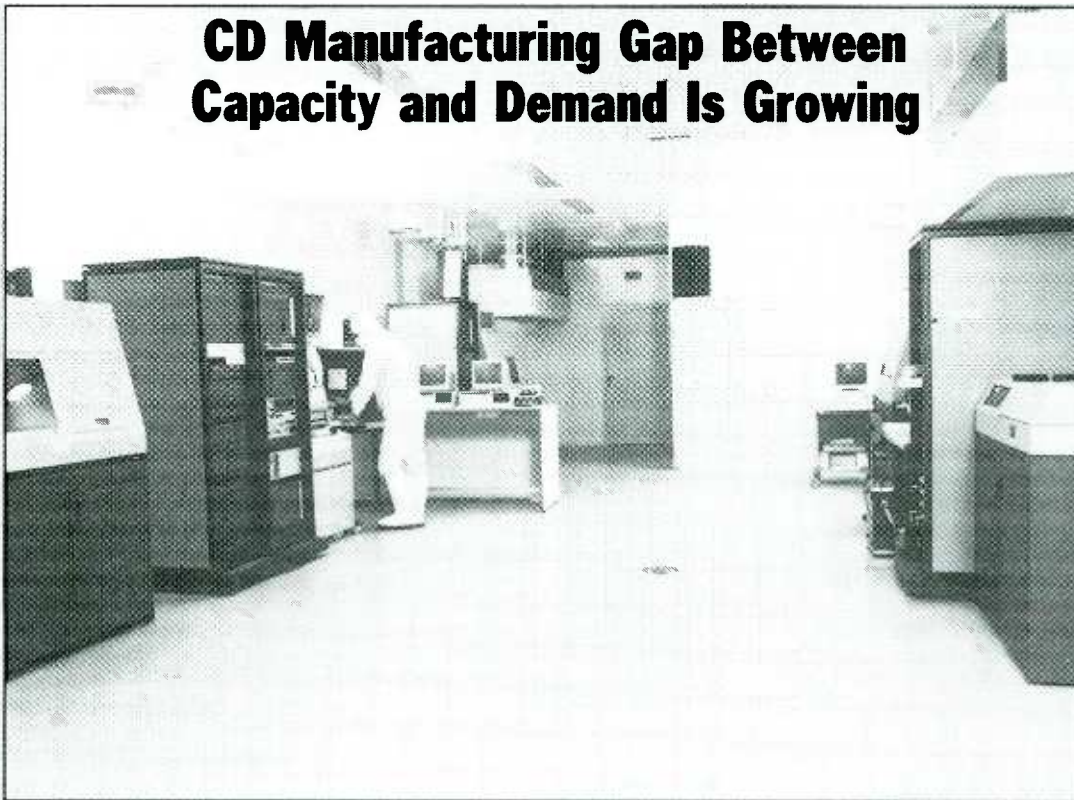
As PDO is used almost exclusively for PolyGram product, the other plants draw their clientele from indie labels and a handful of majors.

As is true of the recording studio situation in France, CD manufacturers have invested heavily in new production technology, with the result that they find it hard recouping money paid out.

Says Olivier Nosny, sales manager of SNA: "Plants have been over-investing in recent years, specially in the 1988-1989 period, when the CD market was increasing by some 40% a year, and now we have a clear disproportionate level between capacity and demand."

MPO, set up in 1957, is the leading independent—in Europe as well as France. In 1990, the company grossed 450 million francs (some \$75 million) and exported over 45% of its total production. Recently the company has built up new partnerships to set up plants in other territories. Since 1987 it has run Disque Americ, in Quebec, in partnership with Canadian firm Sogic, and its Madrid, Spain, partnership has been operating since November last year.

Taking the three operations together, MPO has a current



Interior of MPO plant, pioneer of 8-inch laserdisc production in France.

annual capacity of 80 million units, up from 65 million last year. Loic De Poix, general manager: "We offer a complete CD service, with no more than 15 days delay, and we can also produce vinyl records and cassettes."

Bruno d'Orgeval, MPO marketing manager says new services are being added regularly: the cassette single, newly

introduced to France, with the 30 centimeter CDV to come in September. He adds: "CDV is a vital investment for us—we believe in it implicitly. France already has one of the highest CDV hardware penetration levels."

MPO is also a key CD-ROM manufacturer, a market which doubles up each year—a positive 'explosion' is predicted for next year. D'Orgeval says: "As soon as Philips has a clear view of what they want to do, MPO will be among the first into DCC software. I believe in the format as totally as I did CD in 1983."

With a daily capacity of 60,000 CDs and production facilities for singles, vinyl LPs and tapes, SNA is another leading independent. Market leader in vinyl, with 14 million pressed of the 25 million singles sold last year in France, SNA claims to be the only plant in France to have the whole CD production chain integrated in one place, from mastering to sleeve inlays.

SNA is actually "owned" by its employees, a vital motivation factor, according to Olivier Nosny, who says: "We are determined to be ahead in

the market and we're investing heavily. Even if the market generally has been hit by the effects of the Gulf War, we've hit our targets, and we're confident of full recovery by the end of the year."

And MPO's d'Orgeval goes along with that optimism: "Some 50% of our trade is between September and December."

Jean-Michel Jarre: a musical architect who is transporting 'Son et Lumiere' into the 21st Century



Billboard's Starfile

The music of Jean-Michel Jarre is music conceived on an epic scale, especially appropriate for mass public occasions in the open air for joyful, communal celebration. In 1979, a Jarre concert in the Place de la Concorde, Paris, on Bastille Day, July 14, had an audience of more than a million people.

In 1981, Jarre was the first Western musician to be invited to the Republic of China, where his performances were enjoyed by a total of two million people.

And so, from city to city, before enormous crowds in Houston, Texas, in Lyons (his native city), in Paris, in London and by the Mexican pyramids Jean-Michel Jarre makes his highly individualistic, powerfully evocative music. He is a musical visionary for whom the settings for performances are a vital part of the total creative experience.

He says, "My interest in music has always been linked to painting and architecture. The lines of Paul Klee, the explosions of Pollock and Hartung, the structures of Philip Johnson and Kenzo Tange, all contribute to my concept of music as the creation of sounds in space".

Jarre's long-time friend and producer, Francis Dreyfuss, says of the musician: "His music is based on the rapport between emotion, intelligence and harmony and their response to the surroundings. It is where technology meets ecology.

Today Jean-Michel is heading into the 21st century — a century in which human endeavour will be centered on respecting the world in which we live. The great movie successes of yesterday were '2001' and 'Star Wars'; those of today are 'Ghosts' and 'Flat Liners'. A preoccupation with scientific matters outside the human experience has given way to a concern for metaphysics at the human level. As Andre Malraux said, 'Either we will become religious in the 21st century or else there will not be a 21st century'.

"Now that we have conquered outer space, we must proceed to discover 'inner space' and to live in harmony with our environment.

"In the next century, music will be disseminated in special ways. There will be free concerts for audiences of two million people and more.

Jean-Michel has already pioneered this kind of musical experience — music which awakens a new consciousness and which proclaims a new way of living”.

Jarre himself says, “Music for me is a way of expressing what I see — great open spaces, cities into which one retreats in order to escape”. He is a man with wide open ears and he listens to music and sounds of all categories, from “space” music to the accordions of the street cafes.

“The symphonic legacy of our time will be that orchestrated by the synthesizer, that celestial or infernal machine which, echoing modern times, is complex and sophisticated, difficult to master but ultimately tender and submissive,” he says.

Jarre overturns accepted conventions and gives his performances a cosmic dimension. He produces his music much as a film director directs a movie, and in the synthesizer he finds the ideal means of

“The works of Jean-Michel Jarre are the only ones today which have the same emotional impact as classical music” — ARTHUR C. CLARKE, author of “2001 A Space Odyssey.”

self-expression. It is an instrument of vast resources which can evoke the musical past while defining the direction of the musical future.

When he visited China he found ancient music in its purist form and his concerts represented modern communication expressed with an antique vocabulary. It is as a result of Jarre’s historic visit to China that courses in synthesizers are now in the curriculum of the Peking conservatory.

When he gave his concert at the Workers’ Stadium in Peking, it was a little like the arrival of a Martian in a space capsule. Jarre was the grand master of electrical energy — so much so that, during the run of the concert, the entire region surrounding the concert location was without power.

Jarre concerts are always events of epic proportions, but none has generated as much astonishment, surprise, curiosity and awe as those he gave in China.

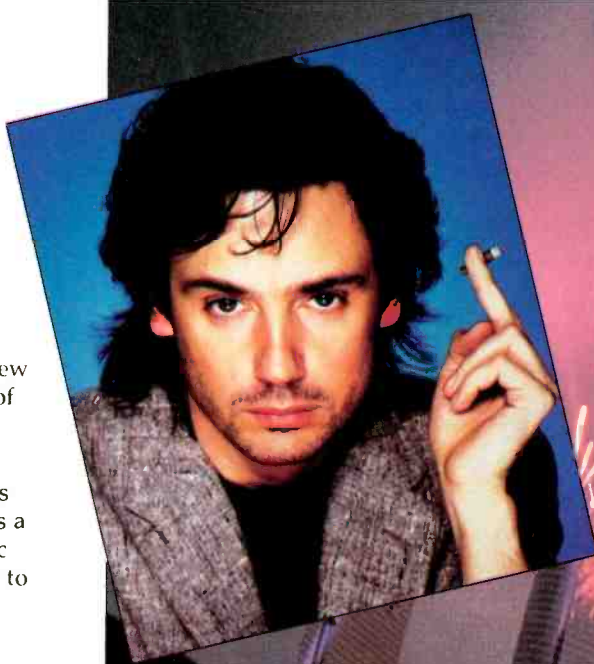
Jarre’s music is innocent of dependence on fad and fashion; it deftly avoids both the pedantry of some contemporary music practitioners and the studied commercialism of the more primitive segment of the popular music spectrum.

His concerts have nothing to do with pop star idolatry. If his audience can barely distinguish his features on stage, it is of no consequence. It is the music and the magical settings, the fantastic atmosphere which count. Jarre goes out on a musical limb. He embarks on voyages of no return. He takes on challenges like a death-defying trapeze artist, knowing that there is no second chance. It is undoubtedly for this reason that his music crosses all frontiers and his public is as diverse as humanity itself. His music is enjoyed by people of all ages, cultures and musical persuasions.

They are united by the fascination generated by the location, the lighting, the originality and evocative nature of the sounds and sheer, awe-inspiring impact on the senses of these magical events which transport the concept of “Son Et Lumiere” into the 21st century.

Jarre’s music is a music without horizons, a music of infinite imaginative depth, a music beyond category.

PHILIPPE CROCQ.



LANDMARKS ON THE MUSICAL JOURNEY OF JEAN-MICHEL JARRE

1948: Jean-Michel Jarre is born in Lyons, France, on August 24. Growing up in a family of musicians, he quickly assimilates the rudiments of music theory and learns counterpoint, harmony and the art of the fugue under the guidance of Jeanine Reuff of the Paris Conservatoire.

“A Jean-Michel Jarre spectacular is a synthesis of all the musics of the world, a coming together of cultures and talents, a meeting between a man and his surroundings.” — JACK LANG, French minister of culture.

1968: In parallel with his literary studies, Jarre works on the techniques of electro-acoustic music with the Groupe de Recherches Musicales under the direction of Pierre Schaeffer.

1969: Jarre’s first electro-acoustic recording, “La Cage”, is released.

1971: Jean-Michel Jarre introduces electro-acoustic music to the Paris Opera with his score for the ballet “Aor”.

1972: “Deserted Palace”, Jarre’s second record, is released. He composes the soundtrack music for the Jean Chapot film, “Les Granges Brulees”.

1976: Release of the “Oxygene” album which becomes a number one record in many countries of the world. Hailed as a musical landmark, it has to date sold more than 10 million copies.

1978: The international success of the album “Equinox” confirms Jarre’s status as an artist for all classes and generations of people. The album sells 7 million copies. Jarre composes the music for the Peter Fleischmann film, “La Maladie De Hambourg”.

1979: Jarre’s concert at the Place de la Concorde on July 14 is seen by more than a million people and is credited in the Guinness Book of Records as having drawn a world record attendance for an open-air concert. Jarre writes the music for the Peter Weir film, “Gallipoli”.

1980: Release of Jarre’s third album, “Les Chants Magnetiques”, which achieves international acclaim and makes an especially important impact in the U.S. The music, less “spatial” than that of the preceding albums, marks a change of direction for Jarre.

1981: Jarre is invited to play five concerts in Shanghai and Peking — the first Western artist to appear in post-Mao China. His concerts are seen by 400,000 spectators, and 100 million television viewers, and heard by 500 million radio listeners.

1982: A double album, “Les Concerts En Chine”, is released, providing a musical chronicle of Jarre’s Chinese odyssey. A film of the same name is made by Andrew Piddington for British television channel ATV. The double album achieves gold status in numerous countries.

“Jarre is a director of sounds in a strange era when compact disc players are housed in Louis XV chests” — JEAN-LOUIS REMILLEUX, in his book on Jarre, published by Olivier Orban.

1983: Jean-Michel Jarre records the album “Music Pour Supermarche” (“Music For The Supermarket”) and overturns all record industry conventions by having only one copy pressed and auctioning it at the Hotel Drouot in Paris.



1984: Jarre's ethnic opera, "Zoolook", is recorded in New York with Laurie Anderson, Adrian Belew, Marcus Miller and Yogi Horton. It gets simultaneous release in 40 countries and, in April, 1985, wins the Grand Prix of the French Academie du Disque. It was also rated as the best instrumental album of the year in the Victories de la Musique awards.

1985: "The Essential Michel Jarre", a compilation of selections from previous albums, is released in Britain, Germany, Italy and France and goes platinum in each country.

"Science fiction has become demode — we are on the way to the spiritual 21st century." — FRANCIS DREYFUS, manager and publisher of Jean-Michel Jarre.

1986: "Rendez-Vous Houston: Une Ville En Concert". On Saturday, April 5, in Houston, Texas, Jarre makes his concert debut with a spectacular event which celebrates 25 years of the U.S. space agency, NASA, and the 150 year history of Texas and the city of Houston. A million and a half spectators are given a preview of Jarre's new album, "Rendez-Vous". A 52-minute film of the concert is made by Bob Giraldi.

1986: "Rendez-Vous Lyons: A Concert For The Pope". — Jean-Michel Jarre plays in concert in his native city at the foot of the Fourvieres hill, in honor of the visit of Pope John-Paul II. A mixture of classical and avant-garde music, a marvel of high technology, the concert is hailed as a signal, unforgettable event in the musical history of Lyons.

1987: Premiere of "Rendez-Vous Lyons", a 52-minute film of the concert shot by Jean-Francois Gauthier. A Jarre album, "Houston-Lyons: Cities In Concert", capturing the highlights of the Houston and Lyons concerts, is released. A book by Jean-Louis Remilleux, recording in words and pictures the music and spectacular concerts of Jarre, is published.

1988: Release of the album "Revolutions" — an encounter between Islam and the world of computers and the most ethnic of Jarre's musical output to date. On October 8 & 9, Jarre gives two concerts in London under the title "Destination Docklands", set in a location which is a potent combination of derelict buildings and new construction sites, decay and renovation.

1989: Release of "Destination Docklands", a 51-minute film directed by Mike Mansfield.

"It is a Paris of hallucination, of magic, of poetry, Who would have thought that the history of France could be enshrined in that music?" — MARC BABRONSKI, France Soir.

Appearance of a 35-minute documentary on the Docklands event by Denman Rooke, "The Making Of Destination Docklands".

Release of the album, "Jarre Live", the music reflecting even more than ever the environment in which it is made. Also released this year is the 10-CD collection, "The Laser Years", comprising 10 years of creative musical endeavor.

An exhibition, "Concert D'Images," at the Espace Photographique des Halles in Paris, records 10 eventful years in the career of Jean-Michel Jarre.

1990: Release of the album, "En Attendant Cousteau". The album consists of two distinct parts — "Calypso", in which the synthesizer is combined with the traditional steel drum of Trinidad, and "En Attendant Cousteau", which features music inspired by the natural world.

"Paris, La Defense: A Town In Concert". On Saturday, July 14, on a stage shaped like a pyramid, Jarre plays to two and a half million spectators. The concert is broadcast by Europe 2 radio and transmitted by satellite throughout Europe, in Japan and in many other countries.

A 75-minute film of the concert is shot by Mike Mansfield and a book covering the event in words and pictures is published by Editions du Moniteur.

A SUCCESSION OF SPECTACULARS

The spectacular concerts of Jean-Michel Jarre are unique in the music world, created by a performer and composer with a highly receptive and perceptive ear, the eye of a painter and the precision of an architect.

At a Jarre concert, there is a community of shared emotion as the audience sees the surrounding buildings transformed by imaginative lighting into living sculptures to the accompaniment of a swelling, pervasive music rich in color and texture, awe-inspiring in its range.



PARIS, Place de la Concorde, July 14, 1979

At 10 a.m. it was pouring with rain. There, in the vast Place de la Concorde, was the deserted stage, built like a huge plastic bubble. By 7 p.m., the radio stations were reporting 400,000 people already thronging the Place. By the time the concert began, the crowd had increased to 1 million.

Jarre said, "From the stage I could see nothing but this black mass of people an immense audience".

The concert was shown on Japanese television at 8 a.m. local time.

Between July 15 and August 31, 1979, sales of Jean-Michel's album surpassed 800,000, and this during the period of the French summer vacation with many record shops closed.

This was the inauguration of a new concert concept which Jarre was to take around the world. In 1982, The Guinness Book Of Records certified the Concorde concert as having attracted a world record audience for an open-air performance.

THE CHINESE CONCERTS

Deng Xiaoping, president of the Chinese Republic, invited Jean-Michel Jarre to perform five concerts in October, 1981. These unforgettable evenings were unprecedented experiences for the Chinese people encountering at first hand this manifestation of bourgeois decadence.

"Allow this Mr. Jarre to come to China; he is one of us. He has jet-black almond-shaped eyes." — DENG XIAOPING, president of the Chinese Republic.

Jean-Michel Jarre arrived in Peking in September with 15 tonnes of equipment which were loaded onto a fleet of 30 army trucks.

An ensemble of 35 Chinese musicians added the sounds of their traditional instruments to those of the synthesizer. There were three concerts in Shanghai and two in Peking, at the Workers' Stadium.



HOUSTON

Jean-Michel Jarre's concert in Houston, Texas, on April 5, 1986, coincided with the 25th anniversary of NASA and the music was entirely appropriate for this space-age organization. More than a million and a half spectators were present and, from the highway, which was transformed into a parking place, they watched the buildings highlighted by imaginative lighting, saw giant images recalling Texas's 150 years of history and heard the stirring sounds of Jarre's latest work, "Rendez-Vous". The following day the world's press heralded the Houston concert as major innovative achievement. CBS News, ABC, NBC and most of the other television news services featured highlights of the concert. And the film of the show, made by Bob Giraldi, was shown on many television channels throughout the world, including the BBC, Teleglobe, NHK and TF1.

"I never would have imagined that a musical phenomenon could stimulate so much emotion." — SUZAN WARREN, Houston Chronicle.

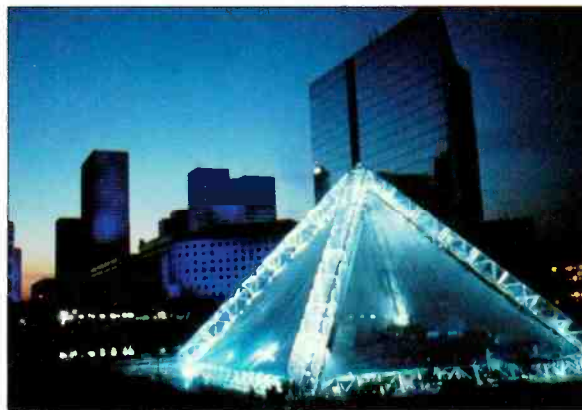
"What is art without risk?" – MONSEIGNEUR DECOURTRAY, Archbishop of Lyons.



"Jean-Michel Jarre has given wings to the synthesizer. He has shown that, with his technique, he can arouse the senses, conjure up a thousand sounds, generate magnetic cries and play the Pan flute." – JEAN-LOUIS REMILLEUX in his book on Jarre, published by Olivier Urban.

LA DEFENSE, PARIS

This was a festival of music and public rejoicing staged in a redeveloped section of Paris which has successfully integrated itself into the classic architecture of the old Paris. On the evening of July 14, 1990, the avenues linking the Arc de Triomphe and the Pont de Neuilly were ablaze with light, beaming down from clusters of suspended lamps. The stage was a massive pyramid, 130 feet wide and 80 feet high. Huge projection screens were installed against the facades of the three tours of La Defense.



The first part of the concert began at 10.30 p.m., and featured new compositions never before performed in public. In the second half, Jarre played music from his new album, "En Attendant Cousteau". Giant screens installed between the stage and the Arc de Triomphe relayed the concert to the people. The lighting effects of this Bastille Day presentation could be seen from two miles away and from all the high points of the city.

Jacques Chirac, the Mayor of Paris, commented: "This spectacular event was a triumph for a composer and for a city, both of which are looking to the future".

Millions of Parisians watched this extravaganza, either directly or through the television monitors.

A SYNTHESIS OF MUSIC OF ALL AGES

Jean-Michel Jarre's concert concepts are based upon a kind of architectural approach to music. He says, "The vertical comprises the bass, middle and treble registers; the horizontal represents the intervals — large or small — and the silence between the notes; the perspective represents the volume of sound, of echo and reverberation. And the light and the colours are found in the timbres and in the mixture of sounds".

His synthesizers assimilate music from all corners of the world and from all periods of history and distil a combination of sounds and textures which find a ready response in contemporary society.

The themes and ideas expressed through the musical creations of Jarre, who is one of the most popular music creators of his era (more than 40 million albums sold throughout the world) are a reflection of the modes and movements that have characterized the past 15 years, as his discography vividly testifies.

JEAN-MICHEL JARRE DISCOGRAPHY

"Aor": Released five years before "Oxygene", this album featured compositions which established a bridge between electronic music and symphonic music. The music was the first of its kind ever to be performed in the Paris Opera.

"Oxygene": Inspired by ecology, this was the first marriage of classical music with modern music. It also heralded the arrival of the synthesizer into the realm of popular music and ushered in the New Age music of the 1980s.

"Equinoxe": Reflecting the importance of rhythm in nature, the seasons of the Antarctic.

"Chants Magnetiques": Music of the earth, of ecology of industry.

"Concerts de Chine": The occident meeting the orient.

"Zoolook": Ethno-music, world music making very advanced use of sampling techniques, and of house music and rap forms.

"Rendez-Vous": Modern music of a highly spiritual nature signalling the move toward a 21st century of religious renewal.

"Revolutions": A cultural fusion of Islamic tradition and technological innovation.

"En Attendant Cousteau": Musical advocacy of concern for the environment; technology at the service of ecology urging a way of living consistent with the Cousteau philosophy.

All Jean-Michel Jarre's albums were originally released in France on the Disques Dreyfus label and have been licensed for the rest of the world to PolyGram International Ltd. for release on a split Dreyfus/Polydor label.



LYONS

On October 5, 1986, Jean-Michel Jarre received the Pope in his native city. The Archbishop of Lyons, Monseigneur Decourtray, said: "When art is true, it is totally in accord with true religion". Jarre replied: "Since the Houston concert for the 25th anniversary of NASA, I feel closer to heaven".

A 20-foot high podium was installed opposite the Palais de Justice, together with 40 tonnes of sound equipment, 450 projectors. This was an open-air symphony, staged in the historic surroundings of one of France's great cities, and witnessed by more than a million spectators. Said Jean-Michel: "For me, a concert is a baroque festival; a mixture of folk art and high technology, of the old and the new, of the past and the future, of the sensual and the sacred".

"Music is the soul of geometry." – PAUL CLAUDEL.

"The principal talent of Jean-Michel Jarre is to surround himself with sounds, with ideas and with people." – JEAN-MICHEL WILMOTTE, architect.

LONDON

Never before did concerts in Britain draw such huge audiences as Jarre's performances on October 8 and 9, 1988, in London's Docklands. Despite adverse weather conditions, more than million people saw the shows which added a new chapter to British entertainment history. The film of the concerts, "Destination Docklands", made by Mike Mansfield, was shown on scores of television channels around the world.

"The diverse musical cultures reflected in Jarre's music combine to produce a blend which has its roots in classical music and folklore but which also pioneers new directions in contemporary music." – NORMAN FOSTER, architect.

MARKETING TO A&R

(Continued from page F-4)

250,000 sales of his debut album "Merci" and another important debut was that of the alternative rock group Les VRP, whose first album topped 40,000 sales. Apart from successes with its French roster, Phonogram also made a significant sales mark with its first album release of *Le Mystere des Voix Bulgares*, which sold 100,000 units.

David Hallyday's last album achieved sales of 300,000 and Phonogram is anticipating comparable success in the future for new signings Phil Barney, Martin Destray and Amina, whose album "Yalil" has sold more than 15,000 copies in the U.S.

On the Polydor label, Mylene Farmer's new album, "L'Autre," sold more than 350,000 copies in the first three weeks of release and the group Niagara achieved platinum status with "Religion," sales undoubtedly stimulated by a highly successful European tour in March and April, staged in conjunction with MTV.

Other important acts contributing to Polydor's success are Arthur H., Veronique Riviere, Pauline Esther, les Negresses Vertes, and Elmer Food Beat.

In the field of international repertoire, Elton John remains a surefire seller in France with 700,000 sales of a double compilation album, "The Very Best Of..." and 650,000 sales of the album "Sleeping With The Past."

SONY MUSIC ACHIEVES 20% MARKET SHARE

Sony Music's sales in 1990 amounted to 1.25 billion francs (\$215.5 million), according to company president Henri de Bodinat—giving Sony a 20% share of the French record market.

With the repertoire on the Columbia and Epic labels, plus the product from the Squatt label, Sony has a formidable artist roster. Among its leading lights are:

Francis Cabrel, whose "Sarbacane" album has sold more than a million copies in France, earning him a diamond disc;

Jean-Jacques Goldman, who achieved platinum status with "Fredericks/Goldman/Jones," which topped the 800,000 sales mark;

Patricia Kaas, a double platinum award winner with "Scene de Vie," which sold 800,000 in France and a further 350,000 abroad.

Up-and-coming artists for Sony are Thierry Hazard, with 130,000 sales of the single "Poupee Psychedelique"; Dana Dawson, whose "Romantic World" single also sold 130,000 and who earned a gold disc with her 100,000-plus selling last album; and Benny B., whose single, "Qu'est-Ce-Que On Fait Maintenant?" sold 300,000 copies. Also making an increasing impact are Jil Caplan, les Objets and les Satellites.

Says de Bodinat, "The main aim of people working in the record business should be to foster artists who will enrich the domestic repertoire and leave their mark on the scene. In this respect I have every confidence that Jean-Jacques Goldman and Francis Cabrel will be seen in the course of time, to have made a contribution to French musical culture similar to that of Jacques Brel or Serge Gainsbourg."

De Bodinat has no reservations about the supply of French talent, but he is strongly critical of the broadcasting media for what he calls their persistent refusal to encourage the emergence of new artists. He deplores the "play safe" policy of radio stations, which means that it can take an enormous amount of time to bring a new artist to the attention of the public.

Sony has a strong video distribution arm, handling the product of GCR, Drophil, Echo, a large video music catalog and the back catalog of PMI plus Antares Productions. The division also distributes the educational animated film series "It Etait Une Fois L'Homme," and, from Lederman Productions, the cassette of the comedy group Les Inconnus, whose sales have exceeded 150,000 units.

"Although we have lost the Fox catalog," says de Bodinat, "Sony's future as a video distributor is bright because we have a sales force of 45 people of whom five operate exclusively in the video market."

"I think we shall quickly retrieve our 1990 market share of 22%."

ISLAND'S AIM: 50% OF SALES FROM FRENCH REPERTOIRE

The progress of the Island label in France has exceeded even the expectations of its parent, PolyGram. The company had sales of 48 million francs (\$8.3 million) in 1989. Last year, it achieved a 94% increase to 93 million (\$16 million). The company currently has a 5% share of the French record market.

Island president Jean-Pierre Weiler is now embarked on a new phase of development for the company which aims at giv-

ing Island France its own identity and a greater roster of domestic talent. "This is the special wish of Chris Blackwell," says Weiler, "and the whole Island France team is committed to its realization."

The Island team consists of Isidore Probst, director of marketing; Olivier Bas, press chief; Jean-Michel Canitrot, head of radio promotion; and Pascal Bussy, label manager.

Currently, reggae accounts for 15% of Island's sales, rap 10%, rock pop and jazz reissues 70%. Weiler's aim is to be deriving 50% of the label's turnover from local repertoire by 1994.

"Although we have an excellent back catalog, we limited ourselves to just two compilation releases last year—"Palmer" and "B 52"—because we want to direct most of our energies at this stage into domestic product development."

New signings by Island include Patrick Gaspard, Poupou Claudio, Pascal Villenuit, Vla Romance and Angeliqve Kidjo.

Weiler's conviction is that the major problem in France is not discovering new talent but promoting it, "because of the well-known problems of negligible TV exposure for all but the foremost artists and a private radio industry which increasingly favors Anglo-American repertoire. We therefore have to concentrate on live performances to break artists. We have to persevere."

Weiler is an emphatic advocate of tightly-controlled budgets for new recording projects. "The history of Island is full of records made on shoestring budgets which achieved big sales," he says.

TREMA ON COURSE FOR MAJOR GROWTH

Trema, with sales of 150 million francs (\$25.9 million) in 1990, sustains its position as one of the major French independents, deriving the bulk of its income from domestic talent and claiming a market share of around 4%.

Last year it achieved platinum status for two Michel Sardou albums—"Les Grandes Chansons" and "Le Privilege"—and gold discs for "Les Grandes Chansons" of Michel Delpech and of Charles Aznavour, and for the Frederic Francois album "Qui De Nous Deux."

The management team has been strengthened this year by the appointment of Catherine Regnier, formerly light entertainment head of the M6 television channel, to the post of director of production, communication and marketing. This has enabled promotion director Claude Brunet to concentrate on artist development.

Responsibility for the promotion of Trema's established artists—Michel Sardou, Frederic Francois, Michel Delpech, Catherine Lara, Enrico Macias, and Francis Lalanne—is Catherine Regnier's, while Claude Brunet takes care of steering the careers of newer artists Animo, Nat Buffo, Garcons, Blondin, les Infidels, and Lambert Wilson.

Trema has set its sights on achieving a market share on a par with that of Virgin (9%) within the next three years. It seeks to become a small but vigorous multinational while remaining 100% French-owned. Its A&R budget for this year is in excess of 12 million francs (\$2.07 million) while it has allocated 15 million francs (\$2.6 million) for marketing.

Says Catherine Regnier, "Trema's policy is to continue to build the careers of its established artists, to expand its catalog by signing new young artists and to extend its reach into international markets."

The company has recently acquired French rights to the Quebec label, Trafic, whose artists include Daniel Lavoie, Hart Rouge and Luc de la Rochelliere. It has also licensed the repertoire of Paul Rein, Craig Thompson and Heatwave. In another expansion move it has set up a video music and laserdisc department.

"But above all," says Brunet, "Trema maintains its commitment to the policy of signing and developing new talent. The present economic situation is such that investment in young artists could be seen as ill-advised, but our view is that without new blood, a record company not only fails to progress but actually goes into reverse."

NTI MOVES INTO VIDEO WITH LENNON CONCERT RELEASE

Established in 1983 by Edith and David Muflarz, NTI has developed from being a distribution company into a fully-fledged record company with its own catalog.

The company was acquired by the U.K.'s Pickwick Group last year and its sales increased from 51 million francs (\$8.8 million) in 1989 to 80 million francs (\$13.8 million) in 1990. Its sales target for this year is 94 million francs (\$16.2 million).

Marketing director Andre Le Ray says, "NTI has as its objective not only the development of catalog repertoire and mid-price classical series but also the creation of new, full-price product in both classical and pop fields."

"With Pickwick's strong support in terms of financial investment and human resources, we are going for growth through deals with new business partners. We believe there is a very definite niche in the French market for a thrusting, dynamic com-

pany like NTI."

Last year, with a five million franc (\$862,000) TV, radio and press campaign, NTI marketed four packages of five-CD sets featuring a collection of popular classics licensed from East European countries. Within three months, 200,000 of the collections were sold and the product is now being marketed in Belgium, Canada, Brazil, and New Zealand. NTI is also looking to launch the package in the U.S.

In addition to the marketing of newly-acquired catalogs, such as Paixho from Brazil, Sonet U.K. and Alligator from the U.S., NTI has entered the video market. Its catalog of 35 video titles includes "Concert In Memory Of John Lennon," which it is backing with a 3 million franc (\$517,000) advertising campaign on TF1. NTI is also distributing sport and children's programs licensed from the BBC.

NTI currently derives 70% of its sales from licensed international catalogs, 15% from classical repertoire, 10% from jazz and 5% from children's records.

DANCING NIGHTLY IN DIJON

Established in Dijon, France, as an affiliate of the Phil Pigot Organization Inc., headquartered on New York's Fifth Avenue, Nightly-France has been set up to coordinate a simultaneous release of product on the Nightly Records label in France and the U.S.

With a roster of 15 artists, most of them European, Nightly is a dance-oriented label which is aiming at producing 10 albums a year and is currently negotiating a European distribution deal.

Mel Fuhrman, former CBS executive, is in charge of Nightly's U.S. distribution, which is being handled through regional distributors such as Encore, Schwartz Brothers, JFL, Navarre, M.S. Distributing Co., and Select-O-Hits.

The company is currently promoting the singles "I'm The One" by rap artist J.J. Box and "Can You Feel It?" by Ferrante & Co. Other artists on the label include dance group Eggs & Bacon Holidays, Lisa Koenig, whose single "Bad News" is due for release in the fall, League of Nations, and Daniel M.C.

ARCADE'S SYNTHESIZER SUCCESS

Established in France in December, 1988, under the presidency of Jean Lavignette, Arcade, an affiliate of the Dutch conglomerate, achieved sales of 150 million francs (\$25.9 million) with just 12 TV albums last year. In 1989 its eight releases grossed 120 million francs (\$20.7 million).

Arcade spends between \$250,000 and \$520,000 on its television campaigns for product licensed from other record companies. Its top seller last year was the compilation "Synthesizer No. 3," featuring tracks licensed from Sony Music.

It sold 300,000 units and sales figures for the other releases were:

- "Dance Classic" (Sony), 130,000;
- "Guitar Greatest" (Sony), 100,000;
- "Forza Italia" (Sony), 100,000;
- "Dance No. 1" (Sony), 180,000;
- "Nicolas De Angeles" (Sony), 80,000;
- "Synthesizer No. 5" (Sony), 250,000;
- "Megatop" (Vogue), 100,000;
- "Top Dance No. 1" (Vogue), 100,000;
- "Top Dance No. 2" (Vogue), 140,000;
- "Mozart" (Vogue), 100,000;
- "Histoire Des Tops" (EMI), 120,000;
- "Mozart" (Vogue), 100,000;
- "Histoire Des Tops" (EMI), 120,000.

"Our objective this year," says Nicolette van Galen, Arcade's marketing director, "is to find additional repertoire sources. We have shown that we have the marketing skills to get good results. We rarely sell fewer than 100,000 copies per release."

"The regular record companies have neither the time nor the staff to TV market their back catalogs or to recycle recent hits in compilation form. We specialize in TV campaigns and also organize joint projects with the major FM stations like Sky Rock and RFM. We are currently planning some collaborations with MTV Europe."

In addition to its licensed material, Arcade is also signing European acts and releasing their product on its Indisc label. Says Lavignette, "Because we are in a healthy financial situation and our returns are rarely above 5%, we are in a position to finance the development of new artists. We have recently signed the Dutch dance group, Two Brothers On The Fourth Floor, and the U.S. dance duo Jocelyn Brown and Oliver Cheatham."

A recent appointment to the Arcade France team is Jean Maraska, as product chief.

DE PLEIN VENT LAUNCHES OPERA SERIES

It was almost 20 years ago that Jean Gibaud founded his De Plein Vent record company in the little town of Vals les Bains in the Ardeche region of France.

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(Continued on page F-22)



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EXPORT DRIVE

(Continued from page F-6)

and, in 1968, 'Love is Blue' by Paul Mauriat also made No. 1. In 1969, 'My Way' by Frank Sinatra entered the U.K. charts and stayed for two years.

"Other French successes have been Charles Trenet's 'La Mer,' sung by Bobby Darin, which made number six in the U.S. in 1960, and 'Je T'Aime, Moi Non Plus' by Serge Gainsbourg and Jane Birkin, which hit number five in the U.S. and No. 1 in Britain in 1969."

In the past French songs almost always needed to be interpreted by an English-speaking artist, or given an instrumental treatment in order to succeed in the U.S. and U.K. markets. But in 1988 "Voyage Voyage" by Desireless broke the mold. It made the charts in many countries and earned substantial royalties for its authors in 1989.

This success played a big part in stimulating French producers, writers and artists to cast their eyes and expectations beyond the boundaries of France. "Joe Le Taxi," sung by Vanessa Paradis, made number two in the U.K. charts in 1989 and, in 1990, "Babacar" (France Gall/Berger) and "Banbolero" by the Gipsy Kings also charted in the U.K.

Spearheading the French export effort today are groups who make their recordings abroad such as La Mano Negra and Les Negresses Vertes, and world music artists like Amina, released in the U.S. on Island/Mango, whose album "Yalil" was 11 weeks on the Billboard world music chart. Mory Kante and the Gipsy Kings have also figured in this chart.

The fact that ownership of the major record companies has long since ceased to be a U.S./U.K. monopoly is seen by many French industry leaders as a factor in the increasing receptivity accorded to French and other European product in the English-speaking markets.

As for the independent labels, they find it easier to export finished product than to attempt to license their repertoire to companies abroad.

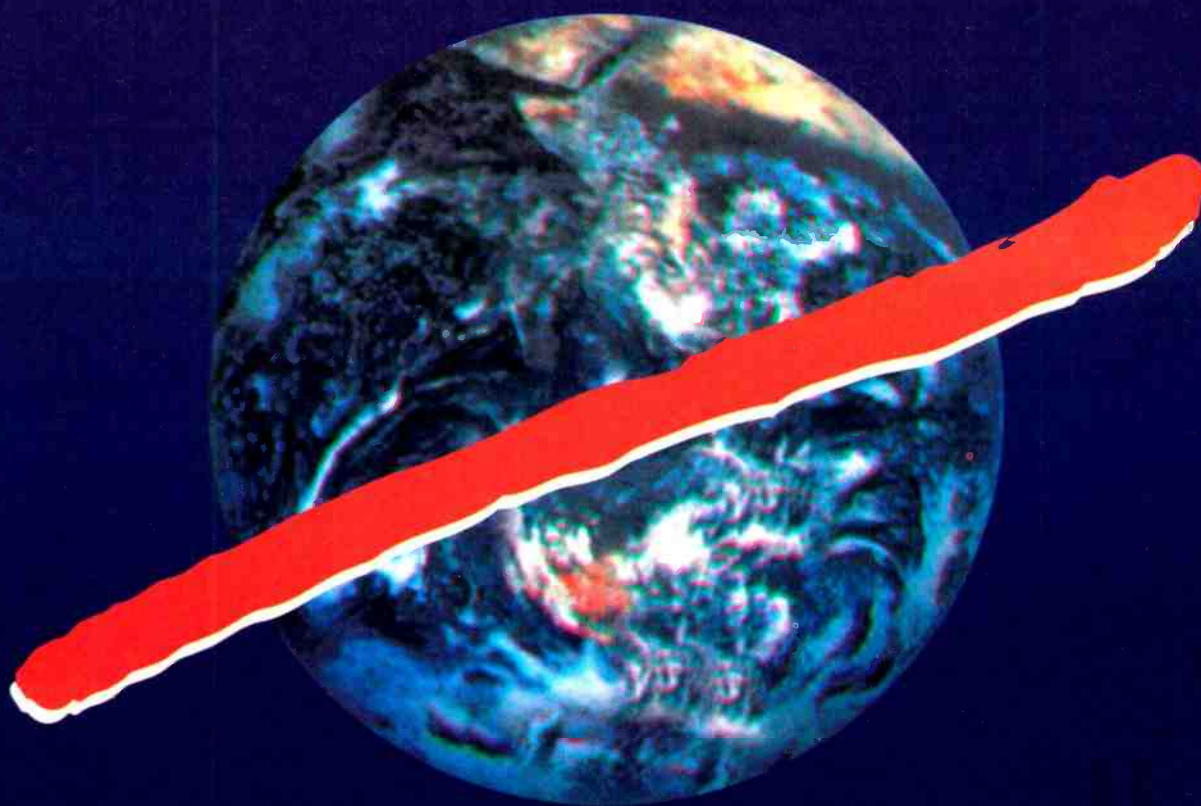
Francis Dreyfus, producer of Jean-Michel Jarre, says he grew tired of hearing multinational companies tell him: "Jarre is a very fine performer but he is not really suitable for our market." So he signed deals with French exporters and foreign importers and only licensed his catalog to PolyGram after Jarre had achieved considerable international success.

Says Dreyfus, "Jarre's music, being instrumental, has no language barrier problem. But it took a little time to convince people of its international potential, because France does not have a very spectacular track record in terms of success abroad."

The French government is very much committed to winning a bigger international audience for French music and there are half a dozen different government agencies in various ministries—foreign affairs, culture, trade and so on—set up to help producers. But unfortunately they tend not to work in concert and producers in need of assistance can never be quite sure on which particular door to knock.

There are also non-government
(Continued on page F-20)

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EXPORT DRIVE

(Continued from page F-18)

bodies ready to help boost French music exports, such as ADAMI (a society which administers the rights of performers), SPEDIDAM (the body which collects and distributes performers' rights), SPPF (an association of French phonogram producers), FCMC (a foundation for musical creativity), AFAA (the French association for artist action) and, of course, SACEM, the world's oldest authors' society, which does a great deal to aid and promote French music.

The setting up of the French Music Office in New York under the direction of Christian Dalbavic was a most important development in the campaign to help French music exports.

Says Eric Dufaure, "If 'Voyage Voyage' triggered a new approach to exportation among French producers, then it was consolidated by the advent of the French Music Office and the appearance in 1989 of French artists Kasav, Niagara, Jean-Paul Gaultier, Mano Negra and Mory Kante at the New Music Seminar in New York."

This year there was more activity by French artists in the U.S., with I A M, Les Garçons Bouchers, FFF and the Babylon Fighters appearing at the NMS, and the Gipsy Kings, Mory Kante and Cheb Khaled giving concerts on Bastille Day, July 14, in Central Park as part of the Summer Stage Festival.

A week earlier Mory Kante, Cheb Khaled and Bratsch performed before more than 2,000 spectators on World Music Day at UCLA. This event was organized by the Association France-Californie and the cultural service of the French consulate in Los Angeles.

The French Export Music Assn. in Paris and the French Music Office in New York was responsible for the coordination of these events which had a total budget of 2.6 million francs (\$448,000), contributed by ADAMI, SCPP, SPPF, SACEM, FCM, Fonds de Soutien, the ministry of culture, the ministry of foreign affairs and the artists' record companies.

MEGASTARS

(Continued from page F-6)

But so far, few French acts have managed to master the English language without sounding "too French," says Virgin's Nataf, who adds, "We've tried marketing record in English by such French acts as Julien Clerc, but it didn't really work."

Trema general manager Catherine Regnier, who worked in the early 1980s as promotion chief for WEA France, sums up her view of major French acts in an international setting: "Those who hit the superstar league in France find it very hard to start all over again from scratch, virtually as if they were newcomers, in a bid to break that international market. Each new market means a new public which they have to charm and conquer, and new media they have to convince. And it also means having sufficient time to cope with those problems, and that's not always available to top acts who have plenty to do

(Continued on page F-26)

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FRANCE

MARKETING TO A&R

(Continued from page F-17)

distributes in France and in other territories, notably Belgium and Canada.

Since 1988, De Plein Vent has increased its sales each year by 20% and last year achieved a gross revenue of 1.9 million francs (\$327,000). The company has its own recording studio which is much favored by French musicians.

A recent initiative by De Plein Vent has been the release of recordings licensed from the Institut National d'Audiovisuel Français, including a series of operas—among them "Les Huguenots" by Meyerbeer, "La Bohème" by Leoncavallo, and "The Land Of Smiles" by Lehar.

Among De Plein Vent's best-selling repertoire are the works of Darius Milhaud by the Austrian Chamber Orchestra and Milhaud's piano works played by Nadine Palmier. De Plein Vent also distributes product from the catalog of Bulgarian record company Balkanton and releases children's recordings and jazz repertoire.

LACO JOINS WARNER

Warner Music achieved sales of 660 million francs (\$113.8 million) last year, representing a 12% market share.

The company headed by Luigi Theo Calabrese, has seen some of its main executives depart in recent months, including director general Christian Paternaud, international director Jean-Paul Commin, commercial director Gerard LeFondeur and promotion manager Daniele Mazic.

With a new team in place, and former PolyGram Music Video director Philippe Laco newly installed as director general, Warner is embarking on a major initiative to develop its domestic roster.

At present it derives 80% of its sales from international repertoire. But now it is seeking to fill the gaps between the mega-selling albums of Phil Collins, Paul Simon, Tracy Chapman and others with local best-sellers.

It was in an effort to boost its local catalog that Warner last year entered into a joint venture with French independent Carrere. The two companies have a common distribution service and Warner will distribute Carrere repertoire through its worldwide affiliate companies.

FRENCH ACTS NOW TAKEN MORE SERIOUSLY, SAYS CARBONEZ

BMG achieved sales of some 600 million francs (\$103.4 million) last year, not counting revenue from distributed labels, and boosted its market share by three points to 12%. It is thus one of the few companies not to have suffered the severe downturn in the growth rate which afflicted the industry as a whole.

Bernard Carbonez, the BMG president, who at MIDEM this year was voted the company president most representative of the French record industry, has achieved continuing growth by refusing to sacrifice creative A&R activity in favor of marketing strategy at a time when compilations are proliferating.

In the second half of last year, BMG enjoyed outstanding success in both album and singles charts with artists like Patrick Bruel, Zouk Machine, Roch Voisine, Elsa, Mecano, and Laurent Voulzy. More recently the label has also scored with newcomers like Enzo Enzo and lyricist-turned-singer Didier Barbelivien.

The company was recently restructured as part of a policy of enlarging its local and international rosters. Two separate divisions were created: Ariola, directed by Philippe Desindes and RCA, headed by Antoine Chouchani. Each division has its own A&R, promotion and marketing departments with a common sales arm under the direction of Yves Cabaret.

BMG has also established a video division, headed by Christophe Rudler, and its 50-title catalog is available in both videocassette and laserdisc formats.

There are plans to expand jazz activity with more intensive exploitation of the Bluebird, Novus and GRP catalogs.

Carbonez holds the view that French record companies today benefit from far more efficient management than was the case in the 1970s. "And, in addition, French artists are now taken much more seriously at international level," he says. "Our acts like Bruel, Roch Voisine and Zouk Machine achieve substantial sales outside France.

"Although there has been a slight dip in the market share of national repertoire, I see this as a short-term factor. With artists like Bruel, Patricia Kaas and Francis Cabrel, I'm not too worried about the future for domestic talent."

He does, however, express concern over the enforcement by the government of Sunday closing for record stores and also over the failure of the authorities to recognize how important a national terrestrial music TV channel could be for the French music industry.

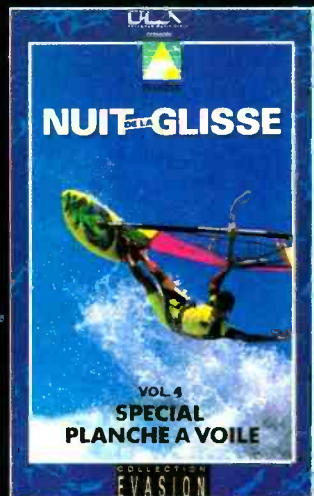
VIRGIN MARKET SHARE UP 2%

With a sales volume of 500 million francs (\$86.2 million) in
(Continued on page F-28)

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SPORTS

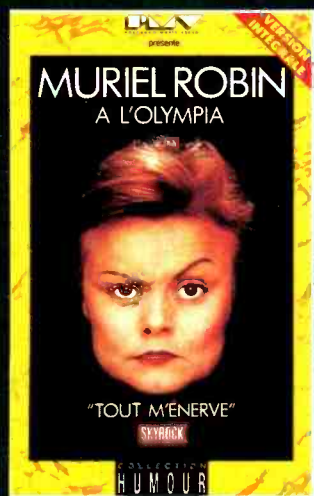


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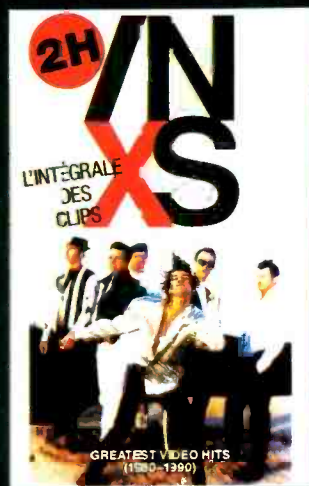
COMEDIANS



Guy Bedos
 Jean-Marie Bigard
 Courtmanche
 Marc Jolivet
 Lagaf
 André Lamy
 Pierre Palmade
 Best of Surprise Sur Prise
 Charlotte de Turckheim
 Les Vamps

FRANCE

MUSIC



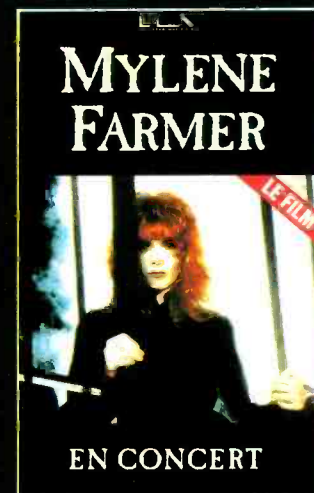
Ben Jovi
 David Bowie
 Dee Dee Bridgewater*
 Eric Clapton
 The Cure
 Del Leppard
 Dire Straits
 Grace Jones
 Hommage à Charlie Parker*
 Janet Jackson
 Michael Jackson
 Elton John
 Bob Marley
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 The Police
 Jimmy Somerville
 Sting
 Supertramp
 Tears for Fears
 Tina Turner
 U2
 The Wall

LASER DISC



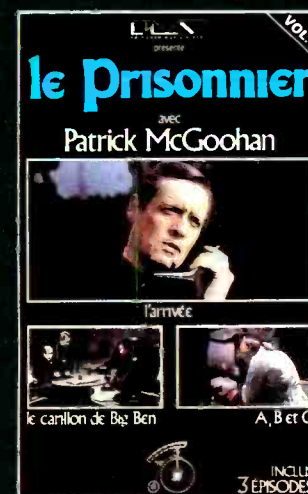
Bon Jovi
 Kate Bush
 Eric Clapton
 The Cure
 Dire Straits
 Mylene Farmer
 Fine Young Cannibals
 INXS
 Janet Jackson
 Michael Jackson
 Pink Floyd
 Nana Mouskouri
 The Police
 Prince
 Roxy Music
 Sting
 Tears for Fears
 Tina Turner
 Roger Waters
 The Who

MUSIC



Daniel Balavoine
 Barbara
 Jane Birkin
 Jacques Brel
 Serge Gainsbourg
 Johnny Hallyday
 Jean-Michel Jarre
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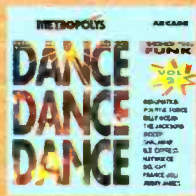
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600 000 copies sold



Dance Dance Dance 1, 2 et 3
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QUEBECOIS SOUND

(Continued from page F-8)

negative effect on the French-language music sector. It took Quebecois music six years to get a new start.

Though there are Quebec artists linked to purely apolitical entertainment, the main group is linked to the evolution of the autonomy movement.

In the 1970s, even mainstream pop bands were at the heart of the principle of Quebec self-determination. This wave of musicians was much closer to modern pop than its predecessors. Bands like Beau Dommage, Harmonium, Offenbach, Corbeau, Les Séquin, and singers such as Paul Piché or Plume Latraverse were much closer to folk rock and alternative pop.

On the rock side, Michel Pagliaro was the biggest talent following international recording standards, and he's still one of Quebec's most creative rockers. Later a new breed of pop/rock artists were to take aim at English-speaking markets, mainly from the Anglophone side of Montreal: techno-pop band Men Without Hats, guitar hero Aldo Nova (who worked on his recent album with Jon Bon Jovi) and Corey Hart, teeny-bopper pop star who did well on the U.S. charts.

French-language bands also did well performing in English. The Box, for instance, sold 200,000-plus albums in English Canada.

Since 1987 there have been changes. Few bands from the "Francophone-in-English" roster have been signed by the major record companies. Those who were didn't do particularly well, though Celine Dion is viewed as a major artist at Sony Music's head office. But most of the young bands and singers have reverted to singing in French.

In just a couple of years, Francophone music consumption has risen from 10% to more than 55% in Quebec. New labels have emerged, controlling more than 85% of local production, filling the void created by the majors' loss of interest in Quebecois pop.

The Audiogram label signed veterans such as Richard Séquin, Genevieve Paris, Michel Rivard, Pierre Flynn, and Paul Riche, and also launched young pop-rockers like Laurence Jalbert, Jean Leloup, Vilain Pingouin and the house duo French B.

Trafic signed Daniel Lavoie, Luc De Laroche, Marie Philippe, and Hart Rouge. The Star label is having big success with acts like Roch Voisine, Marie-Denise Pelletier, country singer Patrick Norman and dance-rock band Papparazzi. New label Victoire is doing well with new girl singer Julie Masse.

Les Disques Double sold over 300,000 albums of the late Gerry Boulet, former leader of Offenbach, the first real rock group in Quebec's history. He died of cancer last summer. The label is also breaking pop-rock singers Marie Carmen and Breen Leboeuf. Atabiti has recently unveiled the outstanding songwriting talents of Richard Desjardins, while the Isba label has launched Mitsou and les BB.

Then Kebek-Disc is still doing well with Marjo, Quebec's rock 'n' roll diva, and is working on Les Parfaits Salauds. The Hello label is promoting rock band Madame, while Melon Miel has Ginette Reno, one of the biggest MOR sellers in French Canada since the early 1960s. And for two decades, Les Productions Guy Cloutiere has sold a huge quantity of MOR product by such acts as Johanne Blouin, Rene and Nathalie Simard. A promising new indie label is Tacca, co-founded by Donald Tarlton, Montreal's top stage producer.

Except for Sony Music, which has Celine Dion, Francine Raymond, Francis Martin, and Nanette Workman, the role of multinationals in Quebec is limited to distribution. However, several majors are planning to sign French-speaking acts—BMG, for instance, has opened a new French office, and WEA is putting its muscle power behind the group Motion and singer Linda Lemay.

Robert Pilon, president of Media Culture, main consultant to the Quebec record and media entertainment industry, notes, "For the first time in our history, there's a real music industry here." His firm has completed a research study for L'Association du Disque et de l'Industrie du Spectacle Quebecois (ADISQ), the record industry's sole trade group.

Pilon: "Before the last decade, the local market was controlled by majors. But since the early 1980s, around 20 new independent labels have come through, and national distributors have emerged. Simultaneously, those indie labels have developed allied industry interests such as artist management, television/video production, and stage production."

But he warns that this new vitality "hides some fragility. All these businesses are extremely active but still kind of small. If three or four went bust, this new national record industry would be in real danger. Then the majors would pick up the big national stars."

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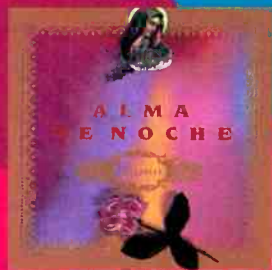


Paris is a melting spot



François Feldman
Une présence

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Alma de Noche
Mama

Chico, King of the gypsies has renovated the soul of gypsy music with Alma de Noche. Just recently, Alma de Noche plays the guitar part on Bananarama's latest single "Long train running". Alma de Noche is your next "Soul of the night".



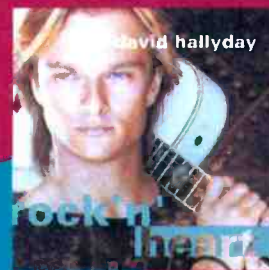
Les Nouvelles
Polyphonies Corses

If earth was just an island? An island of the mediterranean sea, called Corsica. It has kept a long tradition of a capella music. These polyphonic songs have captivate the ears of musicians such as John Cale, Ryuichi Sakamoto, John Hassel and Manu Dibango. Les Nouvelles Polyphonies Corses are mixing a new approach of a living tradition, ready to fill the gap between new age and world music.



Amina
Yalil

Amina achieved international exposure with "Yalil". She's becoming a major act across Europe. Her album is being released in 24 countries. "The last who talks right" (Le dernier qui a parlé) is her latest single.



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 GENERATION
 ANGELE TAOS
 PHILIPPE MONTANAY
 SERGE REGGIANI
 HART ROUGE
 LUC DE LAROCHELLIERE
 HEATWAVE
 BIBIE
 TOURE KUNDA
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 PAMELA ROSE

DISQUES
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THE RECORD COMPANY OF EVERY MUSIC

WE LIVE THE MUSIC OF THE FUTURE IN THE PRESENT

MEGASTARS

(Continued from page F-20)

at home."

But there are signs that this situation can eventually be reversed. Goldman will have a U.S. and U.K. release on his latest Columbia album, plus a "Best Of . . ." compilation. One of the songs from the album, "Nuit," has already had significant airplay in European countries. As important is the fact that Goldman, normally reluctant to do promotion even in France, appears willing to devote more time to tackle international promotion.

And the fact that Patricia Kaas, who has a well-defined "French touch," has started her international career while singing in French, and that's seen as a very positive element. Sony Music's Geisler: "Kaas has really worked very hard at it. She's always been available for promotion and that's helped a lot."

Catherine Regnier says Trema artist Michel Sardou has readily accepted the need to be more active on the international market and is ready to spend even more time to reach his target of substantial worldwide sales. Regnier believes Sardou has specific potential for the important German market and is planning a release schedule for him there.

Additionally the long-serving Johnny Hallyday is to record an album in English for the international market before year's end, with songs written by Bon Jovi and Robert Cray.

"There's a lot to do," says Regnier. "Musically, France has lost a lot of time. But when you really want something, it's never too late. We have to be super-active, keep trying—and never be afraid to start again."

From a geographical standpoint, continental European countries are seen as more "open" than the Anglo-American territories. An example: Patricia Kaas sold 150,000 copies of her latest album in Germany. The U.K. market is certainly regarded as a very "closed" territory, very hard to break.

"But the U.S. is the hardest," says Sony Music's Geisler, though she claims to have detected a change in attitude toward French product by the American division, as evidenced by the decision of Columbia U.S., after the recent Sony Music International convention, to release in the States the albums of both Kaas and Goldman.

Annick Giesler: "Things are changing a little bit, but there's still a long road to go."



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MARKETING TO A&R

(Continued from page F-22)

1990 and a 9% market share—up 2% on the 1989 figure—Virgin is making healthy progress, according to Patrick Zelnik, president of the Virgin group in France, which comprises the record company, the music publishing division, the megastores in Paris, Bordeaux, and Marseilles and Virgin Loisirs.

Following the departure of Dominique Leguern, Fabrice Natat—the former A&R manager—has taken over as general manager of the record company.

The music publishing operation, whose catalog includes the works of French composers like Eric Serra, Les Negresses Vertes and Indochine, among others, has achieved a high level of success with their copyrights, not only inside France but in many other territories.

Virgin Records derives about 50% of its sales from domestic repertoire, its French roster including Renaud, Alain Souchon, Rita Mitsouko, Etienne Daho, La Mano Negra, Jean-Louis Aubert, Jean-Louis Murat and Les Visiteurs. The label has had considerable foreign success with its domestic acts, aided to some extent by the high profile and celebrity of the Virgin megastore on the Champs-Élysées.

It has, in particular, made a major international impact with the "alternative" group La Mano Negra, whose last Virgin album sold 300,000 copies.

BARCLAY'S STRENGTH IN LOCAL REPERTOIRE

With the move of Philippe Constantin to the post of senior A&R director with PolyGram, the presidency of Barclay Records, the autonomous PolyGram affiliate, has been taken over by Pascal Negre.

One of the industry's most gifted A&R men, Constantin has thus returned to the arena of the business in which he gained his earlier experience—first as A&R director with Pathe-Marconi and then as director of Editions Clouzeau.

Barclay's principal strength lies in its local roster which made the major contribution to last year's sales of 170 million francs (\$29.3 million).

One of the label's most successful acts, Noir Desir, has

achieved more than 800,000 sales of its last album, "Du Ciment," within the space of two months. Bernard Lavilier sells an average of 900,000 units per album and his last release, "Solo," went gold on the day of issue.

Mory Kante, one of Constantin's most perceptive signings, is a leading world music artist who has achieved international success, notably with "Yeke Yeke." His new album, "Marco," is making a similarly impressive impact. Stephane Eicher is another strong seller for the label and big things are expected of new signings Cheb Kaled and Peter Kingsbury.

As the new head of Barclay which, since its beginnings, has always concentrated on the development of national talent, Negre plans to maintain the same policy. "Our approach is essentially European but we are also very receptive to world music. It was Constantin's policy to maintain contact with all the international affiliates of the PolyGram group with a view to spotting artists with potential for success in the French market.

"Our artists today come from the four corners of the world—artists like Mory Kante, Ismael Lo, Cheb Kaled and Peter Kingsbury. This multi-national approach makes France a leading country in terms of multi-cultural integration.

"We've come a long way from the days when it was common to revive the hits of yesterday in order to boost sales today. Today creativity is all about new rhythms, a variety of ethnic influences, a plurality of cultures," says Negre.

MPO PIONEERS 8-INCH LASERDISC

MPO is one of only three companies in Europe—and the only one in France—equipped to make laserdisc masters.

Founded in 1957, the company rapidly became a major force in the manufacture of vinyl discs and the duplication of cassettes.

In 1984, it moved into CD manufacture and soon afterwards established a videocassette duplication facility. With the latest techniques for high-speed duplication, MPO has a production capacity of 2 million cassettes a month.

In 1990, MPO derived 50% of its gross income of 450 million francs (\$77.6 million) from CD audio production, 25% from cassette duplication and 25% from vinyl pressing and laserdisc production.

The company regards the rate of growth of the laserdisc market as a major challenge.

(Continued on page F-30)

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GEARS UP

(Continued from page F-1)

with April 1990, the actual unit sales (195,000) come nowhere near to compensating for the erosion of the vinyl single market.

Another key factor militating against the promotion of new domestic talent is the growing indifference of the broadcasting media. The FM radio stations are programming more and more international repertoire and the television channels concentrate almost exclusively on the pre-

sentation of established stars.

This situation makes the long sought French music TV channel increasingly vital as far as French record companies are concerned.

Says Sony Music president Henri de Bodinat, "The need for a terrestrial TV channel to promote French music becomes more and more important. President Mitterand promised three years ago that there would be such a channel, but there has been no progress.

"At the present time, we have MTV Europe—which, though good, gives very limited exposure to French artists—and we have the cable channel Euromusique, with a very restricted audience because cable development has been slow in France."

Although Jack Lang, the French minister of culture, has pronounced himself in favor of a land-based national music channel with 50% of its programming devoted to French repertoire, the Conseil Supérieur de l'Audiovisuelle insists that such a channel would not be viable.

Jean-Loup Tournier, president of SACEM, and a staunch advocate of French repertoire, also has reservations about the economic feasibility of a terrestrial French music channel. "Our feeling is that such a channel would not command a sufficiently large audience to secure adequate advertising revenue. The music public represents only 4% or 5% of the TV audience.

"This would eventually oblige such a channel to rely on cheap programming and our fear is that it would go the way of M6—moving from a music-only channel to one using imported series, films and so on. We tend to favor cable dissemination and we would like to see not only video clips but a full music program, including concerts, and covering the whole spectrum of music."

Tournier is concerned that there could be a downturn in the recording of new French music because of the increasing radio emphasis being placed on Anglo-American repertoire. "Although in terms of our domestic performance income French repertoire accounts for 55%, in recent months the programming of non-French repertoire on FM stations has become increasingly predominant," he says.

"I believe we should consider applying quotas to the private radio stations in order to safeguard French musical creativity. I am sure that the French public would like to hear more French music than is currently broadcast."

And Jean-Louis Petriat, chairman of the French retail chain FNAC, which now has its own label, says, "More than 80% of the French market is controlled by foreign multi-national corporations, while French records account for almost half of all sales. As a result, French artists are very often at the mercy of international management policies."

Nevertheless, there is a universal acceptance among the heads of all companies—both foreign multi-nationals and French independents—that a strong domestic sector is indispensable for the industry's continuing prosperity. There is a renewed commitment to discovering and developing new French acts—and, to break them, the industry is setting considerable store by the two-track

cassette recently launched by the French companies in concert with a 5 million franc (\$860,000) radio and television campaign.

Says Henri de Bodinat, "I think vinyl will be dead within 18 months, so we have to have a new two-track carrier to serve as a sampler for albums and to promote new artists. I am very optimistic about the prospects for the cassette in this market."

BMG president Bernard Carbonez concurs. "France has a strong tradition of two-track carriers, but with the vinyl single almost extinct and the CD single's development constrained by the relatively low penetration—25% of CD players—the twin-track cassette is the logical successor."

Patrick Zelnik, Virgin president, also champions the two-track single, which is being marketed at a retail price of 25 francs (\$4.30). "Most of the big record stores carry no vinyl singles at all now so we urgently need this replacement carrier," he says.

Another urgent need is the task of restoring the French industry's growth pattern is a change in the national legislation in Sunday trading to allow record stores to operate. The recent enforcement of the law which obliged Virgin to close its three megastores on Sundays has dealt the company a severe blow, with sales down by 20% in the Paris store and by 5% in those in Bordeaux and Marseilles.

Although Zelnik has a clear vested interest in seeing the law changed, his stance is supported by his record company competitors, all of whom suffer from a drop in Virgin's sales. Says BMG's Carbonez, "People should be able to buy music when they feel like it."

Zelnik is confident that the law will be changed. "The objections to the selling of records on a Sunday are not logically sustainable," he says. "The unions oppose it just for the sake of opposing it—ignoring the fact that there are lots of students only too happy to work on Sundays. Also the law currently permits records to be sold by newsstands and airport boutiques on Sundays—so it is inconsistent."

The record industry as a whole has a very positive attitude to the development of megastores in France because they have revitalized a retail business that was in a state of massive decline. The growth and prosperity of these modern outlets is a crucial element in the continuing growth and prosperity of the record industry—an industry which would like to see dedicated record stores achieving a bigger share of the market.

At present hypermarkets, supermarkets and department stores account for 50% of record sales—yet these sales represent anything from 0.5% to 2% of their total volume. These stores frequently use sound carriers as loss leaders. The FNAC chain has a 23% market share, Virgin 6% and other chains and individual retailers 17%.

Another industry initiative to rescue the market from its present stagnation mode is a campaign to secure a further reduction in the Value Added Tax on records.

Says Sony Music's de Bodinat: "We see no reason why a record should be taxed more heavily than a book. But while the VAT on discs and cassettes is 18.6%, that on books is 5.5%.

The disparity is even greater with videocassettes, which are taxed at 22%.

"We are lobbying to seek parity with the book publishing industry. Certainly we hope at least to see harmonization of VAT rates on sound carriers within the European Community. However, the IFPI does not seem to regard this as a major priority."

The French rate of 18.6% compares with 14% in Germany, 17½% in the U.K., 9% in Italy and 22% in Denmark.

The industry case for a further VAT reduction is based on the aesthetic argument that records have a comparable cultural validity to that of books and on the economic considerations that a cut would re-activate the sales progression which would not only be good for the industry but which would also, because of the greater volume, result in no loss of revenue for the French exchequer.

Meanwhile, as the domestic market marks time, considerable energy is being applied to the task of augmenting overseas sales of French music. The setting up of the French Music Office in New York is an indication of France's commitment to gaining greater acceptance for its artists in the U.S., and there has been a major initiative to promote French music in the developing record markets of the East European countries.

The determination to secure greater sales of French repertoire abroad is reinforced by the industry's conviction that never has France been so well endowed with exportable artists and repertoire.

In another move to get the French record business back into the fast lane, the industry is planning a major promotion campaign—La Semaine du Disque for the last week in January next year. It's a campaign which will involve heavy radio and television promotion and joint initiatives between the industry and the retailers.

The industry's bottom line for 1991 remains the subject of considerable speculation but, at this halfway point in the year, the indications are that the market is not likely to register a very substantial growth margin.

As BMG's Bernard Carbonez says, "We'll need a very good post-vacation period if we are to achieve even a 5% increase in sales this year."

MARKETING

(Continued from page F-28)

ket in France as "sluggish" and is looking to the major marketing campaign scheduled by PolyGram for the fall to stimulate demand for the carrier.

MPO has an affiliate company in Canada which last year had a gross income of 200 million francs (\$34.5 million) and last January it opened a new pressing plant in Madrid, Spain.

MPO has made a speciality of maximizing the quality of compact discs and of developing the CD-ROM market. With 500 CD-ROM programs a year, the company has become the European leader in this field and a major supplier of the European Patent Office.

It has also pioneered the development of the 20-centimeter (8-inch) laserdisc which, with a 20-minute playing time, it sees as the perfect medium for sport films, documentaries and cartoons.



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The Recording Studio Industry's 'Technological Gamble'

By EMMANUEL LeGRAND

Over recent years, France has proved a dynamic scene for recording studios. Top stars—the Cure, Sting, Duran Duran, Sade, the Eurythmics, Depeche Mode among them—have visited, attracted by the country itself as well as the industry's high-profile heavy investment in the latest technology.

The percentage of studios with digital equipment is one of the highest in Europe, according to the latest surveys. Both SSL and Neve rate France a key buying market.

It's a good scene, then, for the big acts, but there are perturbing side effects.

Roland Guillotel, of Studio Guillaume Tell and president of the Assn. of French Studios (ASF), says, "This constant search for new equipment can have a damaging effect on a studio's economic viability." And Jacques Bailly, general manager of the Studio Polygone, believes the main studios are "over-equipped and therefore over-indebted. There are about a dozen studios equipped to the highest standards, and that's two or three more than the market really needs."

There's great competition among the top studios in terms of getting in first with the latest technology. And most prefer to buy equipment rather than lease it. Gisele R. Clark, general secretary of APA, the French sound recording trade group: "Compared with the U.K. and, probably, with most European countries, equipment hire is an undeveloped business in France."

It's estimated there are 500 studios in France, more than 40 in ASF, including the main Paris-based complexes. The association wants an eventual 100% membership so industry interests can be fully defended, especially with record company group SNEP.

Guillotel: "We've all had problems over wrong pricing, and we want to set up clear commercial regulations."

And the association has published a directory listing precisely what member studios have on offer.

Studio Guillaume Tell has a big international reputation, with Sting a recent visitor, along with Deacon Blue, Gary Moore, Vanessa Paradis, and Jean-Jacques Goldman. Says Guillotel: "Clients like spending time in Paris, of course, and we have state-of-the-art equipment in one of the biggest studios available—we can accommodate up to 120 musicians."

The complex has a Tom Hidley-designed control room, both studios equipped by SSL. A full-time in-house team of technicians ensures that any problems can be quickly solved.

The search for quality is also the trademark of Studio Polygone, in Toulouse. It's set in a complex with residential space and a swimming pool, and has three main studios, equipped respectively with SSL, Neve and MCI desks, plus a Synclavier. Claims general manager Bailly, "We're the only studio in France to have such a wide range of desks."

Studio Polygone is used by local artists, including Jean-Pierre Mader, Art Mengo—and Francis Cabrel,



Ismael Lo

who's a superstar now but has remained loyal over the years. The studio has encouraged domestic talent and produced records for itself. Bailly recently licensed an album he produced of young artist Petijean to the PolyGram-distributed label Remark.

Bailly now plans to put greater emphasis on business from outside France. "I've been working towards the international scene, specially the U.K. As the French market shrinks, our main survival prospects lie in foreign business."

The Plus Trenta XXX studio is another with a great reputation, recent customers including Julien Clerc, the Gipsy Kings, the Eurythmics and producers Marc Platti and Steve Forward. But Claude Sahakian, owner/manager, wants to go further forward and has recruited top engineer Paul Jarvis as technical manager. Jarvis has previously been with various top studios, including Compass Point in the Bahamas, and has worked with Jean-Michel Jarre on the Docklands and Paris-La Defense megashows.

Sahakian says: "Jarvis, with his expertise in multi-synchronization, is a key asset, for the studio is becoming more and more involved in film score recordings and audio-for-video works." Plus XXX is a large, two-studio complex based in Paris, equipped with SSL consoles and digital multitracks.

But as more studios crowd on the digital starting blocks, the industry's future is seen as somewhat gloomy. Bailly: "So far this year things have been bad, not only because of the Gulf war, but because of the worldwide recession that started. Record companies opt for less product, and that's no good for us."

But Roland Guillotel, acknowledging business has been slack, says: "We've been through a tricky period. Now we're finding new strength."

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			ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
★ ★ No. 1 ★ ★				
1	1	13	RANCE ALLEN BELLMARK 71806	5 weeks at No. 1 PHENOMENON
2	4	15	NEW LIFE COMMUNITY CHOIR FEATURING JOHN P. KEE TYSCOT 1401/SPECTRA	WASH ME
3	3	41	REV. JAMES MOORE MALACO 6006	"LIVE" WITH MISSISSIPPI MASS CHOIR
4	2	43	TRAMAIN HAWKINS SPARROW 1246	LIVE
5	5	17	D.F.W. MASS CHOIR SAVOY 7101/MALACO	I WILL LET NOTHING SEPARATE ME
6	6	30	LAMORA PARK YOUNG ADULT CHOIR BELLMARK 71800	WAIT ON THE LORD
7	11	7	D. NORWOOD/NORTHERN CALIFORNIA G.M.W.A. MASS CHOIR MALACO 4450	LIVE
8	7	27	REV. E. DAVIS, JR./WILMINGTON MASS CHOIR FEAT. REV. D. COLEY ATLANTA INTERNATIONAL 10162	HE'S PREPARING ME
9	9	39	DARYL GOLEY SPARROW 1234	HE'S RIGHT ON TIME: LIVE FROM LOS ANGELES
10	10	33	REV. CLAY EVANS/FELLOWSHIP BAPTIST CHURCH CHOIR SAVOY 14802/MALACO	REACH BEYOND THE BREAK
11	13	27	THE JACKSON SOUTHERNAIRES MALACO 4445	THANK YOU MAMA FOR PRAYING FOR ME
12	NEW ▶		BEBE & CECE WINANS SPARROW 1257*	DIFFERENT LIFESTYLES
13	8	53	WALTER HAWKINS MALACO 6007	LOVE ALIVE IV
14	12	61	REV. J. CLEVELAND/SOUTHERN CALIFORNIA COMMUNITY CHOIR SAVOY 7099/MALACO	HAVING CHURCH
15	15	15	YOUNG ARTISTS FOR CHRIST SOUND OF GOSPEL 193	YOUNG ARTISTS FOR CHRIST WORKSHOP '89
16	17	13	REV. R.L. WHITE/MT. EPHRAIM BAPTIST CHURCH/WILLIAMS BROS. FAITH 1800	MOVE MOUNTAIN
17	14	29	THE WEST ANGELES C.O.G.I.C SPARROW 1240	SAINTS IN PRAISE VOL II
18	21	3	FRED HAMMOND BENSON 2727*	I AM PERSUADED
19	36	3	KEITH PRINGLE MUSCLE SHOALS 8011*/MALACO	MAGNIFY HIM
20	16	35	MIGHTY CLOUDS OF JOY WORD 9202	PRAY FOR ME
21	19	5	SOUNDS OF BLACKNESS PERSPECTIVE 1000*/A&M	THE EVOLUTION OF GOSPEL
22	22	29	NEW YORK RESTORATION CHOIR SAVOY 14799/MALACO	I SEE A WORLD
23	NEW ▶		SHUN PACE RHODES SABOY 14807*	HE LIVES
24	27	19	PILGRIM JUBILEES MALACO 4442	FAMILY AFFAIR
25	40	5	AS ONE LIGHT 730350*	AS ONE
26	18	75	REV. CHARLES NICKS/ST. JAMES BAPTIST CHURCH CHOIR SOUND OF GOSPEL 178	HOLD BACK THE NIGHT
27	23	17	PHIL DRISCOLL ARTFUL BALANCE 7000/JCI	INNER MAN
28	NEW ▶		THE WILLIAMS BROTHERS BLACKBERRY 26503*	THIS IS YOUR NIGHT
29	24	41	BEAU WILLIAMS LIGHT 72031/SPECTRA	HIGHER
30	20	23	RICKY DILLARD'S NEW GENERATION CHORALE MUSCLE SHOALS 8008/MALACO	THE PROMISE
31	34	21	LYNETTE HAWKINS STEPHENS TRIBUTE 31004/SPECTRA	WALKING IN THE LIGHT
32	28	65	HELEN BAYLOR WORD 9112	HIGHLY RECOMMENDED
33	32	5	SENSATIONAL NIGHTINGALES MALACO 4448*	A MESSAGE FROM THE BOOK
34	26	63	WALT WHITMAN & THE SOUL CHILDREN OF CHICAGO I AM 4001	THIS IS THE DAY
35	29	67	WANDA NERO BUTLER SECRET 907/SOUND OF GOSPEL	NEW BORN SOUL
36	30	29	RUDOLPH STANFIELD & NEW REVELATION SOUND OF GOSPEL 192	LIVE & IN PRAISE
37	31	19	J.L. FERRELL/LIGHTHOUSE INTERDOMINATIONAL CHOIR SOUND OF GOSPEL 194	LIVE IN TORONTO
38	25	63	THE WINANS WARNER ALLIANCE 4100/SPARROW	RETURN
39	37	29	CHICAGO MASS CHOIR LIGHT 5730/SPECTRA	RIGHT NOW IF YOU BELIEVE
40	33	7	CARMAN/COMMISSIONED/CHRIST CHURCH CHOIR BENSON 2681*	SHAKIN' THE HOUSE

● 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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GOSPEL

In the
SPIRIT



by Lisa Collins

CURRENTLY APPEARING ON THE GOSPEL albums chart is the *Sounds Of Blackness*, with its long-awaited first project from superproducers Jimmy Jam and Terry Lewis. The album, "The Evolution Of Gospel," is a concept piece from the 40-member vocal ensemble that has long been the toast of the Minneapolis music scene. Its many background vocal credits include the "Batman" soundtrack with Prince and work with Alexander O'Neal—a former member of the group.

The ensemble's impressive lead single, "Optimistic," is charging up the R&B singles chart.

The *Sounds Of Blackness* fits squarely into the framework of the new urban contemporary gospel genre. The group began in 1968 at McAlister College with the formation of the McAlister College Choir. Performing freedom songs and spirituals, the choir gained popularity in the tri-state area in the late '60s. In 1971, Gary Hines became music director and incorporated the entire spectrum of African-American music, hence the name the *Sounds Of Blackness*.

Hines also serves as the primary songwriter/producer, and the *Sounds Of Blackness* is the embodiment of his musical philosophy.

"What we're trying to do with 'The Evolution Of Gospel' is to portray the entire story of the African-American experience through music, from the beauty of African melodies to the complexity and depth of gospel, jazz, blues, rhythm and blues, and rap," he says.

For Hines, "The Evolution Of Gospel" was a natural for the ensemble's recording debut.

"The purpose is to give God the glory and tell our people's glory," he says. "There should be no division or

barriers in the music. It was the 'evolution of gospel' because we're 'giving our props,' to put it succinctly.

"There's a niche there that we aim to fill. We believe that we can and will."

Hines says that niche is best described as "message music."

"I see the group as being established in some conventional areas of the industry—gospel, urban/adult contemporary," he says. "Some of our message will be gospel-based, but some of it will be more street-based. We want to be able to reach the Crips and Bloods and Vice-

Gospel music is getting new urban contemporary Sounds

lords as well, which is probably not going to happen with 'The Old Rugged Cross.'"

THERE'S NO SLOWING DOWN Shirley Caesar, who will team with Milton Brunson and his *Thompson Community Choir* for her next album. The project is being recorded in Chicago later this month for a potential late-September/early-October release. In the meantime, Caesar begins her 19th annual crusade next week in Raleigh, N.C., with proceeds going to the Shirley Caesar Outreach Ministry. The outreach provides aid to people in emergency situations. The convention, Sunday-Saturday (21-27) at the Mission Valley Inn Conference and Expo Center in Raleigh, features workshops, seminars, midnight music, and celebrity showcases. The weeklong festivities annually draw between 6,000 and 8,000 people.

But manager Caroline Sanders says ministry, as well as music, will be a key part of the activities. Guest pastors include Marvin Winans and the Rev. Jesse Jackson.

The crusade will conclude with the 22nd anniversary concert of the Caesar Singers, with guest performances by Tramaine Hawkins and the Rev. James Moore, who will also serve as director of the convention choir.

Taff Pays Tribute To Old Songs On New Album Returns Not Just To His Roots, But To Parents' Roots

BY BOB DARDEN

WACO, Texas—It would take a minor musical miracle for another release to supplant "Under Their Influence" as album of the year for 1991. Russ Taff's instant classic is a thundering, aggressively iconoclastic triumph, an intensely passionate tribute to a hundred years of traditional gospel and country gospel music. It is easily the most important project he has ever done.

Not surprisingly, "Under Their Influence" is not particularly popular with Christian bookstores and radio (too challenging, too black), secular bookstores and radio (too challenging, too religious), and black gospel bookstores and radio (too challenging, too white).

And at a time when many Christian artists are looking to follow Amy Grant and Michael W. Smith into the '90s, Taff returns not just to his roots, but to his parents' roots.

"James Hollihan and I had been kicking around the idea of doing these old songs for years," Taff says. "It's one of those things you talk about your whole life. Well, we were playing around in the studio one day and John Huie [of ICM Booking] said, 'Why don't you do it?' We'd been waiting for someone else to agree it was a good idea, so we did."

The songs on "Under Their Influence" range from Blind Willie Johnson and Mahalia Jackson to equally

ancient country gospel hymns.

"My mother used to sing with her sisters as the Johnson Sisters and they sang 'Search Me Lord' and 'God Stirreth The World,'" he says. "I used the Sewanee Quintet's arrangement of 'Search Me,' but 'God Stirreth' is pretty much as they sang it. I grew up listening to them sing."

"One label exec called it 'commercial suicide'."

Taff's throaty trumpet of a voice is considered one of the strongest instruments in any genre. But to pull off "Under Their Influence," he needed the instrumental contributions and arrangements of longtime guitarist/producer/friend Hollihan.

The two quietly completed the project, then approached Myrrh. Taff acknowledges that "Under Their Influence" "isn't a commercial radio project."

"One label exec called it 'commercial suicide,'" Taff says with a chuckle. "We didn't worry whether it would work here or there; these are just a bunch of songs that meant something to me and I tried to make them fit. I just thought, 'If it moves me, maybe there are enough folks out there who are moved by the same thing.' If not, I have no regrets."

Still, music this powerful is hard to ignore. Epic (which distributes Myrrh in the mainstream marketplace) has begun working the black market, even to the point of sending Taff to the Rev. James Cleveland workshop and other gospel conventions. "Search Me, Lord" and "God's Unchanging Hand" have both received some black gospel airplay, while "God's Unchanging Hand" and "Life's Railway To Heaven" have been played on some Southern gospel stations. Taff has even been interviewed on the legendary "Hossman" Allen's Nashville radio show, which airs from 2-5 a.m.

"Man, I've listened to the Hossman ever since college—and all those hours driving the Imperials' bus before dawn," Taff says. "He's doing a wonderful job of plugging it."

"We've had all kinds of unusual responses to this music," Taff adds. "I even sang 'God Stirreth The World' at the latest Charlie Daniels Volunteer Jam!"

Not surprisingly, neither Epic nor Myrrh have any plans for Taff to tour in support of "Under Their Influence." Taff is instead working with wife Tori and other songwriters compiling information for his next release.

"All I have now are a few giant Christian music festivals," he says. "So this summer we'll probably do a few songs from 'Influence'—whether they like it or not."



by Bob Darden

ARISTA RECORDS ISN'T the only label benefiting from the current Yes reunion tour. ASAPH Records (distributed by Frontline Records) boasts the latest Rick Wakeman release, "In The Beginning." And it's doing very well, thank you.

ASAPH Records had a two-year gestation period before it was launched nationally in 1990. According to producer Lewis McVay (once a member of Mustard Seed Faith), ASAPH is the music arm of the Calvary Chapel Music Ministry. And Calvary Chapel in Costa Mesa, Calif., of course, was the legendary home of the Jesus Music movement more than 20 years ago.

In fact, the ASAPH lineup reads like a who's who of early contemporary Christian music: Terry Clark, Kelly Willard, Chuck Girard, Paul Clark, and others.

"Many of those artists had their own deals before coming here," McVay says. "But many were already attached to Calvary Chapel and are comfortable with a label run by artists who are accountable to someone other than a record-label executive. Besides, they all keep their own publishing and when the Lord leads them elsewhere, we'll buy them a ticket to Nashville, or wherever! There are no multi-album contracts at ASAPH."

ASAPH tried to distribute itself for the first year and a half before finally signing with the aggressive young Frontline label last year. McVay says ASAPH simply couldn't get the product into consumers' hands. And that proved to be a real problem when it released Wakeman's "In The Beginning."

This year, ASAPH has also released product by Gail Moore, the Mirrors, and several children's projects.

"We've come a full circle at Calvary Chapel," says McVay, an ordained minister at the church. "But this is not just a club for veterans. We're looking for new acts. We want ASAPH to be a place for veterans to be able to help school the younger artists."

IN BRIEF: Sandi Patti reportedly is recovering nicely from a broken bone in her foot suffered while playing volleyball at Camp David with President and Mrs. Bush.

Is ASAPH doing well? 'Yes,' with a Wakeman album & more

Glen Campbell's first contemporary Christian release for New Haven Records, "Show Me The Way," features duets with Russ Taff, Anne Murray, Bill Gaither, and Kelly Nelson Thompson.

Intense Records (distributed by the Frontline Music Group) has signed guitarist Lanny Cordola (ex-House Of Lords). Cordola's all-instrumental release, "Electric Warrior, Acoustic Saint," has a November street date.

One Bad Pig, Myrrh's first punk/thrash/goofball ensemble, has released its second project, "I Scream Sunday." One of the highlights is an arresting rendition of Johnny Cash's "Man In Black," featuring Cash himself.

While we're dropping names, Benson recording artist Dino Kartsonakis recently performed at actor Peter Ustinov's 70th birthday party, held in Paris.

Benson, meanwhile, enjoyed the best May in the company's 89-year history. Sales of artists like Dino, Carman, DeGarmo & Key, Commissioned, 4 Him, Glad, and distributed labels Maranatha! Music, Forefront Communications, Urgent Records, Giant Records, and Wave Records contributed to the record-setting gross.

Top Contemporary Christian™

			Compiled from a national sample of retail store and one-stop sales reports.			
THIS WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST		TITLE	
			LABEL & NUMBER/DISTRIBUTING LABEL			
★ ★ NO. 1 ★ ★						
1	1	17	AMY GRANT ▲	WORD 6907*	HEART IN MOTION	15 weeks at No. 1
2	2	39	MICHAEL W. SMITH	REUNION 0063*/WORD	GO WEST YOUNG MAN	
3	5	5	STEVE GREEN	SPARROW 1270*	WE BELIEVE	
4	3	39	SANDI PATTI	WORD 9205*	ANOTHER TIME ANOTHER PLACE	
5	NEW ▶		BEBE & CECE WINANS	SPARROW 1257*	DIFFERENT LIFESTYLES	
6	6	27	STEVEN CURTIS CHAPMAN	SPARROW 1258*	FOR THE SAKE OF THE CALL	
7	4	9	CARMAN, COMMISSIONED & CHRIST CHURCH CHOIR	BENSON 2681*	SHAKIN' THE HOUSE	
8	7	13	RUSS TAFF	MYRRH 6935*/WORD	UNDER THE INFLUENCE	
9	8	39	D.C. TALK	FOREFRONT 2682*/BENSON	NU THANG	
10	13	17	SUSAN ASHTON	SPARROW 1259*	WAKENED BY THE WIND	
11	10	5	DEGARMO & KEY	FOREFRONT 2771*/BENSON	GO TO THE TOP	
12	NEW ▶		KIM HILL	REUNION 0065*/WORD	BRAVE HEART	
13	12	53	PETRA	WORD 4191*	BEYOND BELIEF	
14	NEW ▶		STEVE CAMP	SPARROW 1272*	CONSIDER THE COST	
15	NEW ▶		WHITE CROSS	STARSONG 8183*	IN THE KINGDOM	
16	9	9	MIKE WARNKE	WORD 4196*	OUT OF MY MIND	
17	NEW ▶		RICH MULLINS	REUNION 0066*/WORD	THE WORLD AS BEST I REMEMBER	
18	11	17	RAY BOLTZ	DIADEM 1131*/SPECTRA	ANOTHER CHILD TO HOLD	
19	15	5	THE BROOKLYN TABERNACLE CHOIR	WORD 9170*	LIVE WITH FRIENDS	
20	NEW ▶		HOSANNA! MUSIC	INTEGRITY 701*/SPARROW	WAR IN THE HEAVENLIES	
21	16	9	GLAD FEATURING THE LONDON SYMPHONY	BENSON 2725*	THE SYMPHONY PROJECT	
22	21	5	4 HIM	BENSON 2721*	FACE THE NATION	
23	20	167	CARMAN ●	BENSON 2463*	RADICALLY SAVED	
24	24	3	ONE BAD PIG	WORD 6937*	I SCREAM SUNDAY	
25	NEW ▶		VARIOUS ARTISTS	SPARROW 1278*	JUST LISTEN SAMPLER	
26	RE-ENTRY		MICHAEL W. SMITH	REUNION 8412*/WORD	I 2 (EYE)	
27	26	43	WAYNE WATSON	WORD 4192*	HOME FREE	
28	NEW ▶		OUT OF THE GRAY	SPARROW 1260*	OUT OF THE GRAY	
29	14	17	MARGARET BECKER	SPARROW 1261*	SIMPLE HOUSE	
30	17	257	AMY GRANT ▲	MYRRH 3900*/WORD	THE COLLECTION	
31	18	5	PHIL KEAGGY	WORD 6902*	BEYOND NATURE	
32	30	9	RACHEL RACHEL	WORD 4213*	WAY TO MY HEART	
33	23	5	MARK FARNER	FRONTLINE 9217*	SOME KIND OF WONDERFUL	
34	29	3	FRED HAMMOND	BENSON 2727*	I AM PERSUADED	
35	22	3	DISCIPLES OF CHRIST	STARSONG 8191*	SO HOW YOU LIVIN'	
36	35	59	THE WINANS	WARNER ALLIANCE 26161*/SPARROW	RETURN	
37	31	89	CARMAN	BENSON 2588*	REVIVAL IN THE LAND	
38	36	31	BRYAN DUNCAN	MYRRH 6900*/WORD	ANONYMOUS CONFESSIONS OF A LUNATIC FRIEND	
39	RE-ENTRY		TRAMAINÉ HAWKINS	SPARROW 1246*	LIVE	
40	NEW ▶		X-SINNER	WORD 2507*	PEACE TREATY	

● 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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48003
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KENNY SMITH
"DON'T GIVE UP"

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GETTING AROUND.

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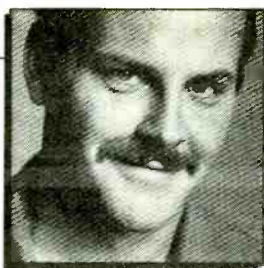


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Latin Notas



by John Lannert

AFTER HAVING HELPED its Hispanic clients Julio Iglesias and Gloria Estefan become firmly entrenched as stateside superstars, Los Angeles public relations firm Rogers & Cowan is now betting that Sony Discos' pop/dance diva Naomi will also follow the yellow-brick road to crossover fame.

"Her music is very unusual for the Latin market, and she has what it takes to be the next Gloria Estefan," says R&C account executive Annabelle Stevens. She also notes that the Hispanic music arena is "definitely a market that we're going after and looking into very much."

Interestingly, what may bode well for Naomi—the striking daughter of a Mexican-Venezuelan father and Japanese mother—is her Miami Sound Machine connection. Her latest album, "Tocamela," contains four strong tracks penned by ex-MSM drummer Kiki Garcia, including "Quedate," a bouncing bilingual ditty that earned a Hot Shot Debut on the July 20 Hot Latin Tracks survey.

BMG SIGNS EL GENERAL: One week after Sony Discos inked a recording contract with Puerto Rican rapper/toaster Lisa M, BMG Records signed her ragamuffin buddy El General. The Panamanian toaster's debut release, which includes his current single, "Te Ves Buena," is due out next month.

MISCELLANEA: Sony Discos is rolling out the promotional ammunition for Lisa Lopez and her fast-breaking album "Unica." The San Antonio, Texas-born pop siren wowed company execs with a live showcase (rare for Hispanic artists) July 9 at Leeds recording studio in Los

Angeles. An extensive promotional trek is in the works. Lopez's leadoff ballad single, "Dime Quien Es," was a Power Pick on the July 20 Hot Latin Tracks chart ... Verve Forecast/PolyGram's Latin jazz flautist Nestor Torres, on stage one year after being seriously injured in a near-fatal boat accident, delivered a sparkling homecoming show last month in Miami. The expressive Puerto Rican performer previewed several fine tracks from his upcoming second album, "Dance Of The Phoenix," scheduled to be released Aug. 20.

ALBUM UPDATES: Fonovisa Records and its pop affiliate, Melody Records, will unleash a boatload of titles in the next few weeks. Fonovisa is releasing albums by Los Bondadosos ("Lagrimas") and Los Invasores del

Naomi setting off on the road to crossover success

Nuevo Leon ("La Fuga de San Antonio"). Melody is putting out a compilation package (with heavy TV promotion) of Univision's soap opera "Alcanzar Una Estrella II." Other releases are expected in August from pop balladeers Ricardo Cocciante, Jorge Muniz, and Thalia ... Last week, M.P.I.'s white-hot salsero Nino Segarra released "Entre La Espalda Y La Pared," the follow-up album to his 1990 smash "Con La Musica Por Dentro." Also just hitting retail from M.P.I. is the debut album from Puerto Rican merengue outfit El Limite 21 ... Tito Gomez, former Grupo Niche singer, Willie Gonzalez, and Eddie Herrera, ex-front man of Wilfrido Vargas, are all in the studio working on fall releases. M.P.I. and Gobo just inked a five-album distribution deal that includes the already-released "Lo Mejor Del Merengue," Eddie Palmieri's "El Rey De Las Blancas Y Las Negras," "Lo Mejor De La Salsa," plus compilation sets from Cortijo and Yolandita Monge ... Sony Discos' sultry distaff duo Azucar Moreno, whose debut release, "Bandido," sold nearly 150,000 units, just released its follow-up, "Mambo." The album's first single, "Tu Quieres Mas," is already gathering impressive radio airplay.

Top Latin Albums

Compiled from a national sample of retail store and one-stop sales reports.

THIS WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST TITLE LABEL & NUMBER/DISTRIBUTING LABEL		
			ARTIST	TITLE	LABEL & NUMBER/DISTRIBUTING LABEL
1	3	7	DANIELA ROMO	AMADA MAS QUE NUNCA	CAPITOL-EMI LATIN 42489
2	1	35	ANA GABRIEL	EN VIVO	SONY 89303/SONY
3	5	13	PANDORA	AMOR ETERNO	CAPITOL-EMI LATIN 42451
4	4	27	JUAN GABRIEL	EN EL PALACIO DE BELLAS ARTES	ARIOLA 2498/BMG
5	2	11	RAUL DI BLASIO	BARROCO	ARIOLA 3107/BMG
6	7	5	RICARDO MONTANER	ULTIMO LUGAR	TH-RODVEN 2864
7	11	9	XUXA	XUXA 2	GLOBO 31084
8	6	19	LOS BUKIS	A TRAVES DE TUS OJOS	FONOVISA 9009
9	9	47	CHAYANNE	TIEMPO DE VALS	SONY 80423/SONY
10	16	11	WILKINS	SERENO	RCA 3077/BMG
11	10	29	EMMANUEL	VIDA	SONY 80474/SONY
12	13	3	JOSE JAVIER SOLIS	SENTIMENTAL	FONOVISA 9007
13	14	23	FRANCO DE VITA	EXTRANGERO	SONY 80528/SONY
14	12	19	EDNITA NAZARIO	LO QUE SON LAS COSAS	CAPITOL-EMI LATIN 42394
15	17	7	MIJARES	QUE NADIE NOS SEPARE	CAPITOL-EMI LATIN 42479
16	—	1	GLORIA TREVI	TU ANGEL DE LA GUARDA	ARIOLA 3087/BMG
17	18	7	ALEJANDRA GUZMAN	FLOR DE PAPEL	FONOVISA 9010
18	15	49	MYRIAM HERNANDEZ	DOS	CAPITOL-EMI LATIN 42358
19	21	5	H2O	KNOCK OUT	LEADER 80562/SONY
20	8	9	JOSE LUIS PERALES	A MIS AMIGOS	SONY 80446/SONY
21	20	9	KIARA	BUSCANDO PELEAS	TH-RODVEN 2737
22	19	57	LUIS MIGUEL	LUIS MIGUEL-20 ANOS	WEA LATINA 71535-4
23	—	50	RICARDO MONTANER	RICARDO MONTANER	TH-RODVEN 2538
24	—	1	VIARIOS ARTISTAS	POBRE DIABLA	SONY 80581/SONY
25	—	51	RUDY LA SCALA	CUANDO YO AMO	SONOTONE 1437
1	1	29	JUAN LUIS GUERRA Y LA 440	BACHATA ROSA	KAREN 109
2	2	25	JERRY RIVERA	ABRIENDO PUERTAS	DISCOS INTERNATIONAL 80426/SONY
3	4	7	RUBEN BLADES	CAMINANDO	DISCOS INTERNATIONAL 80593/SONY
4	3	33	LUIS ENRIQUE	LUCES DEL ALMA	SONY 80473/SONY
5	5	27	BANDA BLANCA	BAILE PUNTA	SONOTONE 6007
6	18	5	OSCAR D'LEON	AUTENTICO	TH-RODVEN 2855
7	6	13	XAVIER SERE	SERE	CAPITOL-EMI LATIN 42464
8	10	19	JOHNNIE RAY	YOU ARE MY EVERYTHING	CAPITOL-EMI LATIN 42468
9	7	23	JOHNNY RIVERA	Y AHORA DE VERDAD	RMM 80479/SONY
10	11	5	VIARIOS ARTISTAS	LOS TRANCAZOS DEL AÑO	GLOBO 3125
11	20	38	TITO ROJAS	TITO ROJAS (SENSUAL)	M.P.I. 6035
12	9	3	WILLIE CHIRINO	OXIGENO	DISCOS INTERNATIONAL 80600/SONY
13	8	57	NINO SEGARRA	CON LA MUSICA POR DENTRO	M.P.I. 6031
14	13	3	TONO ROSARIO	ATADO A TI	PRIME 1013/PRIME
15	22	11	GRUPO NICHE	CIELO DE TAMBORES	DISCOS INTERNATIONAL 80508/SONY
16	15	21	ANTONI CRUZ	ALGO NUEVO	M.P.I. 6039
17	12	5	EL GRAN COMBO	ERUPCION	COMBO 2080
18	19	11	MAIRA Y CELINES	MAIRA Y CELINES	PARADISC 3053
19	23	3	BANDA BLANCA	FIESTA TROPICAL	SONOTONE 6017
20	—	6	TOMMY OLIVENCIA	ENAMORADO Y QUE	CAPITOL-EMI LATIN 42345
21	21	39	ANGEL JAVIER	EN CADA LUGAR	CAPITOL-EMI LATIN 43353
22	16	42	ORQUESTA DE LA LUZ	SALSA CALIENTE DEL JAPON	RMM 80420/SONY
23	—	1	VIARIOS ARTISTAS	CENTRO AMERICA CANTA Y BAILA	FONOVISA 3001
24	17	9	MANOLO LASCANO	FASCETAS	FRAMA 1010
25	—	8	LA COCO BAND	LLEGARON LOS COCOTUCES	KUBANEY 2047-1
1	2	7	LA SOMBRA	PORQUE TE QUIERO	FONOVISA 3006
2	1	43	BRONCO	AMIGO	FONOVISA 9003
3	4	7	LOS YONICS	POR QUE VOLVI CONTIGO	FONOVISA 9012
4	9	3	LOS TIGRES DEL NORTE	INCANSABLES	FONOVISA 9013
5	5	35	GRUPO MAZZ	PARA NUESTRA GENTE	CAPITOL-EMI LATIN 42367
6	3	39	VIARIOS ARTISTAS	MEXICO VOZ Y SENTIMIENTO	SONY 80437/SONY
7	6	9	LOS DIABLOS	16 EXITOS DE JOSE ALFREDO JIMENEZ	GLOBO 3084
8	7	29	VICENTE FERNANDEZ	MIENTRAS...	DISCOS INTERNATIONAL 80054
9	20	7	LALO Y LOS DESCALZOS	EL ORGULLOSO	WEA LATINA 72744
10	—	1	JOSE JAVIER SOLIS	SENTIMENTAL	FONOVISA 9007
11	11	13	LA MAFIA	MAFIA-1991	CAPITOL-EMI LATIN 42452
12	17	39	SELENA Y LOS DINOS	VEN CONMIGO	CAPITOL-EMI LATIN 42359
13	10	21	TIERRA TEJANA BAND	WHERE'S THE PARTY	TH-RODVEN 2802
14	8	49	LOS TEMERARIOS	DE LO NUEVO LO MEJOR	TH-RODVEN 2717
15	—	6	LOS TERRIBLES DEL NORTE	YA ME VOY A CALIFORNIA	FREDDIE 1551
16	13	9	RAMON AYALA	Y LLORO POR EL MI GORRION	FREDDIE 1555
17	—	1	LOS FREDDY'S	ORGANIZACION ROMANTICA...	FONOVISA-3005
18	—	1	LOS INVASORES DE NUEVO LEON	VETE CON EL	FONOVISA 8898
19	—	51	LA SOMBRA	GOOD BOYS WEAR WHITE	FREDDIE 1516
20	19	40	SONORA DINAMITA	LA TROPICALISIMA	SONOTONE 6003
21	25	3	GRUPO EL TIEMPO	SE ME ESCAPA DE LOS BRAZOS	LUNA 1213
22	—	2	GRUPO SAMURAY	CONTIGO O SIN TI	TH-RODVEN 2741
23	—	26	LA MAFIA	CON TANTO AMOR	CAPITOL-EMI LATIN 42447
24	21	7	BANDA MOBIL	SOMOS BANDA MOBIL	FONOVISA 8893
25	—	1	ELISEO ROBLES	MEJOR QUE NUNCA	RAMEX 1279

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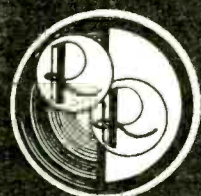


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Billboard[®] Home Video

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New Line Floats Aggressive Marketing, Expansion Plans

■ BY JIM McCULLAUGH

LAS VEGAS—New Line Home Video plans to maintain an "aggressive profile as a stand-alone independent" in the wake of its recently concluded sales arrangement with RCA/Columbia Pictures Home Video, according to Stephen Einhorn, president and chief operating officer.

The deal with RCA/Columbia, says Einhorn, calls for RCA/CPHV to be New Line's exclusive sales agent in the U.S., while New Line will retain all marketing, advertising, and promotional activities. "Our task will be to excite the [RCA/CPHV] sales force," says Einhorn. "There won't be an issue as to whether we might get 'lost' being distributed by a major."

Indicative of New Line's growth strategy, adds Einhorn, is the completion of New Line Cinema's just-concluded agreement with Nelson whereby New Line will distribute Nelson's existing and future film properties, including Castle Rock Entertainment films. Among some of the titles that are part of the

transaction, says Einhorn, are "When Harry Met Sally . . .," "Lord Of The Flies," "Sibling Rivalry," and "Misery." The deal also calls for New Line to distribute "City Slickers," which will probably be a late-fourth-quarter rental title. The Nelson library consists of more than 600 titles, including the Embassy Film library, the DEG domestic film library, the Janus Film library, as well as Nelson and Castle Rock product.

New Line Video has also just acquired seven independently produced feature films from various third-party sources.

"There won't be an issue as to whether we might get 'lost' being distributed by a major"

"Our long-range plans include the selective acquisition of feature films for theatrical distribution and/or distribution through our home video division," says Einhorn.

Einhorn adds that negotiations are also ongoing for other existing feature-film libraries, as well as for special-interest programming such as self-help, kid vid, documentaries, and educational product.

The seven acquisitions, says Einhorn, are "The Lawnmower Man," "Xtro 2: The Second Encounter," "Alligator II: The Mutation," "Chopper Chicks In Zombie Town," "George's Island," "Midnight Heat," and "Skeeter."

Meanwhile, New Line Cinema is prepping for the theatrical release of "Critters 3."

According to Michael Karaffa, senior VP of sales and marketing, pre-order figures for "Misery," which arrived in video stores July 11, were 360,000 units. Karaffa says New Line will support the release with national TV advertising and extensive retail support material.

New Line Home Video, according to Karaffa, is also in the midst of its "Teenage Mutant Ninja Turtles II: The Secret Of The Ooze" sell-through campaign. The title arrives in stores July 31.

Einhorn adds that New Line expects to be aggressive on both the rental and sell-through fronts, and

(Continued on page 50)

Central Park Adds 'Japanimation' Vids

■ BY JIM BESSMAN

NEW YORK—Central Park Media is trying out animated home video product, but kid vid it ain't.

The New York boutique video publisher, which has released non-fiction programming like "The Silk Road" China documentary and distributes the Kit Parker Video and American Visions labels, has added three young-adult-targeted "Japanimation" Japanese animation lines: US Renditions, US Manga Corps, and AnimEigo.

Also known as "anime" videos (pronounced "Annie May") these home-vid cartoons hail from the popular Japanese *manga* comic books, and differ significantly from American animated videos.

"A main difference is that they tend to involve serialized stories, where American cartoons are more episodic," says John O'Donnell, Central Park Media's managing director. "So they develop stronger story lines over time, with greater character and plot development."

However, a second major difference will be more striking for American consumers.

"They don't shy away from the kind of scenes that automatically get cut here," O'Donnell continues, "like violence, nudity, and sex."

Indeed, the 46-minute "I Give My All: Minna Agechau," to be released through US Manga Corps in October, graphically and comically depicts the story of the daughter of the richest family in Japan, who seduces an impoverished flunky and seeks to gain family approval during breaks between numerous erotic

escapades.

The typically sex-crazy title exemplifies the "Love Comedy" genre of Japanese comic books, and derives from a popular series illustrated by comic book veteran Hikaru Yuzuki and published weekly in Young Jump Comics. That publication's first video production is being released by Manga via license from Japan's Sony Music Entertainment Inc.

"Project A-ko," another Manga title scheduled for November release, is a sci-fi fantasy—another typical genre—where high school girls take on evil forces, while the initial

Manga title "Dominion (Tank Police)," due Sept 10, is likened to a "Tokyo RoboCop" and is based on a story by prolific comic book author Masamune Shiro.

O'Donnell, the former head of Sony Video Software Co., lists three sources for Japanese anime videos: theatrically released animated movies, TV series, and original video animation.

He further notes that 60% of all magazines sold in Japan are comic books.

"A good-selling book sells 2 to 3 million units a week," he says.

(Continued on page 54)



Shigeki Ouchi, left, international operations executive for video and theatrical films at Sony Music Entertainment (Japan), and John O'Donnell, managing director of Central Park Media, display contracts, checks, and packaging designs for the upcoming US Manga Corps release of "I Give My All: Minna Agechau."



Chow Time. Anthony Hopkins, pictured portraying the notorious serial killer Dr. Hannibal "The Cannibal" Lecter in Orion's "The Silence Of The Lambs," received the Presidential Award during the closing-night banquet at the Video Software Dealers Assn. convention in Las Vegas (July 13-17). Orion Home Video announced a Nov. 24 rental release for the blockbuster title during the show.

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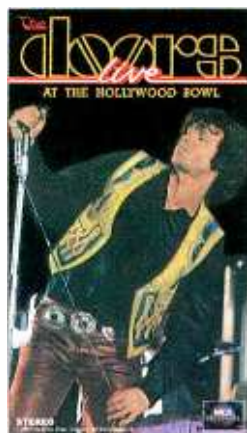


THE DOORS: DANCE ON FIRE

An all-music video collection of live and televised performances, promotional clips and rare *behind-the-scenes* footage.

Songs:

Break On Through, People Are Strange, Light My Fire, Wild Child, L.A. Woman, The Unknown Soldier, Roadhouse Blues, Texas Radio and the Big Beat / Love Me Two Times, Touch Me, Horse Latitudes / Moonlight Drive, The End Crystal Ship, Adagio, Riders on the Storm



THE DOORS: LIVE AT THE HOLLYWOOD BOWL

Filmed live during the Fourth of July weekend, 1968, The Doors perform their most critically acclaimed music before an SRO crowd.

Songs:

When the Music's Over, Alabama Song, Back Door Man, 5 to 1, Moonlight Drive, Horse Latitudes, From: The Celebration of the Lizard (A Little Game, The Hill Dwellers), Spanish Caravan, The Unknown Soldier, Light My Fire, The End.

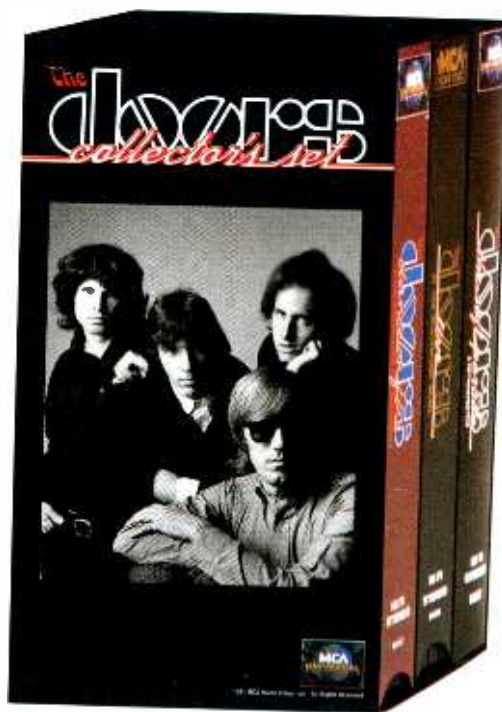


THE DOORS: THE SOFT PARADE - A RETROSPECTIVE

The historical music video album features as its centerpiece The Doors' last televised appearance, aired on PBS in 1969 in the wake of the notorious Miami concert which resulted not only in Jim Morrison's arrest, but the cancellation of the entire tour.

Songs:

The Changeling, Wishful Sinful, Wild Child, Build Me A Woman, The Unknown Soldier, The Soft Parade, Hello I Love You.



Fishing For Vids With 'Kick'? Try 'Trout,' 'New Jack'

This biweekly column is provided as a guide through the wilderness of unfamiliar feature video titles.

"The Long Way Home" (1989), Fox Lorber, available 7/31.

With his long hair and monumental attitude problem, it's almost unimaginable that Boris Grebenshikov could have become anything other than a rock star or a derelict. That he actually became a major musical event in pre-glasnost Russia, where he's certainly as big as Bruce Springsteen, is a tribute to his enormous stamina as well as his considerable talent. In no other country is righteous indignation such a valued and hated commodity, so in this fascinating interna-



by Michael Dare

tional documentary by director Michael Apted ("Bring On The Night"), Grebenshikov's life unfolds as a miracle of diplomacy. Here's a man whose Dylan-like messages would have guaranteed a life in the Gulag just a decade ago, but instead he gets to ham it up in a fancy New York recording studio with the likes of Dave Stewart, Annie Lennox, and Chrissie Hynde. It's incredibly enlightening to spend some time at the crossroads of politics and rock'n'roll. Rent it with "Dr. Strangelove."

"Paris Trout" (1991), Media Home Entertainment, prebooks Thursday (25).

If Alan Rickman ("Robin Hood") has perfected the art of playing bad guys we love to hate, Dennis Hopper has perfected the art of playing bad guys we just hate. In this spectacular character study of a man whose soul is rotting with pure evil, Hopper gives a performance of such graceful magnitude that it's painful to watch and impossible to look away. In a small southern town, he cruelly murders a young black girl, then watches as his wife (Barbara Hershey) and his defense attorney (Ed Harris) discover the truth. Though the story is often shocking, the film-making is elegant and the performances keep it riveting. Rent it with "To Kill A Mockingbird."

"New Jack City" (1991), Warner Home Video, prebooks Monday (22).

The unlikely pairing of Ice-T and Judd Nelson as two undercover cops makes perfect sense in this hard-hitting exposé of the crack scene in Harlem. Wesley Snipes is particularly amazing as the hood of the moment. Riots that kept people away from tneaters are less likely

(Continued on page 54)

\$59⁹⁵
Suggested Retail Price

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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	11	THE JUNGLE BOOK	Walt Disney Home Video 0602	Animated	1967	G	24.99
2	4	33	THE TERMINATOR ▲	Hemdale Film Corp. Hemdale Home Video 7000	A. Schwarzenegger	1984	R	14.95
3	3	41	THREE TENORS IN CONCERT ▲²	London 071-223-3	Carreras - Domingo - Pavarotti	1990	NR	24.95
4	2	39	PRETTY WOMAN	Touchstone Pictures Touchstone Home Video 1027	Richard Gere Julia Roberts	1990	R	19.99
5	6	61	THE LITTLE MERMAID	Walt Disney Home Video	Animated	1989	G	26.99
6	11	41	RICHARD SIMMONS: SWEATIN' TO THE OLDIES ◇	Warner Home Video 616	Richard Simmons	1990	NR	19.98
7	7	14	STAR TREK V: THE FINAL FRONTIER	Paramount Pictures Paramount Home Video 32044	William Shatner Leonard Nimoy	1989	PG	14.95
8	8	17	DUCKTALES THE MOVIE	Walt Disney Home Video 1082	Animated	1990	G	22.99
9	5	5	THE PRINCE AND THE PAUPER	Walt Disney Home Video 1185	Animated	1991	G	12.99
10	10	11	PLAYBOY SEXY LINGERIE III	Playboy Video HBO Video 0602	Various Artists	1991	NR	19.99
11	26	11	PLAYBOY'S 1991 PLAYMATE OF THE YEAR	Playboy Video HBO Video 0601	Lisa Matthews	1991	NR	19.99
12	20	2	IT'S A MAD, MAD, MAD, MAD WORLD	MGM/UA Home Video 302193	Milton Berle Sid Caesar	1963	G	29.98
13	RE-ENTRY		BAMBI	Walt Disney Home Video 942	Animated	1942	G	26.99
14	9	43	PETER PAN	Walt Disney Home Video 960	Animated	1953	G	24.99
15	31	2	GLORY	Tri-Star Pictures RCA/Columbia Home Video 70283-5	Matthew Broderick Denzel Washington	1989	R	19.95
16	15	7	EXTREME: PHOTOGRAFFITI	PolyGram Music Video 75026 17140-3	Extreme	1991	NR	14.95
17	19	22	ROCKY & BULLWINKLE: VOL. I	Buena Vista Home Video 1019	Animated	1991	NR	12.99
18	21	39	FIELD OF DREAMS	Universal City Studios MCA/Universal Home Video 80884	Kevin Costner Amy Madigan	1989	PG	19.95
19	18	9	THE MIND'S EYE	Miramir MPV6001	James Reynolds	1991	NR	19.95
20	12	15	PETE'S DRAGON ▲ ◆	Walt Disney Home Video 10	Mickey Rooney Helen Reddy	1977	G	22.98
21	32	14	DESERT STORM: THE WAR BEGINS	Turner Home Entertainment 3057	Bernard Shaw Peter Arnett	1991	NR	14.98
22	23	13	STEEL MAGNOLIAS	Tri-Star Pictures RCA/Columbia Home Video 70243	Sally Field Shirley MacLaine	1989	PG	19.95
23	14	168	TOP GUN	Paramount Pictures Paramount Home Video 1629	Tom Cruise Kelly McGillis	1986	PG	14.95
24	16	253	THE SOUND OF MUSIC ▲ ◆	FoxVideo 1051	Julie Andrews Christopher Plummer	1965	G	24.98
25	25	6	DESERT STORM: THE VICTORY	Turner Home Entertainment 3058E	Bernard Shaw	1991	NR	14.98
26	RE-ENTRY		THE NAKED GUN	Paramount Pictures Paramount Home Video 32100	Leslie Nielsen	1988	PG-13	19.95
27	RE-ENTRY		CINDERELLA	Walt Disney Home Video 410	Animated	1950	G	26.99
28	28	22	ROCKY & BULLWINKLE: VOL. II	Buena Vista Home Video 10912	Animated	1991	NR	12.99
29	NEW ▶		THE ADVENTURES OF ROBIN HOOD	MGM/UA Home Video 101377	Errol Flynn Olivia de Havilland	1938	NR	19.95
30	36	8	NELSON: AFTER THE RAIN	Geffen Home Video DGCV3950	Nelson	1991	NR	14.95
31	37	17	PLAYBOY FANTASIES II	Playboy Video HBO Video 457	Various Artists	1990	NR	19.99
32	40	32	MADONNA: THE IMMACULATE COLLECTION ▲⁴	Warner Reprise Video 3-38195	Madonna	1990	NR	19.98
33	35	36	PLAYBOY 1991 VIDEO PLAYMATE CALENDAR ◆	Playboy Video HBO Video 90520	Various Artists	1990	NR	19.99
34	24	25	DUMBO ◆	Walt Disney Home Video 24	Animated	1947	G	22.98
35	RE-ENTRY		WHITNEY HOUSTON: WELCOME HOME HEROES	Arista Records Inc. 6 West Home Video SW-5721	Whitney Houston	1991	NR	19.98
36	13	19	PLAYBOY: GIRLS OF SPRING BREAK	Playboy Video HBO Video 592	Various Artists	1991	NR	19.99
37	34	7	GLORIA ESTEFAN: COMING OUT OF THE DARK	SMV Enterprises 19V-49088	Gloria Estefan	1991	NR	19.98
38	RE-ENTRY		SKID ROW: OH SAY CAN YOU SCREAM ▲	A*Vision Entertainment 3-50179	Skid Row	1990	NR	19.98
39	39	2	YES: GREATEST VIDEO HITS	A*Vision Entertainment 50181-3	Yes	1991	NR	19.98
40	17	21	MICHAEL JORDAN'S PLAYGROUND	CBS/Fox Video FoxVideo 2858	Michael Jordan	1990	NR	19.98

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

NEWSLINE

Starmaker To Spotlight 'SNL' Episodes On Vid In Joint Venture

Starmaker Entertainment and its joint-venture partner, Spotlight Partners, have signed an agreement with NBC Enterprises and Broadway Video to acquire the exclusive worldwide home video rights to "Saturday Night Live." The three-part release program will consist of two sets of best-of SNL videos; a series featuring the outstanding shows of each season, from the 1975 debut to the present; and a series spotlighting "SNL" cast members and guest hosts. The product is scheduled for release beginning in the first quarter of 1992.

'Wooden Soldiers' Marches Into Vid Arena

GoodTimes Home Video, in a joint venture with the Samuel Goldwyn Co., will release a newly restored version of Laurel & Hardy's "March Of The Wooden Soldiers" to the home video market Oct. 1. The \$19.95-list title features scenes not available since the late '40s. The family musical was released theatrically in November 1934. GoodTimes president Joe Cayre predicts sales of 5 million units on the video.

Ingram To Benefit American Indian Assn.

Video retailers who order "Dances With Wolves" from Ingram Entertainment will be helping American Indians through a program whereby the distributor will donate 5 cents per unit sold on "Dances" to the Assn. of American Indian Affairs, a nonprofit group that advocates equal rights for Native American and Native Alaskan communities. Ingram will also enter participating retailers in contests for prizes ranging from Cherokee crafts to a camcorder.

More 'Twin Peaks' To Vid, Via Worldvision

Worldvision Home Vision Inc. has obtained the home video rights to all but the pilot episode of ABC-TV's highly publicized "Twin Peaks" series. The seven 46-minute tapes will be available beginning Sept. 12 at \$14.95 each, or at \$99.95 in a collector's boxed set. Worldvision, a unit of Spelling Entertainment Inc., will support the release with a massive merchandising campaign consisting of T-shirts, mugs, a Laura Palmer diary, and other paraphernalia.

P'Gram Vid To Bow NBC News Programs

PolyGram Video has signed a long-term agreement with NBC News Productions to release news-related events on home video. The venture will launch later this year with the release of two Persian Gulf war-related titles, "Shifting Sands" and "Lightning Victory," at \$19.95 each. PV president Joe Shults says two more projects are scheduled for release before the end of the year, and at least eight more in 1992.

IVRA Offers Insurance Policy To Indies

The Independent Video Retailers Assn. and the Kemper National Insurance Cos. are introducing the VideoPac Insurance Package, developed exclusively for independent video retailers. The policy covers store inventory, fixtures, plate glass, computers, signage, and loss of income. The package also includes workers' compensation, commercial auto, and excess-liability provisions, which are optional and subject to some restrictions. In addition, medical, life, dental, and disability insurance will be available on an optional basis. The VideoPac will be offered to IVRA members in every state beginning Sept. 1.

Labels Say Price Is Right On 4th-Qtr. Vids

Holiday Mania: Suppliers continue to reprice product for the fourth quarter. MCA/Universal Pictures Home Video plans to lower the prices of "The Land Before Time," "An American Tail," and "The Wizard" to \$19.95. Meanwhile, MGM/UA Home Video plans to make "The Wizard Of Oz" available for the first time at \$19.98, while RCA/Columbia Pictures Home Video will reprice "Milo And Otis" and "The Bear" at \$19.95. Meanwhile, RCA/Columbia Pictures Home Video is stoking the \$14.95 market by repricing such titles as "Five Easy Pieces," "The Big Chill," "Roxanne," and "Stand By Me."

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THIS WEEK	PICTURE / (STUDIO)	WEEKEND GROSS (\$)	NO. OF SCRNS PER SCRIN AVG (\$)	WKS IN REL	TOTAL GROSS TO DATE (\$)
1	Terminator 2: Judgment Day (Tri-Star)	20,738,340	2,289 9,060	1	90,429,618
2	101 Dalmatians (Buena Vista re-issue)	10,279,044	1,777 5,784	—	10,279,044
3	Boyz n the Hood (Columbia)	10,023,462	829 12,091	—	10,023,462
4	Point Break (20th Century Fox)	8,514,616	1,615 5,272	—	8,514,616
5	Naked Gun 2 1/2 (Paramount)	7,326,125	2,307 3,176	2	56,000,498
6	Robin Hood (Warner Bros.)	7,229,504	2,269 3,186	4	109,866,981
7	Regarding Henry (Paramount)	6,146,782	800 7,883	—	8,048,986
8	City Slickers (Columbia)	5,848,723	2,151 2,719	5	83,893,043
9	Problem Child 2 (Universal)	3,315,225	1,480 2,240	1	13,605,785
10	The Rocketeer (Buena Vista)	2,860,313	1,738 1,646	3	36,440,715
11	Backdraft (Universal)	1,628,025	1,329 1,225	7	67,379,085
12	Dying Young (20th Century Fox)	1,590,023	1,195 1,331	3	27,868,465
13	Thelma & Louise (MGM-Pathé)	1,292,083	816 1,583	7	34,771,950
14	Jungle Fever (Universal)	1,005,720	578 1,740	5	28,911,955
15	Soapdish (Paramount)	964,764	754 1,279	6	32,748,185
16	What About Bob? (Buena Vista)	769,725	725 1,062	8	57,127,019
17	Dances With Wolves (Orion)	483,063	438 1,103	35	179,359,422
18	Home Alone (20th Century Fox)	370,280	402 921	34	280,031,905
19	The Silence of the Lambs (Orion)	363,055	400 908	21	127,310,949
20	The Babysitter's Dead (Warner Bros.)	358,609	388 924	5	20,777,926
21	Out for Justice (Warner Bros.)	268,449	299 898	13	39,012,511
22	Only the Lonely (Fox)	195,991	241 813	7	19,931,682
23	Mutant Ninja Turtles II (New Line Cinema)	186,418	328 568	16	78,160,687
24	Sleeping With the Enemy (Fox)	175,557	290 605	22	100,058,701
25	Drop Dead Fred (New Line Cinema)	165,416	175 945	7	12,755,796
26	Switch (Warner Bros.)	163,656	225 727	9	15,080,556
27	Straight out of Brooklyn (Goldwyn)	129,314	65 1,989	7	1,737,721
28	Everybody's Fine (Miramax)	128,576	41 3,136	6	833,301
29	New Jack City (Warner Bros.)	121,863	136 896	17	46,824,875
30	Truth or Dare (Miramax)	120,042	81 1,482	9	14,417,441
31	Oscar (Buena Vista)	109,698	141 778	11	23,108,338
32	FX 2 (Orion)	100,241	157 638	9	26,684,532
33	Object of Beauty (Avenue)	86,832	81 1,072	13	5,017,185
34	Impromptu (Hemdale)	80,510	73 1,103	13	3,474,800
35	Europa, Europa (Orion Classics)	77,283	8 9,660	2	224,552
36	Truly, Madly, Deeply (Goldwyn)	51,111	29 1,762	10	983,659
37	One Good Cop (Buena Vista)	48,209	71 679	12	11,102,850
38	Mister Johnson (Avenue)	47,128	43 1,096	35	1,355,845
39	An Angel at My Table (Fine Line)	46,813	14 3,344	8	369,309
40	Hudson Hawk (Tri-Star)	46,250	125 370	7	16,770,022

HOME VIDEO

Calif. Expansion On Smith's Shopping List; VSDA Election Analysis; Beating B'buster

GROCERS GAINING: It was a topic in corridors, at booths, wherever delegates to the annual Video Software Dealers Assn. convention gathered: the growth of video in food stores. For Smith's, the Salt Lake City-based chain, the timing of VSDA July 14-17 couldn't have been more perfect. The 80-unit, extremely low-key chain informed employees that it was invading California, with its first store in the state set for Oxnard.



"They're talking about 17 stores in 18 months, all the way into Southern California," a spokesperson said at one of the Las Vegas outlets. For Southern California, already the most competitive market in the U.S., in the opinion of many, it will be the first serious thrust by a grocer with vast video experience. That the move by Smith's was somewhat anticipated has been noted by those who said Video Trend was opening a branch in Chatsworth "to handle a large grocery account," one source said. Smith's video sections boast 5,000 titles with new releases \$1.97 and all else 97 cents. VCR rental is stressed. The fee is \$1.99 a night Monday through Thursday and \$5 daily over the weekend. In a novel approach, Smith's goes to some pains to help shoppers find product by prominently labeling with stickers each video as to location.

EXIT POLL: As usual, the VSDA regional leaders reception, the first official event of the convention, provided much discussion regarding the recent board election. Six of the eight candidates, all four running independently and two of the four officially nominated, are heads of regional chapters so the ballroom of the Las Vegas Hilton echoed with election reminiscences. By all counts, the election was seen as one of the most smoothly run. No one knew the results in advance or the final count by candidate, said **John Heim**, a Denver businessman who ran unsuccessfully as an official candidate. "That's as it should be. Who wants to put all that effort into running for a voluntary office with no pay and then be told they ran dead last." Most hailed **Tom Warren**, North Carolina chapter head, who won as a darkhorse. Insiders report

Warren's campaign made 900 phone calls. Georgia video store operator **Sheila Zbosnik** was expected to run strongly both for being the only woman as well as a candidate from the South (shut out entirely a year ago when three from the region were on the ticket). No one ever doubted the chances of popular **Mitch Lowe**, last year's convention chairman and one of two official candidates to win. But some were surprised neighboring businessman **Ken Dorrance** lost out. Dorrance was an incumbent and an official pick, as was **Brad Burnside**, the well known Chicago area retailer who is thought to have run exceptionally well. **Jim Louer**, from another area poorly represented in VSDA politics, Washington, was considered a year or two away from enough recognition to win a slot. Finally, **Frank Lucca**, New England chapter head and mas-

motions (Blockbuster store managers are required to do this); 9) Offer specialized in-store promotions; 10) Connect with pizza and fast-food outlets for joint promotions; 11) Ask distributors for specialized assistance; 12) Offer better employee training; 13) Carry genres and movies with ratings not handled by Blockbuster (i.e., adult, NC-17); 14) Develop special sections: John Wayne, Stephen King, etc.

BLUFF BLOCKBUSTER: Although **Jay** and **LaRita Gruenwald** aren't acknowledging they're bluffing, the couple's Prime Time Video chain has yet to be challenged by the Florida behemoth, notes **Cindi Marstseller**, GM. Prime Time has circled its wagons, so to speak, staking out a region primarily east of Victorville in the Apple Valley and Lucerne Valley sections northeast of L.A. This is the high desert country with thousands of commuters daily going to jobs in the metro basin. There's one Blockbuster in Victorville. Prime Time's newest and fifth store is about 6,000 square feet but seems much larger, especially at night with the three words in its logo spread out "so it looks like we're the whole center," jokes Marstseller.

Prime Time has a barrage of promotions, including its membership for \$35. This provides: 15 free movie rentals; discounts on accessories; Saturday to Monday rental period at same \$2.99 price; Tuesday-Thursday rent-one-get-one-free; "Video Bucks" for early return of movie; coupon book for 10 movies at \$24.95.

SALZER SOLUTION: While AVA suggests developing many new genre sections of special categories, Salzer's Video goes to extremes—more than 54 categories. Under the ownership of **Jim Salzer**, the Ventura, Calif., superstore boasts 20,000 titles in its new catalog. Some of the more intriguing categories found identified in few video stores: Nature, Visual Videos, Documentary, Video Hypnosis, Colorized Movies, PBS, Classic Nostalgia, Animation, Fine Arts, Disney Cartoons, Romance, War, Public Service, Super VHS, Opera, and even Painting. These breakouts do not include sell-through, an area Salzer is now re-emphasizing via a new rack service from Commtron Corp.



by Earl Paige

termind of Flagship Entertainment, surprised a lot of followers who thought his recognition factor was national enough. It wasn't.

BEAT BLOCKBUSTER: As usual in recent years, most conversations among retailers at the VSDA convention, one way or another, got around to Blockbuster Video. There are 15 ways to "compete with Blockbuster Video," if not beat them in several areas, according to the often feisty American Video Assn. publication Power Zoom. With no claim to false modesty, No. 15 is "join AVA," staking its claim as a champion of the independent retailer. Now the other steps with some interpretive observations in parentheses: 1) Stock accessories (which Blockbuster does not do, certainly in profusion); 2) Special-order equipment and rent camcorders (Blockbuster still rents VCRs, a service many independent stores have abandoned); 3) Take reservations; 4) Know customers by name; 5) Maintain stable staff so customers see familiar faces (see No. 12); 6) Expand hours (Blockbuster is open until midnight); 7) Outdo Blockbuster in interior decor; 8) Do local and neighborhood pro-

NEW LINE FLOATS AGGRESSIVE MARKETING, EXPANSION PLANS

(Continued from page 47)

that if future New Line titles merit a direct-to-sell-through approach, that option will be taken. In other New Line Home Video developments, the company plans to re-promote a number of catalog titles for Christmas, including "Prancer" at

\$19.95, "The Princess Bride" at \$19.95, "Bill & Ted's Excellent Adventure" at \$19.95, "The Dirt Bike Kid" at \$14.95, "The Red Balloon" at \$14.95, "Savannah Smiles" at \$14.95, and "Rad" at \$9.95.

Other upcoming activity in-

cludes the repricing of "The First Power," with Lou Diamond Phillips, at \$19.95 on Oct. 9 and the release of "Eve Of Destruction," starring Gregory Hines, which will be priced at \$89.95 for a Sept. 11 street date.

Top Video Rentals

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating
				★ ★ NO. 1 ★ ★			
1	1	4	GOODFELLAS	Warner Bros. Inc. Warner Home Video 12039	Robert De Niro Joe Pesci	1990	R
2	2	5	KINDERGARTEN COP	Universal City Studios MCA/Universal Home Video 81051	A. Schwarzenegger	1990	PG-13
3	7	2	EDWARD SCISSORHANDS	FoxVideo 1867	Johnny Depp Winona Ryder	1990	PG-13
4	3	4	GREEN CARD	Touchstone Pictures Touchstone Home Video 1141	Gerard Depardieu Andie MacDowell	1991	PG-13
5	13	3	REVERSAL OF FORTUNE	Warner Bros. Inc. Warner Home Video 11934	Jeremy Irons Glenn Close	1990	R
6	4	5	THE GRIFTERS	Miramax Films HBO Video 90526	John Cusack Anjelica Huston	1990	R
7	5	5	POSTCARDS FROM THE EDGE	RCA/Columbia Pictures Home Video 50553-5	Meryl Streep Shirley MacLaine	1990	R
8	6	7	MERMAIDS	Orion Pictures Orion Home Video 8770	Cher Bob Hoskins	1990	PG-13
9	9	7	THE ROOKIE	Warner Bros. Inc. Warner Home Video 12061	Clint Eastwood Charlie Sheen	1991	R
10	8	8	PREDATOR 2	FoxVideo 1853	Danny Glover Gary Busey	1990	R
11	NEW ▶		LOOK WHO'S TALKING TOO	Tri-Star Pictures RCA/Columbia Home Video 70553-5	John Travolta Kirstie Alley	1990	PG-13
12	10	7	JACOB'S LADDER	Live Home Video 68949	Tim Robbins Elizabeth Pena	1990	R
13	11	9	THREE MEN AND A LITTLE LADY	Touchstone Pictures Touchstone Home Video 1139	Tom Selleck Steve Guttenberg	1990	PG
14	12	16	GHOST	Paramount Pictures Paramount Home Video 32004	Patrick Swayze Demi Moore	1990	PG-13
15	24	2	THE LONG WALK HOME	Live Home Video 68913	Whoopi Goldberg Sissy Spacek	1991	PG
16	18	4	WHITE FANG	Walt Disney Home Video 1153	Ethan Hawke Klaus Maria Brandauer	1991	PG
17	19	9	QUIGLEY DOWN UNDER	MGM/UA Home Video M902173	Tom Selleck Laura San Giacomo	1990	PG-13
18	14	9	MR. DESTINY	Touchstone Pictures Touchstone Home Video 1126	James Belushi Michael Caine	1990	PG-13
19	16	9	AVALON	Tri-Star Pictures RCA/Columbia Home Video 70543-5	Armin Mueller-Stahl Joan Plowright	1990	PG
20	15	11	THE BONFIRE OF THE VANITIES	Warner Bros. Inc. Warner Home Video 12048	Tom Hanks Bruce Willis	1990	R
21	NEW ▶		ALMOST AN ANGEL	Paramount Pictures Paramount Home Video 32457	Paul Hogan Linda Kozlowski	1990	PG
22	21	3	METROPOLITAN	New Line Cinema RCA/Columbia Home Video 75153	Carolyn Farina Edward Clements	1990	PG-13
23	20	7	THE KRAYS	Parkfield Pictures RCA/Columbia Home Video 90973	Gary Kemp Martin Kemp	1990	R
24	23	15	PRESUMED INNOCENT	Warner Bros. Inc. Warner Home Video 12034	Harrison Ford	1990	R
25	NEW ▶		THE TERMINATOR ▲	Hemdale Film Corp. Hemdale Home Video 7000	A. Schwarzenegger	1984	R
26	17	9	HAVANA	Universal City Studios MCA/Universal Home Video 81049	Robert Redford Lena Olin	1990	R
27	NEW ▶		MR. & MRS. BRIDGE	HBO Video 90533	Paul Newman Joanne Woodward	1990	PG-13
28	22	16	PACIFIC HEIGHTS	Morgan Creek FoxVideo 1900	Michael Keaton Melanie Griffith	1990	R
29	26	4	COME SEE THE PARADISE	FoxVideo 1854	Dennis Quaid Tamlyn Tomita	1990	R
30	29	12	MARKED FOR DEATH	FoxVideo 1865	Steven Seagal Basil Wallace	1990	R
31	27	3	TO SLEEP WITH ANGER	SVS, Inc. 734	Danny Glover Mary Alice	1990	PG
32	31	6	THE NEVERENDING STORY II	Warner Bros. Inc. Warner Home Video 12041	Jonathan Brandis John Wesley Shipp	1991	PG
33	NEW ▶		THE APPLAGATES	FoxVideo (Media) M012758	Ed Begley Jr. Dabney Coleman	1991	R
34	25	14	MILLER'S CROSSING	FoxVideo 1852	John Turturro Albert Finney	1990	R
35	28	2	MEN OF RESPECT	RCA/Columbia Pictures Home Video 90543	John Turturro Katherine Borowitz	1991	R
36	33	21	FLATLINERS	RCA/Columbia Pictures Home Video 50383-5	Kiefer Sutherland Julia Roberts	1990	R
37	34	7	WARLOCK	Vidmark Entertainment 5378	Julian Sands Lori Singer	1989	R
38	35	18	KING OF NEW YORK	Seven Arts Live Home Video 68937	Christopher Walken	1990	R
39	38	11	THE JUNGLE BOOK	Walt Disney Home Video 1122	Animated	1967	G
40	NEW ▶		LISTEN UP: THE LIVES OF QUINCY JONES	Warner Bros. Inc. Warner Home Video 12047	Quincy Jones	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.

Image Narrows Loss In Year Laserdisc Distrib's Sales Up 71%

NEW YORK—Image Entertainment Inc., a laserdisc distributor, reports that it narrowed its net loss to \$609,306 in the fiscal year that ended March 31 from \$1.34 million the year before.

The Chatsworth, Calif.-based company says net sales jumped 71.4% to \$48.1 million from \$28.1 million.

In its annual filing with the Securities and Exchange Commission, Image gives these reasons for the big sales gain: increases in the number of titles released on laserdisc, the number of laserdisc players in consumers' homes, the number of retailers selling the products, and the manufacturing capacity for the discs.

Paul Kagan Associates esti-

mates that 842,000 households will have laserdisc players this year, up from 543,000 at the end of last year. The market research firm also projects that 7.6 million laserdiscs will be sold this year, a 65% increase over the 4.6 million sold last year.

Image reports that it made an operating profit for the year of \$1.08 million (net sales less operating costs and expenses) but that an increase in interest expense on debt—to \$1.55 million from \$909,000 the year before—resulted in the net loss.

Image's stock, which trades over the counter, closed recently at \$6.875 a share. Its 52-week price range is 37.5 cents to \$9.50.

DON JEFFREY

Full Moon Rises: Bolsters Budget, Marketing Of Vids

■ BY EARL PAIGE

LOS ANGELES—Full Moon Entertainment, which has won a following in home video by primarily releasing product to stores without benefit of a theatrical release, is increasing its investment in films and adding the kind of marketing support associated with larger studios.

Details of Full Moon's new direction were disclosed here during a recent press screening and junket on the Paramount Pictures studio lot. Paramount Home Video distributes the independent label's product.

The company chooses not to release theatrically in the U.S. "because it is just so intensely competitive out there with all of the major budget films," said Charles Band, head of Full Moon and director of its upcoming Aug. 22 release "Trancers II."

"We're averaging 35,000 pieces per release," he said, underscoring his belief that home video still holds vast potential for independent product. Some films, such as "Puppet Master," have gone over 55,000 units, Band said.

As part of its efforts to fully exploit the video market, the company will also host its first ever seminar for dealers at the Video Software Dealers Assn. convention in Las Vegas. The label also maintains a 5,000-name "retail fan club," according to Catherine Walker, director of video marketing and distribution.

Having established itself in the home video market, Full Moon has begun to attract more attention from the creative community as well, Band said. The filmmaker added that he can now lure more recognized performers, such as Helen Hunt, who is returning for "Trancers II."

The first "Trancers" film was produced by Empire Entertainment, the company Band formed in 1983 after selling Media Home Entertainment, which he had founded

in 1976. Band has a total of 70 movies to his credit, most with budgets in the range of \$1.5 million-\$3 million.

But better known talent commands higher salaries than the actors he had worked with before. Thus, Band is expanding into bigger-budget pictures.

One is the \$6 million "The Pit And The Pendulum," Band's biggest project to date.

Just as new projects will reflect more expenditures in talent, more elaborate special effects are seen on the horizon, as in "Doll Man," soon to commence production with Tim Thomerson in the starring role.

Support on "Trancers II" will consist of theatrical-size posters and packs of Full Moon trading cards. There is a full media advertising campaign including MTV in the top 10 markets. Consumers are being offered a "Trancers II" comic book as well as a soundtrack from Full Moon's record label, Moonstone Records.

Full Moon also produced a short, "The Making Of Trancers II," for the half-hour video magazine, which appears at the end of each of its films.

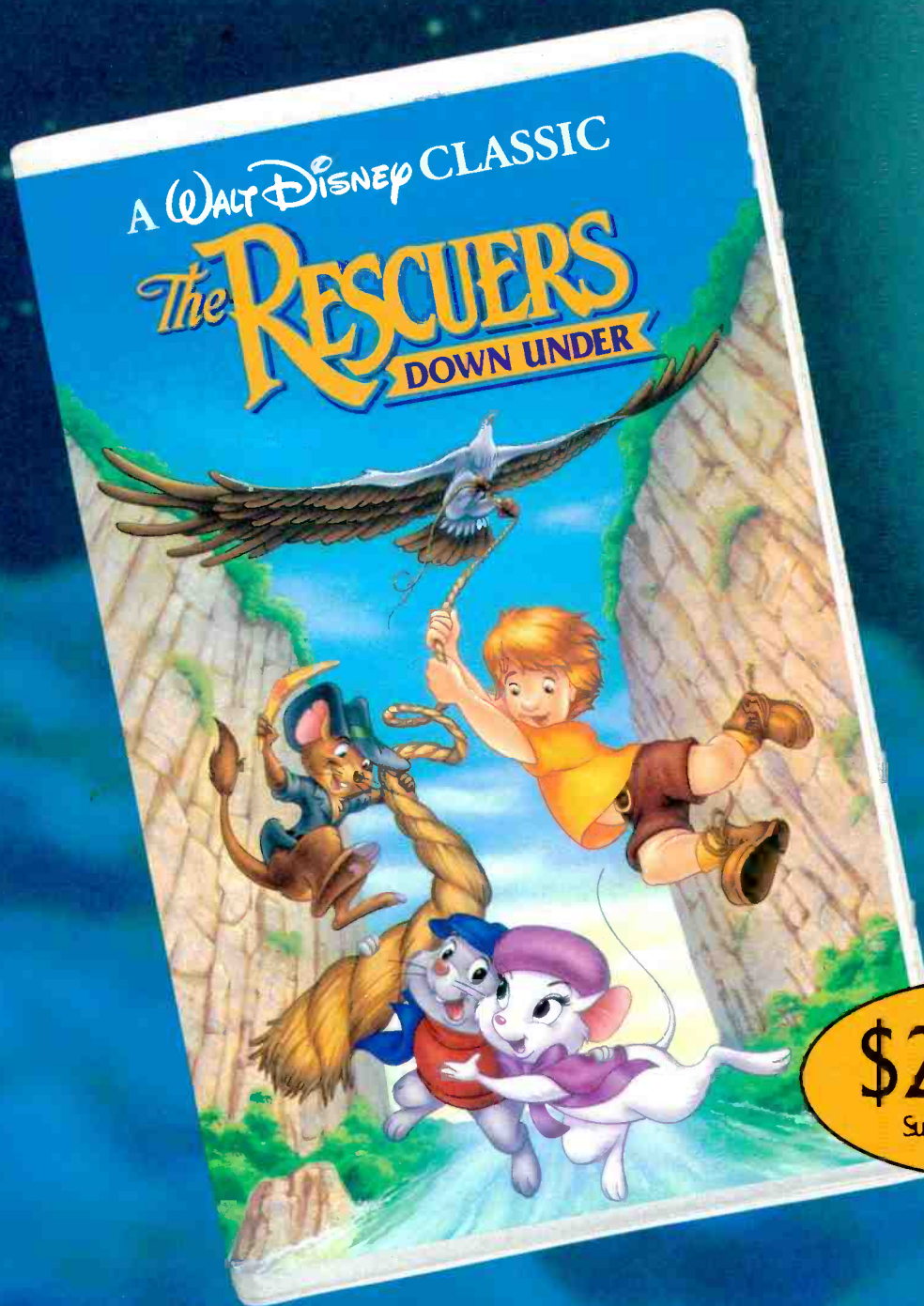
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"The Same Bill..."
- Time Magazine

WALT DISNEY
HOME VIDEO

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Hot Deals: Home Shopping Hops On Kid Vid Venture With Pacific

BY PAUL SWEETING

LAS VEGAS—Home Shopping Network, the mammoth, cable TV-based direct marketer is entering the home video industry through a joint venture with newcomer Pacific Media Ventures. This fall, Pacific Media will begin marketing a line of children's cassettes called "Heros On Hotwheels."

The first 12 titles in this series, which carry a \$12.98 list each, will come packaged with a Hot Wheels

car, manufactured by Mattel Toys, exclusively for Pacific Media. The arrangement is part of cross promotion worked out with the toy giant that includes the rights to use the Hot Wheels name as well as the toy cars. Home Shopping Network will handle direct marketing for the titles through its cable network, while Pacific Media will handle retail distribution.

According to president Laurette Healey, Beverly Hills, Calif.-based Pacific Media Ventures was formed around the Mattel promotion. "After we got that put together, we were approached by Home Shopping Network, who was looking for children's product

to get involved with," Healey says. In addition to creating and licensing programming for distribution on cassette, the company plans to produce material for the television syndication and cable markets as well.

"I think we will be able to offer producers an extremely attractive package in terms of distribution and penetration into the mass market," Healey says, pointing to Home Shopping Network's vast reach and marketing clout. Healey also hopes that the company's tie-in with Mattel will open doors to mass market retail and wholesale accounts. However, she is also looking for distribution through video specialty stores and to that end set up—at the last minute—a small booth here during the 10th Annual Video Software Dealers Assn. convention.

The Hotwheels line consists of 52 half-hours of programming produced by Jetlag Productions. So far, Pacific Media has slated 24 for

release on 12, two-episode cassettes. Each cassette will come with one of 12 Hotwheels cars created by Mattel for the promotion. Plans for the remaining episodes have not been fixed yet, Healey says.

'Mattel has created 12 exclusive cars so far'

"Mattel has created 12 exclusive cars so far," Healey says. "Right now, it's unclear if they will produce additional cars or just how the promotion will be carried through. Under its current deal with Mattel, Pacific Media will have the exclusive rights to the 12 cars for seven years.

Looking toward the future, Healey says the cross promotions and

premium deals will constitute a significant portion of Pacific Media's business. "We want to be able to take advantage of every possible marketing opportunity," Healey says. "That's why I was so excited when Home Shopping Network expressed interest in what I was doing. I don't see direct marketing and retail distribution as being in conflict and I don't see premium deals as conflicting with retail either. I think it can be a win-win situation for everyone if it's structured correctly."

Healey notes, for example, that Home Shopping Network, despite its interest in the product, will not be undercutting the retail price list on the Hotwheels line.

"They will be using whatever price we ultimately decide on for retail," Healey says. She says she is currently "looking at" other children's programming, but that there are no firm plans beyond the Hotwheels line at this point.

Billboard.

FOR WEEK ENDING JULY 27, 1991

Top Kid Video™

THIS WEEK	2 WEEKS AGO	WKS. ON CHART	TITLE Copyright Owner, Manufacturer, Catalog Number	Year of Release	Suggested List Price
★ ★ NO. 1 ★ ★					
1	1	11	THE JUNGLE BOOK Walt Disney Home Video 1122	1967	24.99
2	2	61	THE LITTLE MERMAID Walt Disney Home Video 913	1989	26.99
3	3	5	THE PRINCE AND THE PAUPER Walt Disney Home Video 1185	1991	12.99
4	4	17	DUCKTALES THE MOVIE Walt Disney Home Video 1082	1990	22.99
5	5	43	PETER PAN Walt Disney Home Video 960	1953	24.99
6	6	304	DUMBO ♦ Walt Disney Home Video 24	1941	22.98
7	7	106	PETE'S DRAGON ▲ ♦ Walt Disney Home Video 10	1977	29.95
8	9	93	BAMBI Walt Disney Home Video 942	1942	26.99
9	8	21	ROCKY & BULLWINKLE: VOL. I Buena Vista Home Video 1019	1991	12.99
10	14	249	ALICE IN WONDERLAND ♦ Walt Disney Home Video 36	1951	22.98
11	17	148	CHARLOTTE'S WEB Hanna-Barbera Prod. Inc./Paramount Home Video 8099	1973	14.95
12	10	21	ROCKY & BULLWINKLE: VOL. II Buena Vista Home Video 1020	1991	12.99
13	12	5	PETER AND THE WOLF Walt Disney Home Video 1184	1991	12.99
14	18	145	CINDERELLA Walt Disney Home Video 410	1950	26.99
15	15	21	ROCKY & BULLWINKLE: VOL. III Buena Vista Home Video 1021	1991	12.99
16	11	157	THE SWORD IN THE STONE ♦ Walt Disney Home Video 229	1963	22.98
17	RE-ENTRY		ROBIN HOOD ♦ Walt Disney Home Video 228	1973	29.95
18	23	45	ALL DOGS GO TO HEAVEN ◇ MGM/UA Home Video M301868	1989	24.98
19	RE-ENTRY		TEEN MUTANT NINJA TURTLES: ATTACK... Family Home Entertainment 27344	1989	14.95
20	22	3	WINNIE THE POOH: ALL'S WELL THAT ENDS WELL Walt Disney Home Video 1182	1991	12.99
21	RE-ENTRY		JUNGLE BOOK: MOWGLI COMES TO THE JUNGLE Strand VCI Entertainment 1401	1990	9.98
22	13	5	WINNIE THE POOH: THERE'S NO CAMP LIKE HOME Walt Disney Home Video 1182	1991	12.99
23	24	17	TEEN MUTANT NINJA TURTLES: PIZZA BY... Family Home Entertainment 27363	1989	14.95
24	25	21	ROCKY & BULLWINKLE: VOL. V Buena Vista Home Video 1023	1991	12.99
25	19	21	ROCKY & BULLWINKLE: VOL. IV Buena Vista Home Video 1022	1991	12.99

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

CENTRAL PARK ADDS 'JAPANIMATION' HOME-VID LINES

(Continued from page 47)

"Those kind of characters are naturally put to video, which is something that isn't done here. It's not quite the same as 'Spiderman.'"

Other forthcoming US Manga Corps titles include "Crystal Triangle," "Star Odyssey," "The Explorer," "Humanoid (Metallia)," "Alien X," "Thunder Warriors," and "Gal Force."

Manga's "Dominion," O'Donnell notes, has been sublicensed to VPI/Harmony in order to exploit its BMG Distribution network, especially overseas.

Already out on the California-based US Renditions label, owned by the Japanese book wholesaler Nihon Shuppan Hanbai, are the "GunBuster" and "Dangaio" series. Forthcoming fall releases include the "Black Magic M-66" and "Appleseed" series.

U.S. indie label AnimEigo has already released "Riding Bean" and "Madox-01," and has scheduled the "Bubblegum Crisis" series for the fall.

The Central Park Media anime product will be mostly priced at \$34.95, a price point already established by US Renditions and considered low enough to stimulate both collectors and rental store owners. The titles are available through authorized Central Park distributors including Artec, Baker and Taylor, Big State, Commtron, Ingram, Schwartz Brothers, Video Trend, Waxworks, American Video Assn., Best Video, Canterbury, Hato Rey, Rentrak, Star Video, VPD, and ZBS.

O'Donnell has hired product manager Jeremy Katz, who is responsible solely for US Manga product.

While initial releases will be subtitled in English, he feels that dubbing will be required to reach a mass market, and looks to develop market channels to warrant doing so in the future.

Specific marketing plans will vary according to the title, though O'Donnell expects imaginative ploys to exploit the "fun product line." US Manga's "I Give My All" release may be indicative, as the first 2,000 domestic units will be packaged in the original Japanese video box, including the "now-notorious panty insert."

"Our gamble is whether product developed for Japan is exportable," concludes O'Donnell. "But we're excited about the growth potential for this genre and that American audiences will realize the tremendous advancements made in anime."

2ND FEATURES

(Continued from page 48)

in living rooms. Rent it with "Scarface."

"The Big Slice" (1991), Academy Entertainment, prebooks 8/1.

A clever little caper film, full of unexpected twists and carefree performances. Casey Siemaszko and Justin Louis play two struggling hopeless writers who get involved with crime and women (Leslie Hope and Heather Locklear) as a way to gather life experiences to write about. Things go wrong with surprising wit. Rent it with anything by Donald Westlake.

"Kick Fighter" (1991), A.I.P. Home Video, prebooks Tuesday (23).

He doesn't want to be a kick fighter but, darn, his sister needs a very expensive operation and it's the only way he can get the money. And he is the main character in a movie called "Kick Fighter," for goodness sake. Can Richard (move over Van Damme!) Norton save his sister and expose the mob bosses

by doing nothing other than kicking a lot of people in the face? You bet. Rent it with Desenex.

"Groggazer" (1991), Landyvision

Oh wow man, like you can see God in this new Todd Rundgren tape if you look real hard. And that's about all you can see because within 15 seconds you will be hypnotized into thinking it's 1969 and you're on 500 mikes of killer acid and rubbing your eyes and seeing all kinds of far-out psychedelic kaleidoscopes of dayglo cascading colors. Then the tape stops and you realize it's easier to come down from video than from drugs. See this one with your therapist.

DOUBLE BILL OF THE WEEK: "Son Of The Morning Star" (1991), Republic Pictures Home Video, prebooks Wednesday (24); "Last Flight Out" (1990), Monarch Home Video, prebooks 7/29. If anything in life was inevitable, it was that the story of the massacre at Little Big Horn would become a

TV movie of the week. Filmed with an epic quality befitting the small screen, this historical re-enactment of the U.S. Cavalry's most embarrassing defeat features Gary Cole as General Armstrong Custer and Rosanna Arquette as his faithful wife. Rodney A. Grant shows up from "Dances With Wolves" to play Crazy Horse as the Martin Luther King of the Sioux. He finds dignity in indignation. "Last Flight Out" is another M.O.W., this one about a much less-known incident—the very last Pan Am flight out of Vietnam. Though the plane appeared in a crucial scene in "The Killing Fields," it is a historical incident of such monumental concern, full of incredibly complex detail, that it more than deserves a film of its own. James Earl Jones, Richard Crenna, Haing S. Ngor, and Eric Bogosian all give passionate and powerful performances, making this a genuinely unforgettable thriller.

Pioneer Hopes To Be 'King' Of World Music Releases On Laser

BY CHRIS MCGOWAN

LOS ANGELES—Pioneer Artists is hoping to attract the attention of "world music" audiences with its recent laserdisc release of "Gipsy Kings: U.S. Tour '90," which for the next few months will be available only in the disc format.

While labels such as Sony Classical, Teldec Video, PolyGram Music Video, MGM/UA Home Video, Pioneer Special Editions, Image Entertainment, and Voyager Co. have offered laser-only releases of classical music videos and select feature films, Pioneer Artists has been the undisputed leader with regard to laserdisc exclusives in the pop music realm.

Besides offering "Madonna: Blond Ambition" exclusively on laser for a 12-month period (December 1990-December 1991), Pioneer Artists has released discs by Phil Collins, Aerosmith, and Wilson Phillips that feature laser-only bonus clips.

In addition, the label carries several titles on disc that have not been previously released on VHS for reasons other than contractual. The Gipsy Kings program falls into this category, and is laser-only at the moment "because I moved quickly on it," says Steven Galloway, manager of Pioneer Artists.

It will remain exclusively on disc at least for the near future; the title is not on the upcoming videocassette release schedule of Elektra Entertainment (the music-video arm of the group's label), according to a spokesman.

The \$29.95 "Gipsy Kings" disc features the popular guitar group from southern France performing 16 songs in concert, including such hits as "Bamboleo" and "Bem Bem Maria." Its release comes at almost exactly the same time as the launch of the group's latest Elektra album, "Este Mundo," which bowed June 28.

The licensing of the "Gipsy Kings" laserdisc "shows we're aggressively attacking the market on many levels," says Galloway. "We're always looking for unique opportunities to get a spark going."

Galloway arranged to license the Gipsy Kings title because of a trip to Europe in the fall. "At Cannes last

October, I was invited to a Gipsy Kings performance and the show was great. They were pushing this new video to television buyers there, and I was able to react quickly enough to get laserdisc rights and release it" before a videocassette deal

'We're aggressively attacking the market on many levels'

was made, he comments.

Galloway is confident the disc will sell well. "The Gipsy Kings have an interesting demographic. There is a growing demand for Latin world-beat music, and they are pioneering a new sound."

Pioneer Artists, an arm of laser-distributor Pioneer LDCA, carries nearly 300 music-video titles on disc. It scored its first pop-music exclusive last year, when it released a \$24.95 "Aerosmith: Things That Go Pump" laserdisc that included the song "The Other Side" as a laser-only bonus

clip.

Later in 1990 came a one-year deal for disc-exclusive distribution of "Madonna: Blond Ambition," a concert film of the singer's 1990 summer tour (sponsored by Pioneer).

Launched last December, the \$29.95 title brought much-needed publicity to the laser format and to date has sold more than 40,000 units worldwide, according to Galloway. "It continues to be among my top five selling titles," he says, noting that the disc enjoyed another sales burst after the debut of Madonna's "Truth Or Dare" documentary. "Blond Ambition" will not be available in VHS until December.

Pioneer Artists next arranged for laser-only bonus clips on two other releases. The \$29.95 "Phil Collins: The Singles Collection" disc offers two songs not included in the VHS version: "Another Day In Paradise" and a nine-minute version of "I Wish It Would Rain Down."

And, a \$24.95 "Wilson Phillips" disc has one laser-exclusive song: "You're In Love."

Pioneer Artists has also released three volumes of the "Ready Steady Go!" series on disc (\$24.95 each) that have never been available on VHS. The programs feature live performances of American and British pop

artists on the English "Ready Steady Go!" TV show between 1963 and 1967.

Like the Gipsy Kings title, the "Ready Steady Go!" programs are exclusive because of Galloway's "going after opportunities that others might have overlooked" rather than contractual agreements, he notes.

That is also true of several Pioneer Artists titles that fall outside of the pop-music realm, such as the 10-title "Opera Stories" series.

Each \$29.95 program, currently available only on laserdisc, focuses on a famous opera, such as "Aida" or "Il Trovatore," with host Charlton Heston summarizing the opera's narrative and background while visiting castles, houses, and other sites associated with the story. Highlights from a notable performance of each opera are interspersed with Heston's commentary.

Galloway says retailers have responded positively to laser exclusives from Pioneer Artists. "There is a lot of encouragement," he says. "It gives the store salespeople something unique to discuss. These are the kind of things that encourage people on the top of the fence to make the transition over to the format—aside from the technical reasons" of better audio and video quality.

Billboard.

FOR WEEK ENDING JULY 27, 1991

Top Special Interest Video Sales™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store sales reports.		Suggested List Price
			TITLE	Program Supplier, Catalog Number	
RECREATIONAL SPORTS™					
			★★ NO. 1 ★★		
1	1	21	MICHAEL JORDAN'S PLAYGROUND	FoxVideo (CBS/Fox) 2858	19.98
2	20	3	ESPN COLLEGE HOOPS BLOOPS	ESPN Home Video 850315	9.95
3	11	224	BOB MANN'S COMPLETE AUTOMATIC GOLF METHOD	▲ VidAmerica VA 39	19.98
4	12	17	LEE TREVINO'S PRICELESS GOLF TIPS: VOL. 2	Paramount Home Video 12624	19.95
5	RE-ENTRY		LEE TREVINO'S PRICELESS GOLF TIPS: VOL. 1	Paramount Home Video 12623	19.95
6	2	101	MICHAEL JORDAN: COME FLY WITH ME	◆ FoxVideo (CBS/Fox) 2173	19.98
7	4	80	BASEBALL FUNNIES	Simtar Ent. Inc.	14.95
8	NEW		BASEBALL CLASSICS: VOL. 3	BMG Video	14.98
9	7	5	JACK NICKLAUS' THE FULL SWING	Worldvision Home Video 2020	19.95
10	10	144	GOLF MY WAY WITH JACK NICKLAUS	Worldvision Home Video 2001	84.95
11	RE-ENTRY		HOCKEY'S HARDEST HITTERS	JCI Video 8209	9.95
12	RE-ENTRY		NBA SUPERSTARS	FoxVideo (CBS/Fox) 2288	14.98
13	5	79	CHAMPIONS FOREVER	◆ J2 Communications J2-0047	19.95
14	9	60	ALL NEW DAZZLING DUNKS & BASKETBALL BLOOPERS	FoxVideo (CBS/Fox) 2423	14.98
15	14	22	HOCKEY-HERE'S HOWE: DEFENSE	Kartes Video Communications	14.95
16	16	17	HOCKEY-HERE'S HOWE: GOAL TENDING	Kartes Video Communications	14.95
17	8	36	BASEBALL CARD COLLECTING	JCI Video 8212	9.95
18	15	28	GOLF YOUR WAY	Sports Marketing Group	23.99
19	RE-ENTRY		ROCK EM', SOCK EM', HOCKEY	JCI Video 8211	9.95
20	17	14	HOCKEY-HERE'S HOWE: FORWARDS	Kartes Video Communications	14.95
HEALTH AND FITNESS™					
			★★ NO. 1 ★★		
1	1	129	JANE FONDA'S COMPLETE WORKOUT	Warner Home Video 650	29.98
2	2	47	RICHARD SIMMONS: SWEATIN' TO THE OLDIES	◆ Warner Home Video 616	19.98
3	3	39	JANE FONDA'S LEAN ROUTINE	Warner Home Video 654	29.98
4	4	237	CALLANETICS	◆ MCA/Universal Home Video 80429	24.95
5	5	237	KATHY SMITH'S BODY BASICS	JCI Video 8111	14.95
6	6	27	KATHY SMITH'S WEIGHT-LOSS WORKOUT	FoxVideo (Media) M0323732	19.98
7	7	104	KATHY SMITH'S TONEUP	JCI Video 8112	14.95
8	16	76	KATHY SMITH'S ULTIMATE STOMACH & THIGHS WORKOUT	◆ FoxVideo (Media)	19.98
9	10	25	GILAD'S THE NEW BEST OF BODIES IN MOTION	JCI Video 8128	14.95
10	13	59	DENISE AUSTIN'S THE HIPS, THIGHS & BUTTOCKS WORKOUT	Parade Video 31	19.95
11	12	141	KATHY SMITH'S FAT-BURNING WORKOUT	◆ FoxVideo (Media) FH1059	19.98
12	14	20	KATHY SMITH'S WINNING WORKOUT	FoxVideo (Media) FH1012	19.98
13	8	237	KATHY SMITH'S ULTIMATE VIDEO WORKOUT	JCI Video 8100	14.95
14	9	91	BEGINNING CALLANETICS	◆ MCA/Universal Home Video 80892	24.95
15	15	232	JANE FONDA'S LOW IMPACT AEROBIC WORKOUT	◆ Warner Home Video 070	29.98
16	RE-ENTRY		JODY WATLEY: DANCE TO FITNESS	Parade Video 207	24.95
17	RE-ENTRY		KATHY SMITH'S PREGNANCY WORKOUT	◆ FoxVideo (Media) M032223	19.98
18	11	115	ANGELA LANSBURY: POSITIVE MOVES	Wood Knapp Video WK1016	29.95
19	RE-ENTRY		JANE FONDA'S LIGHT AEROBIC WORKOUT	Warner Home Video 652	29.98
20	19	135	KATHY SMITH'S STARTING OUT	◆ FoxVideo (Media) FH1027	19.98

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

Sony Classical's Laser Act Releases 5-Disc 'Karajan' Pack

LOS ANGELES—In the world of classical music video, dozens of titles have been released only on laserdisc and may be marketed on VHS tape only years later, or not at all.

Sony Classical, which made its video debut last fall (Billboard, Oct. 6), has followed this trend, and on June 18 it bowed its latest disc-only releases: five laserdiscs that contain the nine Beethoven symphonies, performed by conductor Herbert von Karajan and the Berlin Philharmonic.

The five titles list for \$54.98 (when single-sided) and \$64.98 (when double-sided), and are part of Sony's 45-title "Karajan Legacy" series. Beethoven's "Ninth" takes up one disc; while the other four titles in the new set pair the first and eighth, the second and third, the fourth and fifth, and the sixth and seventh Beethoven symphonies, respectively.

This is the second installment of five programs in the series; the first five "Karajan Legacy" laserdiscs bowed last November.

The series consists of 17 live concert performances and 28 studio productions recorded from 1982 to 1989, with Karajan having supervised both the video and audio production. Unlike many classical-music performances on video, which were recorded years ago with analog equipment and filmed long before the video era, Karajan conceived these programs "for laserdisc and used digital sound recording at the outset," according to Harold Fein, VP/GM of Sony Classical.

"It was the maestro's request that this come out first on video-disc," adds Fein. "It might be out in the future on videocassette, but not for a while."

Five more Karajan discs will be released in the fall, to make 15 total available by Christmas. Fein anticipates "another three years" before the entire "Karajan Legacy" series is on the market.

Each disc comes with gatefold packaging and a holographic image of Karajan on the cover. "We were very pleased with the initial reaction to our first grouping, and these [the set of Beethoven symphonies] are also retailing quite nicely. We're proud of the numbers," says Fein.

The Sony executive will not divulge sales figures for the Karajan discs, but the Beethoven symphony titles are certain to excite consumer interest. The current top-selling classical music laserdisc title is probably PolyGram Video's "The Three Tenors" (on its London imprint), which had sold some 20,000 units by the end of April (Billboard, May 11).

PolyGram Video started its classical operations in 1987, releasing only on disc, but added VHS editions in 1989. Laser currently accounts for 25%-40% of its sales on individual titles, according to PolyGram Video president Joe Shults.

Teldec Video made its home video debut on April 23 with five releases, three of which were available in both formats and two of which were laser-only. In June, Teldec added four more laser-only titles and one program in both formats.

CHRIS MCGOWAN

HMV'S IN-STORE DJs DON'T JUST PLAY

(Continued from page 35)

ists.

The songs and DJ-supplied information about the titles can lead to a noticeable and sometimes instant change in sales. "It's not unusual for a DJ to put something on, something out of left field, and sell out of it," Grills says.

At the HMV store on Broadway, Freeman sees in-store play having a more long-term effect on sales. "We have sold tons and tons of artists, based on in-store play. Cole Porter's 'Night and Day,' for example, was on our top 10 list for almost two months."

The in-store playlists are supplied by the stores, with songs listed under heavy, medium, or light rotation, based on sales data, record company suggestions, and employee input. At the Broadway HMV, the playlist is drawn up by the store's assistant marketing manager and head DJ. At the Lexington HMV, the playlist is drawn up by the marketing manager.

About 25% of the songs or al-

bums on the list are by new bands, including specially priced "baby bands," selected by record companies, Freeman says. The rest of the playlist comprises hit music, titles featured in HMV promotional campaigns, and music suggested by store employees.

"Record companies always want us to promote new artists and we're always happy to do that," Grills says. "Older artists are on TV and radio all the time. We play those things, but we don't do them to death. It's very sales-oriented. Whatever we do is colored by that fact."

Record stores can be intimidating to consumers, adds Rita Houston, head DJ at HMV's Broadway store. "This solves the problem of people being in the store and not knowing what they're hearing," she says. "So no one has that uncomfortable feeling of coming into a store like, 'What freak-of-the-week band is this?' We just tell them."

RETAIL TRACK

(Continued from page 36)

Detroit-area **Harmony House** hosted an autograph session by rock act **Kik Tracee** at the chain's Macomb Mall store.

GEOFF SIGNS OFF: Starting with next week's issue, one of the faces that rides above this column will be moving to another space in the magazine. After three fulfilling years, it's time I turn the keys to Retail Track over to Ed Christman. And, believe me, I leave you in capable hands. The "new guy" has been your retail editor for almost two years. Since, say, about his third day on the job, he has con-

stantly impressed me with his perspectives on music retailing.

When Earl Paige launched this column, I enjoyed contributing to it. Of course, writing Retail Track has been a ball, and I have particularly enjoyed co-writing it with Eddy for the last seven months. Now, I'm looking forward to reading Retail Track. You're not rid of me though, as I'll continue writing Billboard's album-charts column, as well as occasional articles.

To all the readers who have offered me such incredible feedback during my time on this beat, I offer you my humble thanks.

PROMOTIONS AND MARKETING

(Continued from page 15)

into the conversation. Thirty-five minutes into the show, a 93Q listener did just that and won tickets to see **Chicago** and the **Triplets**.

WTGE (The Tiger) Baton Rouge, La., will give listeners a chance to meet **Lynyrd Skynyrd 1991** backstage if they have an original ticket from the 1977 concert that was canceled after the band's plane crashed and three band members were killed.

WUSN (US 99) Chicago will team up with a local club, The Cubby Bear, to sponsor a "country weekend" Aug. 23-24. The club is selling a package ticket for shows by **Shenandoah** and **Johnny Cash** on consecutive nights. In addition, several US 99 listeners will win sky box seats to a Cubs game at Wrigley Field, where

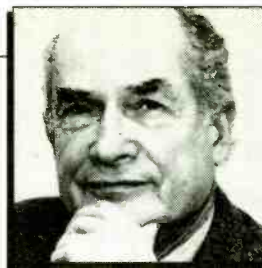
Shenandoah will be singing the national anthem and then joining the winners in the sky-box.

Adult alternative **KOAI** (The Oasis) Dallas hosted a screening of the new Miramar Productions computer-animated video "The Mind's Eye," which features a soundtrack of new age music. The Seattle-based Miramar is interested in setting up similar promotions with other adult alternative stations.

PRO-MOTIONS

Judi Pearl has been upped from promotions assistant to promotion director at **WPRD/WMGF** Orlando, Fla. She replaces **Soozi Eichler**, who moves into the station's sales department.

Classical KEEPING SCORE



by Is Horowitz

SETTING THE STAGE: Leonard Bernstein's long-awaited U.K. recording of his "Candide" hits the stands in August, paving the way for a major operatic blitz by Deutsche Grammophon this fall on both the new-product and reissue fronts.

If "Candide" presents a face different to buyers in the States than to buyers in other world markets, the difference is no more than skin deep. Artwork for the domestic package was altered to present a more arresting image to bin browsers. Here, special videos and dealer "attention-getters" have already primed retailers for the marketing splurge ahead.

"Idomeneo," the first of a new DG series of Mozart operas conducted by **John Eliot Gardiner** (with the English Baroque Soloists), is due in September. **Anne Sofie von Otter** and **Anthony Rolfe Johnson** are featured. That same month sees release of the **James Levine/Metopera** "Götterdämmerung," with **Hildegard Behrens**, **Reiner Goldberg**, **Matti Salminen**, and **Cheryl Studer** among the soloists.

DG deals out three more new operatic productions in October. Off the top of the deck comes the Levine/Metopera's "Marriage of Figaro," with **Kiri Te Kanawa**, **Dawn Upshaw**, von Otter, **Ferruccio Furlanetto**, and **Thomas Hampson**. **Giuseppe Sinopoli** conducts the Deutsche Oper Berlin forces in Strauss' "Salome," with Studer in the title role, and, on the rare side, **Neeme Järvi** directs a performance of Prokofiev's "The Fiery Angel."

The long-favored **Karl Böhm** Mozart opera recordings pop out of catalog in a new guise this fall. Three boxed sets at midprice are due, starting in September with a package of the three Da Ponte operas. Böhm's

"Elektra," with **Inge Borkh**; and Bernstein's "Carmen," with **Marilyn Horne**, will follow.

On the nonoperatic front, DG is readying the release of "Horowitz, The Poet" for September. The performances by the late master pianist, never issued before, are of Schubert's Sonata in B Flat, D.960, and Schumann's "Kinderscenen."

In October, the label will complete Bernstein's Mahler cycle with 1975 live recordings of the Ninth Symphony and the Adagio of the Tenth, both with the Vienna Philharmonic. That will prepare the way for release of a 13-disc boxed set, at midprice, of the entire cycle.

DG no longer has rights to the "Walkman Classics" title, which it launched on cassette before Sony ac-

DG has prepared a major operatic blitz for the fall

quired CBS Records. Now the repertoire of that series will resurface as "Compact Classics." The format will offer two CDs in a twin-pack jewel box no thicker than a conventional one-disc container, at the price of a single midline.

PASSING NOTES: When **Maxim Shostakovich** quit as music director of the New Orleans Symphony last April he embarrassed the orchestra management and parsimonious community backers by publicly blasting their failure to support the orchestra. His own salary was a year in arrears and the ensemble's schedule was being curtailed.

Since then, \$1 million has been raised for the orchestra, Shostakovich has been paid \$100,000 due him, and he has agreed to return to the orchestra next season, but this time as principal conductor rather than music director. The latter post goes to **James Paul** of the Baton Rouge Symphony.

Jesus Lopez-Cobos and the Cincinnati Symphony Orchestra continue their Bruckner cycle for Telarc with a recording of the Ninth Symphony next January.

Jazz BLUE NOTES



by Jeff Levenson

GUITARIST HOWARD ALDEN, a stalwart rhythm man for a number of this year's JVC Jazz shows, is not a celebrated youngblood out of **Wynton Marsalis'** legions. He's all of 33, a member of jazz's youth movement, but his stylistic bent is swing. As such, he's more closely aligned with the music of older, more established jazzmen.

It's odd that the young practitioners of swing are an ignored class, rarely acknowledged for their perpetuation of the jazz tradition. In recent years bop and neobop have become, in Leonard Feather's words, the *lingua franca* of jazz. The reasons, I presume, have to do with the music's challenging design for instrumental heroics and its image-rich reputation as a vibrant, vital form.

But jazz didn't start or stop there. Wynton himself dove back in time, springboarding out of hard-bop into the seminal jazz pool of New Orleans, his hometown. Where Wynton goes, the press is likely to follow. We're likely to read (and learn) more about that root music as a result.

Somewhere between trad and bop, however, there's swing. Though today's readings of swing sometimes suffer from period-piece stuffiness (especially when big band charts are treated like museum artifacts), the music is no less worthy of investigation than any other jazz subgenre.

Alden is a rock-solid player who comes out of that tradition. One of the guitarists he studied with is **George Van Eps**, the 78-year-old chordal-style innovator who first made his mark in the '30s and who helped patent the seven-string guitar. Van Eps is still active, though he hasn't recorded much in the last 20 years.

Concord has just brought them together on "13 Strings" (six for Alden, seven for Van Eps.) The effect is not unlike Wynton dueting with **Doc Cheatham** and underscoring the continuity of jazz—its players, its instruments.

Let's hope this new title highlighting Alden and Van Eps throws the spotlight on some talents deserving wider recognition. (Apologies to **Downbeat** for use of the well-worn phrase.)

MORE: Concord, the label most determined to document the work of jazz's young *swing*ers—**Ken Peplowski**, **Dan Barrett**, **Warren Vache**, and **Scott Hamilton** actively record for the company, as does the newly signed **Jesse Davis**—informs us that Alden

Alden, Van Eps swing into action on new Concord set

and Van Eps have a follow-up album in the works.

STUFF: **Stuart Troup**, a legendary jazz writing New York night creature (and dinner host extraordinaire), has joined forces with **Al Davis** in a booking agency. The artist roster at Troup/Davis hardly looks like a start-up operation: Alden, **Dave Frishberg**, **Lew Tabackin**, **Lee Konitz**, the **Buck Clayton Swing Band**, **Ken Peplowski**, and **Peter Leitch**, with more, I'm quite certain, on the way... **KJAZ**, the nation's oldest 24-hour jazz station, has been selected as a finalist in the **National Assn. of Broadcasters' Marconi Radio Awards**, jazz/new age category. The winner will be announced during the NAB Radio convention, Sept. 11-14 in San Francisco... The fifth annual **Catalina Island Jazz Trax Festival**, scheduled for Oct. 4-6 and 11-13, will feature **Strunz & Farah**, **Dave Koz**, **Grant Geissman**, and **Kirk Whalum**, among others.

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RIAA STUDY SHOWS RECORD BUYERS ARE BECOMING OLDER, MALE-SKEWED

(Continued from page 6)

of Central South Music Sales, which operates the Nashville-based Sound Shop chain. However, most retailers note that new releases are also selling well.

"The 'Three Tenors' is a good example," says Joe Bressi, senior VP at Camelot Music, based in North Canton, Ohio. "If you can reach these people, they'll buy it. But these people are very hard to reach. Publicity today is as important as radio."

Bressi adds that radio and video channels like MTV and VH-1 do not account for older buyers. "Whatever percentage of purchasing they're doing, it's only a fraction of the potential, because these people aren't being reached through traditional marketing,"

he says.

New marketing methods and improved market research are two areas in which some record companies have increased their investments.

RESEARCH ON THE RISE

At PolyGram Group Distribution, the commitment to research has escalated 25%-30% in the last 12-18 months, according to David Blaine, VP of sales, administration, market planning, and research. The company is using research to identify age segments that are likely to respond to established artists and to do advance work on new acts.

"There's a lot of advertising done in magazines and publica-

tions that maybe in the past record companies didn't advertise as much in," says John Burns, executive VP of Uni Distribution. In addition, Burns notes that there has been a greater effort by retailers to make stores comfortable for older buyers.

At Central South's 70 Sound Shop outlets, the jazz and easy-listening sections were expanded and more new age material and discount oldies bins were added in recent years.

"This is the broadest audience we've ever enjoyed and the broadest spread of music I've seen in 30 years in the business," says Central South's Adams. He notes that the stores are also more conscious of their in-store music selections,

playing more easy-listening material in the mornings for older shoppers.

In stores that carry both audio and video, video rentals have helped bring in older shoppers. "In our store that has video rentals, customers in general happen to be older than in the music-only stores," says Walter McNeer, executive VP of Western Merchandisers, which operates the Amarillo, Texas-based Hastings chain. "Logically, the change will have to be for whatever those older consumers want, whether it be convenience, selection, atmosphere, or price."

Western Merchandisers is seeking to accommodate the changing demographic at Hastings by avoiding mall outlets, concentrating instead on freestanding and strip stores that attract older clients.

er to adapt to new technology.

"Women have been slower to make the transition to CD players," says Rost. "It's happening, but it's happening more slowly, and that's just a matter of the way hardware companies are marketing more toward men. Some hardware companies are catching on, but as a result, a disproportionate number of CD-player owners are males."

According to the Electronics Industries Assn.'s communications manager, Alan Haber, women accounted for 41% of CD-player sales in 1990. Market surveys show that females make up 20% of the purchases of electronic products, and that number is steadily growing, says Haber, and women are the determining factor in many family purchasing decisions.

RECORD BIZ TO BLAME?

However, PGD's Blaine feels the record industry is largely responsible for the gender shift. "We are still not dealing with the women in the marketplace with anywhere near the degree of efficiency and concern that we should," he says. "Women have an immense amount of discretionary income and certainly as broad an interest base outside job and home as men do, yet we continue to pitch music specifically to men."

Blaine notes that PGD recently finished a study on classical product to determine how to better reach females. The company is going to concentrate on attracting that group through marketing efforts and media opportunities such as women's magazines and TV programs that appeal to female viewers.

The RIAA study also shows that country music, cited by many in the industry as a booming market, constituted 6.8% of dollar value in 1989, down from 10% in 1985.

Record stores continue to make up the lion's share of dollar value, increasing from 68.6% in 1988 to 71.7% in 1989. These outlets climbed more than 10% since 1985. The other-stores category, which includes outlets served by rackjobbers, declined in percentage of dollar value from 20% in 1988 to 15.6% in 1989.

Assistance in preparing this story was provided by Paul Verna.

MANAGING THE JUMP TO LABEL CHIEF

(Continued from page 5)

land, and others in recent years. He says, "The major labels are saying, 'Where's the next crop?'"

But Azoff also notes wryly that the multimillion-dollar purchase of Geffen Records by MCA in March 1990 may also have spurred a move toward the new management-based firms: "Everybody wants to be as rich as David Geffen."

A&R SKILLS

Many observers, including the presidents of two of the new labels themselves, point to the artist development and A&R skills of managers as the primary reason for their enlistment as label toppers.

"As a manager, I've been able to develop some platinum and gold acts—Karyn White, Vixen, L.A. Guns," says Kovac. "Managers have shown an ability to develop talent and then market and promote it... We developed our clients, and that's artist development. That got us this deal."

Carson says, "The new quest for talent is for the CEOs of a company to think, 'Well, who is a talent-oriented person?' Obviously, if a guy manages Rod Stewart, they're going to realize in truth that he has the ability to attract talent. He's out there talking to artists much more than the CEO of a given record company is talking to artists. And [managers are] talking to artists in a different way—it's a different mind-set being a manager to being a record company president."

Notes Azoff, "When you deal with artists [as a manager], you probably learn more about the artist-development side of the business than others in the business might."

One major-label business affairs executive, who asks not to be identified, says that the impetus for starting new management-driven labels comes from a desire to make a dent in the increasingly competitive field of A&R: "It's casting a broader A&R net."

Speaking specifically of Kurfirst (who declined to be interviewed for this story), Kovac says, "That's a manager, that's a talent scout, that's an A&R source."

While MCA Music Entertainment Group chairman Al Teller denies, with some heat, that there is any "trend" toward a deeper management role in running a label, he does admit, "We feel these people have strong A&R skills... [But] one should not generalize about any of this."

Chrysalis Records president John Sykes, who formerly managed such clients as John Cougar Mellencamp and Hall & Oates, believes managers are desirable as label heads because of their broad view of the business.

"Since management gives you a 360-degree picture of an artist's career, it serves as the perfect prerequisite for running a label," Sykes says. "If you're looking for someone who has a good overall view of the record business, a manager is the place to go."

"There's a tactical quality that a good manager brings in... that I think will have a benefit when he sits in a chair running a record company," says A&M president Al Cafaro.

One benefit of management/label synergy can be a manager's experience in setting up a company infrastructure analogous to that of a major record company. Kovac

notes that Left Bank Management has its own promotion, A&R, marketing, and artist-development staffers.

A downside is the potential conflict of interest faced by executives such as Kovac, Kurfirst, and Def Jam's Russell Simmons, who choose to maintain their management interests while running labels. In such a situation, the executive must deal with some hard choices about whether to place his acts with his own label or another company.

"Everybody's got their conflict," Kovac says. "Ultimately [you sit] down and do what's best for your artist... If you're a manager, you want to do the best job for your client, and if the best place for your client isn't your label, you put him [elsewhere]."

But Kovac also admits, "The main reason I wanted my own label was so I could control my own artists' destiny."

At least one new label executive, Carson, has decided against running both a label and a management firm at the same time, and he is divesting himself of his talent interests.

In Sykes' opinion, doing both jobs simultaneously is a nearly impossible chore: "It will require anyone who wants to keep both businesses running to work 24 hours a day."

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PolyGram Agrees To Acquire Sonet Scandinavian Firm To Keep Autonomy

BY DAVID ROWLEY and JEFF CLARK-MEADS

COPENHAGEN—PolyGram has "agreed in principle" to buy Sonet Grammophon AB, Scandinavia's longest-established independent record company and music publisher. No purchase price was revealed.

Sonet had sought potential buyers after the loss of Island and Chrysalis licenses resulted in a marked reduction in market share. Sonet chairman Dag Haeggvist confirmed to Billboard in June (Billboard, June 15) that the 35-year-old, pan-Scandinavian company was open to offers.

Front-runners in the race to acquire Sonet were PolyGram and BMG, although EMI and MCA are both understood to have expressed an interest.

Confirming the sale in principle to PolyGram, Haeggvist says the buy-out is for 100% of the Scandinavian record and publishing companies but does not involve Sonet's U.K. record operation or its Scandinavian studio and film production activi-

ties. Haeggvist's position within the new setup is now, though, open to question. "We're talking about that now. But I can say we have had positive discussions about my continuation with the company," he says.

Haeggvist states that the terms of the deal provide for Sonet's continued autonomous operation and for the label to license product for regions outside Scandinavia.

"It is still possible for us to do licensing although we will also be talking to PolyGram," he says. "All other existing arrangements such as sales and distribution will continue as they are, although there has been no decision on what happens when these various agreements expire."

Newest of these arrangements is the combined sales force in Sweden and Norway with Virgin, Virgin Sonet Sales, set up in January.

According to Haeggvist, the deal in principle is expected to be completed, pending the approval of both the Sonet and PolyGram boards and a financial and legal review of Son-

et's business, by the end of August.

PolyGram president and CEO Alain Levy says his company was enthusiastic to become involved with Sonet because of PolyGram's desire for strong local repertoire sources. He adds, "Scandinavia is probably one of the most important sources of worldwide repertoire. There have been Abba and Roxette and I'm sure there are a lot more."

He says he feels Sonet has a strength in the local market that will "from time to time" cross over into international sales.

No sale price is being revealed, although it is understood that a down-payment of \$3 million was necessary to keep up interest repayments on loans.

Asked whether PolyGram secured the deal because of a cash offer greater than its rivals' or a philosophy more attractive to Sonet, Levy says, "There was a meeting with the Sonet principals and that meeting went very well in terms of philosophy. They have taken regard

(Continued on next page)

Sell-Through Surges In Germany

BY MIKE HENNESSEY

HAMBURG—Germany's sell-through video market is coming through, after years of sluggish development that put the market way behind most of its European neighbors.

In 1990, the German sell-through business at retail was worth \$165 million (at a dollar exchange rate of 1.82 deutsche marks). That was 50% ahead of the 1989 figure, while educated predictions for this year are that sell-through will again double.

Rental, on the other hand, is expected to remain static at \$604 million.

The potential for video growth is substantial, with VCR penetration at 52% in western Germany and 30% in eastern Germany, representing a total of about 16.5 million machines in use. But the industry's development has been hampered by the vigorous growth of private television channels and by some retailers' resistance to sell-through after a discouraging experience in the mid-'80s (when many stores acquired inventory, but found a very muted consumer response).

With about 6,000 feature films a year being shown on German television channels, sell-through of B- and C-movie titles is very limited. And with the advent last March of the Premiere pay-TV channel—which already has 200,000 subscribers—nobody is expecting any significant increase in movie sell-through business this year.

Says CIC Video managing director Hans-Werner Langer, "We are looking at children's titles, special-interest, and music videos to spearhead the market's expansion."

Encouraging for the German record industry is the fact that music videos—once an extremely marginal item in the software sales mix—are now starting to achieve respectable

(Continued on next page)



Careers In The Making. First-year students at the BRITS School of Performing Arts & Technology gather outside the London theater where "Matador," the musical backed by Sony Music, has been playing. The students saw the show as part of a three-day course, organized with Sony's help, which included a tour of The Hit Factory studios.

Piracy Bust In Japan Nets 12,000 Tapes

TOKYO—Police have broken up one of Japan's biggest pirating operations in recent years by seizing 12,000 cassettes of material by Japanese artists in a raid on an Osaka warehouse.

Also confiscated in the action were documents showing that the warehouse operators had illegally imported and distribut-

Most were copies of enka, pop albums

ed another 180,000 tapes from Thailand between February 1989 and March 1991.

As a result of the raid, businessmen Atsushi Matsumoto and Hisashi Fujita were arrested and charged with breaking Japanese copyright law, under which they face up to three years in prison or a fine.

Most of the tapes were poor-quality copies of albums by enka [traditional ballad] and pop artists and sold for about \$7.25 each in local convenience and discount stores. Audiocassettes normally retail for the equivalent of \$18 in Japan.

Police were tipped off to the pirating operation when a local record store owner alerted record companies and subsequently the Japan Phonograph Record Assn. to the scam. They allege that Matsumoto had placed orders with bootleg tape manufacturers in Thailand and distributed them in Japan through his import business, Europe Trading Company.

"We have asked the Thai government through the embassy in Tokyo to clamp down on this sort of thing in Thailand," says JPRA spokesman Jiro Inamura.

STEVE McCLURE

SGAE Revenues Soar In '90

MADRID—SGAE, the Spanish authors' rights society, has reported total revenues for last year equivalent to \$170 million, a 64.4% increase over the total for 1989.

The society now ranks eighth in the world in terms of revenues collected. However, managing director Eduardo Bautista comments, "A socio-economic study which contrasted the amount collected with Spain's population and GNP [gross national product] places us in 16th position. We've still got a long way to go."

The majority of SGAE's income in 1990 came from television and radio networks. The 143% increase in royalties from TV was the result of payments due from 1985-89 that had been the subject of legal action.

State-run TVE was obliged to hand over the money after losing its case to SGAE.

That court case also established that from March 21, 1990, regional TV stations must pay copyright dues.

SGAE has now normalized its relations with private radio broadcasters' association AERP and an agreement signed between the two bodies in January of last year resulted in a backlog of payments being made to SGAE. That showed up in the 1990 figures as a 252% increase in payments over the previous year.

Further payments have also been released through a seven-year agreement signed in December between SGAE and the regional radio stations.

ANNA MARIE de la FUENTE

Hits of the U.K.™

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2	2	ANY DREAM WILL DO REALLY USEFUL		JASON DONOVAN
3	3	YOU COULD BE MINE	GEFFEN	GUNS N' ROSES
4	9	NOW THAT WE'VE FOUND LOVE	MCA	HEAVY D & THE BOYZ
5	4	CHORUS MUTE		ERASURE
6	7	RUSH RUSH	VIRGIN AMERICA	PAULA ABDUL
7	18	THINGS THAT MAKE YOU ...	COLUMBIA	C&C MUSIC FACTORY/FREEDOM WILLIAMS
8	5	THINKING ABOUT YOUR LOVE	COOLTEMPO	KENNY THOMAS
9	6	ALWAYS THERE	TALKIN' LOUD	INCOGNITO f/JOCELYN BROWN
10	8	7 WAYS TO LOVE	ARISTA	COLA BOY
11	11	DO YOU WANT ME	frr/POLYGRAM	SALT-N-PEPA
12	12	ARE YOU MINE?	COLUMBIA	BROS
13	26	PANDORA'S BOX	VIRGIN	OMD
14	10	I WANNA SEX YOU UP	GIANT	COLOR ME BADD
15	36	LOVE AND UNDERSTANDING	GEFFEN	CHER
16	28	I LIKE IT	RCA	D.J.H FEATURING STEFY
17	31	LET THE BEAT HIT 'EM	COLUMBIA	LISA LISA & CULT JAM
18	19	FROM A DISTANCE	ATLANTIC	BETTE MIDLER
19	20	UNFORGETTABLE	ELEKTRA	NATALIE COLE & NAT "KING" COLE
20	NEW	(HAMMER HAMMER) THEY PUT ME IN THE MIX	CAPITOL	M.C. HAMMER
21	25	MAMA	PARLOPHONE	KIM APPLEBY
22	16	I TOUCH MYSELF	VIRGIN AMERICA	DIVINYLS
23	13	IT AIN'T OVER 'TIL IT'S OVER	VIRGIN	LENNY KRAVITZ
24	17	THE MOTOWN SONG	WARNER BROS.	ROD STEWART
25	15	THERE'S NOTHING LIKE THIS	TALKIN' LOUD/POLYGRAM	OMAR
26	NEW	I AIN'T GONNA CRY	POLYDOR	LITTLE ANGELS
27	14	BRING THE NOISE	ISLAND	ANTHRAX f/CHUCK D
28	NEW	JUST ANOTHER DREAM	POLYDOR	CATHY DENNIS
29	21	NIGHT IN MOTION	WEA	CUBIC 22
30	27	SEXUALITY	GO! DISCS	BILLY BRAGG
31	23	REAL LOVE	4TH & B'WAY	DRIZA BONE
32	22	BABY BABY	A&M	AMY GRANT
33	NEW	A BETTER LOVE	ANXIOUS	LONDONBEAT
34	30	BITTER TEARS	MERCURY	INXS
35	24	SHERIFF FATMAN	BIG CAT/EMI	CARTER THE UNSTOPPABLE SEX MACHINE
36	NEW	RIGHT HERE, RIGHT NOW	FOOD	JESUS JONES
37	NEW	THE SOUND OF EDEN	ZTT	SHADES OF RHYTHM
38	NEW	MONSTERS AND ANGELS	LONDON	VOICE OF THE BEEHIVE
39	29	MY NAME IS NOT SUSAN	ARISTA	WHITNEY HOUSTON
40	NEW	INFILTRATE	202 NETWORK	ALTERN 8

TOP ALBUMS

THIS WEEK	LAST WEEK	ARTIST	LABEL	TITLE
1	1	CHER	GEFFEN	LOVE HURTS
2	2	THE JAM	POLYDOR	GREATEST HITS
3	NEW	TOM PETTY & THE HEARTBREAKERS	MCA	INTO THE GREAT WIDE OPEN
4	NEW	LUCIANO PAVAROTTI	DECCA	ESSENTIAL PAVAROTTI II
5	8	BETTE MIDLER	ATLANTIC	SOME PEOPLE'S LIVES
6	3	R.E.M.	WARNER BROS.	OUT OF TIME
7	6	EURHYTHMICS	RCA	GREATEST HITS
8	5	SEAL	ZTT	SEAL
9	9	ROD STEWART	WARNER BROS.	VAGABOND HEART
10	10	BEVERLEY CRAVEN	EPIC	BEVERLEY CRAVEN
11	14	MADONNA	WEA	THE IMMACULATE COLLECTION
12	7	STRANGLERS	EPIC	GREATEST HITS 1977-1990
13	NEW	ANTHRAX	ISLAND	ATTACK OF THE KILLER B'S
14	15	ROXETTE	EMI	JOYRIDE
15	17	MICHAEL BOLTON	COLUMBIA	TIME, LOVE AND TENDERNESS
16	4	ALICE COOPER	EPIC	HEY STOOPID
17	12	DEXY'S MIDNIGHT RUNNERS	MERCURY	THE BEST OF DEXY'S MIDNIGHT RUNNERS
18	20	BOB MARLEY & THE WAILERS	TUFF GONG	LEGEND 3
19	12	LENNY KRAVITZ	VIRGIN AMERICA	MAMA SAID
20	11	SOFT CELL/MARC ALMOND	MERCURY	MEMORABILIA-THE SINGLES
21	19	GIPSY KINGS	COLUMBIA	ESTE MUNDO
22	31	OMD	VIRGIN	SUGAR TAX
23	16	HARRY CONNICK JR.	COLUMBIA	WE ARE IN LOVE
24	24	DEACON BLUE	COLUMBIA	FELLOW HOODLUMS
25	18	JAMES LAST & HIS ORCHESTRA	POLYDOR	POP SYMPHONIES
26	21	THE KLF	KLF COMMUNICATIONS	THE WHITE ROOM
27	22	RUNRIG	CHRYSALIS	THE BIG WHEEL
28	27	EXTREME	A&M	EXTREME II PORNOGRAFFITI
29	NEW	GLORIA ESTEFAN	EPIC	INTO THE LIGHT
30	25	CHRIS REA	EAST WEST	AUBERGE
31	23	REBEL MC	DESIRE	BLACK MEANING GOOD
32	32	M.C. HAMMER	CAPITOL	PLEASE HAMMER DON'T HURT 'EM
33	37	SIMPLE MINDS	VIRGIN	REAL LIFE
34	NEW	INXS	MERCURY	X
35	NEW	ELTON JOHN	ROCKET	THE VERY BEST OF ELTON JOHN
36	40	DANNI MINOGUE	MCA	LOVE AND KISSES
37	30	ELECTRONIC FACTORY		ELECTRONIC
38	38	THE DOORS	ELEKTRA	THE BEST OF THE DOORS
39	39	HUE AND CRY	POLYGRAM	STARS CRASH DOWN
40	28	KIRSTY MACCOLL	VIRGIN	ELECTRIC LANDLADY

INTERNATIONAL

U.K.'s PRS Exploiting European Potential Right Society Reports Overseas Earnings Up 15%

BY JEFF CLARK-MEADS

LONDON—The U.K.'s Performing Right Society is looking to Europe for greater and more efficient exploitation of the rights it administers.

Overseas earnings rose 15% in 1990 to the equivalent of \$62.2 million, largely due to income from Western European countries, PRS chairman Dr. Donald Mitchell told the organization's annual general meeting.

He said, "That our income from North America fell slightly [to \$12.3 million] is attributable mainly to the weakness of the dollar during 1990, something which looks like it's being significantly changed in the current year.

"As the single European market approaches, we are forging ever-closer links with our sister societies in the European Community," he continues. "This takes a number of forms, among them an accelerated program

of technical visits enabling each society the better to understand its contractual partners' distribution and documentation procedures with a view to reducing the incidence of unidentified performances.

"From our discussions with our sister societies, it is encouragingly clear to us that they are thinking along very similar lines to us. While there will, no doubt, be an increasing and healthy element of competition among the societies to do their best for their members, there is no desire or intention on the part of any of the societies to engage in the kind of competition which could be inimical to the interests of writers and publishers everywhere."

The PRS is also keeping a close eye on the potential of Eastern Europe. Mitchell said a number of fact-finding missions had been and would be mounted, one effect of which would be to help the collecting societies

there re-establish themselves "after years of often stifling state bureaucracy."

The meeting heard that PRS distributed more than 100 million pounds (\$168 million) in performance and broadcast royalties to members for the first time in 1990. Total income was \$220 million, of which 82% was passed on to writer and publisher members.

The society is planning to improve its service and reduce costs with the introduction of a new computer system, PROMS.

Vangelis Draws 150,000

AMSTERDAM—More than 150,000 people attended a synthesizer concert by Greek virtuoso Vangelis in the Dutch city of Rotterdam held to commemorate the fifth anniversary of the Eureka project, a pan-European cooperation on high technology.

The main aim of Eureka is to organize a network of European technological projects so that the Continent can compete at the cutting-edge of technology with the U.S. and Japan.

The Vangelis concert was performed from a huge stage floating in the river Nieuwe Maas on which was built a representation of the Parthenon. In what is being described as a hi-tech milestone for the Dutch rock industry, his eight compositions were broadcast through a 500,000-watt PA.

The show was transmitted live by the Netherlands' leading public broadcaster, Veronica TV, and it is likely that an edited version will be sold to other stations around the world.

WILLEM HOOS

SELL-THROUGH SURGES IN GERMANY

(Continued from preceding page)

figures. The industry sold 1.3 million units last year and German IFPI group executive Peter Zombik expects sales to increase by at least 50% this year, thanks to the growing number of record dealers, supermarkets, and department stores that are stocking the product.

As in other markets, a clear pattern is emerging in terms of the kinds of programs rented and those that are sold. With rental, there is greater emphasis on violent and X-rated material whereas sell-through is dominated by family entertainment, children's subjects, and general interest.

Total unit sell-through sales last year were in excess of 12 million, including low-price cassettes. This figure includes 3 million units sold in eastern Germany between July and December and it represents an increase over the 1989 figure of 63%.

In terms of genre, 37.6% were feature films (46.5% in 1989), 39.6% children's films (36%), 14.8% music videos (9.8%), and 8% special-interest titles (7.7%). Children's films scored the biggest gains, with a progression of 79% over 1989.

Werner Klose, managing director of Karussell Musik and Video, part of the Polymedia Marketing group in Hamburg, maintains that one of the factors in the upward surge of video sales is the application of sophisticated sales and marketing techniques and the industry's success in endowing the video market with a family image.

Karl-Heinz Jorde, managing director of Munich-based Buena Vista Home Video, licensee of the Walt Disney and Touchstone catalogs, says total sales of animated films on videocassette have exceeded 1.2 million to date. Senior VP Michael Johnson adds that while rental still dominates the video market in Germany, sell-through is catching up fast without making any substantial dent in the rental business.

Wolf Dieter Gramatke, head of PolyGram Germany, says that where music videos are concerned, the important thing is to market them as a complement to audio carriers. "The combination of image and sound in a music videocassette makes every release an event," he says.

POLYGRAM TO BUY SCANDINAVIAN SONET

(Continued from preceding page)

of the way we have handled A&M and Island."

Levy says that while there will be some consolidation of noncreative activities, Sonet will retain A&R autonomy. "We will give them more freedom and more resources in terms of creative work because they have been stuck for cash for a long time.

"We've also reached a long-term agreement—which may take the form of a joint venture—with Ola Hakansson, their main A&R guy."

Sonet, which has long had an enviable reputation within Scandinavia, in part because of its strong licensed roster, came under serious fire during the series of major takeovers in 1989. Its licenses for Jive and Chrysalis went to BMG and

EMI midway through that year; by its end, Island had shifted its long-standing license to BMG ahead of the company's sale to PolyGram.

Recent successes for Sonet with domestic product include Swedish veteran rocker Jerry Williams, Lili & Susie and Army Of Lovers in Sweden, the recently platinum-awarded (160,000) Sko & Torp in Denmark, and garage band 22Pistepirko in Finland. The publishing arm has extensive local copyrights plus international writers such as Paul Simon and Bruce Springsteen.

PolyGram's acquisition of Sonet means it will be represented directly in Finland for the first time. At present, its product is released via a licensing agreement.

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MUSIC & MEDIA

Europe's Music Radio Newsweekly

EUROCHART HOT 100 7/20/91

SINGLES	
1	1 GYPSY WOMAN (SHE'S HOMELESS) CRYSTAL WATERS A&M
2	2 SENZA UNA DONNA (WITHOUT A WOMAN) ZUCCHERO FORNACIARI & PAUL YOUNG LONDON
3	3 WIND OF CHANGE SCORPIONS MERCURY
4	4 THE SHOOP SHOOP SONG (IT'S IN HIS KISS) CHER GEFEN
5	5 (EVERYTHING I DO) I DO IT FOR YOU BRYAN ADAMS A&M
6	6 I WANNA SEX YOU UP COLOR ME BADD GIANT
7	6 LAST TRAIN TO TRANSCENTRAL/THE IRON HORSE THE KLF KLF COMMUNICATIONS
8	7 ANY DREAM WILL GO JASON DONOVAN REALLY USEFUL
9	8 CHORUS ERASURE MUTE
10	15 RUSH RUSH PAULA ABDUL VIRGIN
11	11 AUTEUIL NEULLY PASSY LES INCONNUS PRODUCTIONS
12	10 OESENCHANTEE MYLENE FARMER POLYDOR
13	NEW YOU COULD BE MINE GUNS N' ROSES GEFEN
14	17 SAGA AFRICA YANNICK NOAH CARRIERE
15	NEW 7 WAYS TO LOVE COLA BOY ARISTA
16	12 THE ONE AND ONLY CHESNEY HAWKES CHRYSALIS
17	13 RING RING RING (HA HA HEY) DE LA SOUL TOMMY BOY
18	14 FADING LIKE A FLOWER (EVERY TIME YOU LEAVE) ROXETTE EMI
19	22 BABY BABY AMY GRANT A&M
20	18 SHINY HAPPY PEOPLE R.E.M. WARNER BROS.
21	24 JOYRIDE ROXETTE EMI
22	26 LA ZOUBIDA LAGAF FLARENSASCH
23	NEW ALWAYS THERE INCOGNITO FEATURING JOCELYN BROWN TALKIN' LOUD
24	19 THE MOTOWN SONG ROD STEWART WARNER BROS.
25	23 IT AIN'T OVER TILL IT'S OVER LENNY KRAVITZ VIRGIN AMERICA
26	29 SAILING ON THE SEVEN SEAS O.M.D. VIRGIN
27	30 BOW DOWN JESUS JESUS LOVES YOU MORE PROTEIN
28	27 RHYTHM OF MY HEART ROD STEWART WARNER BROS.
29	32 HEY STOOPID ALICE COOPER EPIC
30	28 PROMISE ME BEVERLEY CRAVEN EPIC
ALBUMS	
1	1 R.E.M. OUT OF TIME WARNER BROS.
2	2 ROXETTE JOYRIDE EMI
3	3 EURYTHMICS GREATEST HITS RCA
4	4 SEAL SEAL ZTT
5	7 SCORPIONS CRAZY WORLD MERCURY
6	7 CHER LOVE HURTS GEFEN
7	6 ROD STEWART VAGABOND HEART WARNER BROS.
8	8 MICHAEL BOLTON TIME, LOVE AND TENDERNESS COLUMBIA
9	10 SIMPLE MINDS REAL LIFE VIRGIN
10	9 SOUNDTRACK THE DOORS ELEKTRA
11	12 LENNY KRAVITZ MAMA SAID VIRGIN
12	14 VAN HALEN FOR UNLAWFUL CARNAL KNOWLEDGE WARNER BROS.
13	NEW ALICE COOPER HEY STOOPID EPIC
14	11 SKID ROW SLAVE TO GRIND ATLANTIC
15	13 THE KLF THE WHITE ROOM INDISC
16	23 MARRILLION HOLIDAYS IN EDEN EMI
17	16 CHRIS REA AUBERGE EAST WEST
18	22 SOUNDTRACK GREASE POLYDOR
19	NEW KRAFTWERK THE MIX EMI
20	17 ZUCCHERO FORNACIARI ZUCCHERO LONDON
21	18 MYLENE FARMER L'AUTRE BARCLAY
22	26 BOB MARLEY LEGEND ISLAND
23	21 STING THE SOUL CAGES A&M
24	NEW THE JAM GREATEST HITS POLYDOR
25	25 O.M.D. SUGAR TAX VIRGIN
26	15 ENIGMA MCMXC A.D. VIRGIN
27	19 BEE GEES HIGH CIVILIZATION WARNER BROS.
28	24 ROLLING STONES FLASHPOINT COLUMBIA
29	NEW FOREIGNER UNUSUAL HEAT ATLANTIC
30	20 DE LA SOUL DE LA SOUL IS DEAD TOMMY BOY

AUSTRALIA (Courtesy Australian Record Industry Assn.) As of 7/21/91

SINGLES	
1	1 READ MY LIPS MELISSA PHONOGRAM/POLYGRAM
2	NEW (EVERYTHING I DO) I DO IT FOR YOU BRYAN ADAMS POLYDOR/POLYGRAM
3	2 GREASE MEGAMIX OLIVIA NEWTON JOHN & JOHN TRAVOLTA POLYDOR/POLYGRAM
4	4 YOU COULD BE MINE GUNS N' ROSES GEFEN
5	3 RUSH RUSH PAULA ABDUL VIRGIN/EMI
6	5 LAST TRAIN TO TRANSCENTRAL THE KLF LIBERATION/FESTIVAL
7	6 RING, RING, RING DE LA SOUL LIBERATION/FESTIVAL
8	7 HOT CHILLI WOMAN NOISEWORKS COLUMBIA
9	8 BABY BABY AMY GRANT POLYDOR/POLYGRAM
10	10 LOVE REARS ITS UGLY HEAD LIVING COLOUR EPIC
11	11 SHOCKED KYLIE MINOGUE FEATURING DNA MUSHROOM/FESTIVAL
12	9 RHYTHM OF MY HEART ROD STEWART WARNER
13	12 WHAT COMES NATURALLY SHEENA EASTON MCA/BMG
14	NEW I WANNA SEX YOU UP COLOR ME BADD WARNER BROS.
15	14 WHERE ARE YOU NOW ROXUS MELODIAN/FESTIVAL
16	13 FADING LIKE A FLOWER ROXETTE EMI
17	NEW THINGS THAT MAKE YOU GO HMMM C&C MUSIC FACTORY COLUMBIA
18	17 IESHA ANOTHER BAD CREATION BMG
19	15 3 A.M. ETERNAL THE KLF LIBERATION/FESTIVAL
20	16 TOUCH ME (ALL NIGHT LONG) CATHY DENNIS POLYDOR/POLYGRAM
ALBUMS	
1	NEW NOISEWORKS LOVE VERSUS MONEY COLUMBIA
2	NEW CROWDED HOUSE WOODFACE EMI
3	2 ROD STEWART VAGABOND HEART BMG
4	1 SOUNDTRACK GREASE POLYDOR/POLYGRAM
5	5 THE KLF THE WHITE ROOM LIBERATION/FESTIVAL
6	8 DARYL BRAITHWAITE RISE COLUMBIA
7	3 JIMMY BARNES TWO FIRES MUSHROOM/FESTIVAL
8	4 SKID ROW SLAVE TO THE GRIND WARNER
9	9 VAN HALEN FOR UNLAWFUL CARNAL KNOWLEDGE WARNER
10	13 MARIAH CAREY MARIAH CAREY COLUMBIA
11	7 R.E.M. OUT OF TIME WARNER
12	16 LENNY KRAVITZ MAMA SAID VIRGIN/EMI
13	6 PAULA ABDUL SPELLBOUND VIRGIN/EMI
14	11 JAMES REYNE ELECTRIC DIGGER DANDY VIRGIN/EMI
15	12 DE LA SOUL DE LA SOUL IS DEAD LIBERATION/FESTIVAL
16	15 LIVING COLOUR TIME'S UP EPIC
17	14 RATCAT BLIND LOVE ROD/POLYGRAM
18	NEW C&C MUSIC FACTORY GONNA MAKE YOU SWEAT COLUMBIA
19	10 ROXETTE JOYRIDE EMI
20	17 THE DOORS THE BEST OF THE DOORS WARNER

GERMANY (Courtesy Der Musikmarkt) As of 7/9/91

SINGLES	
1	1 WIND OF CHANGE THE SCORPIONS MERCURY/PHONOGRAM
2	2 GYPSY WOMAN (SHE'S HOMELESS) CRYSTAL WATERS MERCURY/PHONOGRAM
3	3 THE SHOOP SHOOP SONG CHER EPIC
4	4 SENZA UNA DONNA ZUCCHERO & PAUL YOUNG LONDON
5	7 I WANNA SEX YOU UP COLOR ME BADD WARNER BROS.
6	5 FADING LIKE A FLOWER ROXETTE ELECTROLA
7	6 LAST TRAIN TO TRANSCENTRAL KLF BLOW UP
8	8 BOW DOWN MISTER JESUS LOVES YOU VIRGIN
9	9 RING, RING, RING DE LA SOUL EAST WEST
10	13 BABY BABY AMY GRANT POLYGRAM
11	10 SAILING ON THE SEVEN SEAS OMD VIRGIN
12	17 SHINY HAPPY PEOPLE R.E.M. WARNER BROS.
13	16 GYPSY WOMAN HOMELESS EMI
14	14 RHYTHM OF MY HEART ROD STEWART WARNER BROS.
15	11 JOYRIDE ROXETTE ELECTROLA
16	12 THE ONE AND ONLY CHESNEY HAWKES CHRYSALIS
17	NEW RUSH RUSH PAULA ABDUL VIRGIN
18	NEW DIE ROBOTER KRAFTWERK ELECTROLA
19	15 JUST THE WAY IT IS, BABY REMBRANDT'S ATCO
20	19 MOVE THAT BODY TECHNODRUM ARS/CLIP
ALBUMS	
1	1 ROXETTE JOYRIDE ELECTROLA
2	2 THE SCORPIONS CRAZY WORLD MERCURY/PHONOGRAM
3	4 R.E.M. OUT OF TIME WARNER BROS.
4	3 EURYTHMICS GREATEST HITS RCA
5	5 ROD STEWART VAGABOND HEART WARNER BROS.
6	NEW VAN HALEN FOR UNLAWFUL CARNAL KNOWLEDGE WARNER BROS.
7	20 KRAFTWERK THE MIX ELECTROLA
8	7 SEAL SEAL ZTT/WEA
9	6 BEE GEES HIGH CIVILIZATION WARNER BROS.
10	9 ZUCCHERO ZUCCHERO ELEKTRA
11	8 THE DOORS SOUNDTRACK ELEKTRA
12	11 SIMPLE MINDS REAL LIFE VIRGIN
13	NEW FOREIGNER UNUSUAL HEAT EAST WEST/ATLANTIC
14	10 OMD SUGAR TAX VIRGIN
15	12 SKID ROW SLAVE TO THE GRIND ATLANTIC/EAST WEST
16	NEW VARIOUS 21 JUMP STREET HITS IDEA
17	17 THE WHITE ROOM THE KLF ROLLING STONES
18	13 CHRIS REA AUBERGE EAST WEST
19	NEW PAULA ABDUL SPELLBOUND VIRGIN
20	18 YELLO BABY POLYGRAM

SWEDEN (Courtesy GLF) As of 7/3/91

SINGLES	
1	3 SENZA UNA DONNA ZUCCHERO & PAUL YOUNG LONDON
2	1 WIND OF CHANGE SCORPIONS MERCURY
3	4 SAILING ON THE SEVEN SEAS OMD VIRGIN
4	9 OMAOMIGEN PELLE ALMGREN & WOW LIKSOM METRONOME
5	5 LAST TRAIN TO TRANSCENTRAL KLF MEGA
6	2 ONE AND ONLY CHESNEY HAWKES CHRYSALIS
7	NEW RUSH RUSH PAULA ABDUL VIRGIN
8	NEW GYPSY WOMAN (SHE'S HOMELESS) CRYSTAL WATERS MERCURY
9	8 CRUCIFIED ARMY OF LOVERS TON SON TON
10	NEW THE SHOOP SHOOP SONG CHER COLUMBIA
ALBUMS	
1	1 ROXETTE JOYRIDE EMI
2	NEW VARIOUS ABSOLUTE REGGAE EVA
3	2 MICHAEL BOLTON TIME, LOVE AND TENDERNESS COLUMBIA
4	3 ROD STEWART VAGABOND HEART WARNER
5	5 SEAL SEAL ZTT
6	8 PAULA ABDUL SPELLBOUND VIRGIN/WARNER MUSIC
7	9 OMD SUGAR TAX VIRGIN
8	NEW CHER LOVE HURTS GEFEN
9	NEW SKID ROW SLAVE TO THE GRIND ATLANTIC
10	4 VARIOUS ABSOLUTE MUSIC 11 EVA

CANADA (Courtesy The Record) As of 7/15/91

SINGLES	
1	1 RUSH RUSH PAULA ABDUL VIRGIN/A&M
2	2 UNBELIEVABLE EMF CAPITOL/CAPITOL
3	5 MORE THAN WORDS EXTREME A&M/A&M
4	4 TOO HOT ALANIS MCA/MCA
5	10 CONDUCTIN' THANGS DETROIT EMERALD ATTIC/ATTIC
6	3 PEOPLE ARE STILL HAVING SEX LATOUR POLYDOR/PLG
7	14 FADING LIKE A FLOWER ROXETTE CAPITOL/CAPITOL
8	9 POWER OF LOVE LUTHER VANDROSS EPIC/SONY
9	6 I TOUCH MYSELF DIVINYLS VIRGIN/A&M
10	13 LOVE IS A WONDERFUL THING MICHAEL BOLTON COLUMBIA/SONY
11	7 I LIKE THE WAY (THE KISSING GAME) HI-FIVE JIVE/BMG
12	NEW (EVERYTHING I DO) I DO IT FOR YOU BRYAN ADAMS A&M/A&M
13	17 MAMA SAID... L.L. COOL J DEF JAM/SONY
14	12 COUPLE DAYS OFF HUEY LEWIS & THE NEWS EMI/EMI
15	8 NOT LIKE KISSIN' YOU WEST END GIRLS A&M/A&M
16	18 RIGHT HERE, RIGHT NOW JESUS JONES SBK/EMI
17	NEW YOU COULD BE MINE GUNS N' ROSES GEFEN/GEFFEN
18	11 DON'T TREAT ME BAD FIREHOUSE EPIC/SONY
19	NEW GYPSY WOMAN (SHE'S HOMELESS) CRYSTAL WATERS MERCURY/PLG
20	NEW MEA CULPA ENIGMA VIRGIN/A&M
ALBUMS	
1	3 EXTREME EXTREME II PORNORGAFFITI A&M/A&M
2	9 VAN HALEN FOR UNLAWFUL CARNAL KNOWLEDGE WARNER BROS./WEA
3	1 R.E.M. OUT OF TIME WARNER BROS./WEA
4	5 PAULA ABDUL SPELLBOUND VIRGIN/A&M
5	2 MICHAEL BOLTON TIME, LOVE AND TENDERNESS COLUMBIA/SONY
6	7 SKID ROW SLAVE TO THE GRIND ATLANTIC/WEA
7	4 C&C MUSIC FACTORY GONNA MAKE YOU SWEAT COLUMBIA/SONY
8	14 CRASH TEST DUMMIES THE GHOSTS THAT HAUNT ME BMG/BMG
9	6 ROXETTE JOYRIDE CAPITOL/CAPITOL
10	15 EURYTHMICS GREATEST HITS RCA/BMG
11	11 BLACK CROWES SHAKE YOUR MONEY MAKER DEF AMERICAN/GEFFEN
12	NEW TOM PETTY INTO THE GREAT WIDE OPEN MCA/MCA
13	8 EMF SCHUBERT DIP CAPITOL/CAPITOL
14	13 THE TRAGICALLY HIP ROAD APPLES MCA/MCA
15	10 LONDONBEAT IN THE BLOOD RADIOACTIVE/MCA
16	NEW NATALIE COLE UNFORGETTABLE ELEKTRA/WEA
17	16 MARIAH CAREY VISION OF LOVE COLUMBIA/SONY
18	12 ROD STEWART VAGABOND HEART WARNER BROS./WEA
19	NEW BONNIE RAITT LUCK OF THE DRAW CAPITOL/CAPITOL
20	NEW CROWDED HOUSE WOODFACE CAPITOL/CAPITOL

FRANCE (Courtesy of Nielsen/Europe 1) As of 7/13/91

SINGLES	
1	1 AUTEUIL, NEULLY, PASSY LES INCONNUS SONY
2	3 SAGA AFRICA YANNICK NOAH CARRIERE
3	4 LA ZOUBIDA LAGAF CARRIERE
4	3 DESENCHANTEE MYLENE FARMER POLYDOR
5	9 TELL ME BONITA DANA DAWSON SONY
6	5 SENZA UNA DONNA ZUCCHERO & PAUL YOUNG POLYDOR
7	6 PROMISE ME BEVERLEY CRAVEN SONY
8	11 LES BROVILLARDS DE LONDRES THIERRY HAZARD SONY
9	7 E VADO VIA GRAY & DIDIER BARBELIVEN BMG
10	13 CRAZY SEAL WEA
11	8 SEND ME AN ANGEL SCORPIONS PHONOGRAM
12	10 HIJO DE LA LUNA (DIS MOI LUNE D'ARGENT) MECANO BMG
13	15 LOSING MY RELIGION R.E.M. WARNER BROS.
14	NEW JE ME BATTRAU POUR ELLE FREDERIC FRANCOIS EMI
15	14 HOMEY GIRL UB40 VIRGIN
16	NEW OIS MOI BEBE BENNY B. SONY
17	20 WE'VE GOT A FEELING CHRIS WADDLE & BASILE BOLI POLYDOR
18	17 DARLIN ROCH VOISINE BMG
19	16 LE SERPENT QUI DANSE FRANCOIS FELDMAN POLYDOR
20	NEW FESTA NO MAR CHICO ET ROBERTA SONY
ALBUMS	
1	1 MYLENE FARMER L'AUTRE POLYGRAM
2	2 PATRICK BRUEL ALORS REGARDE RCA/BMG
3	4 JEAN-JACQUES GOLDMAN FREDERICKS, GOLDMAN & JONES COLUMBIA
4	NEW ELMER FOOD BEAT JE VAIS ENCORE DORMAIRE CE SOIR POLYDOR
5	3 ENIGMA MCMXC A.D. VIRGIN
6	7 FELIX GRAY & DIDIER BARBELIVEN LES AMOURS CASSEES BMG
7	5 SOUNDTRACK GREASE POLYGRAM
8	11 ROLLING STONES FLASHPOINT COLUMBIA
9	9 MANO NEGRA KING OF BONGO VIRGIN
10	NEW FRANCOIS FELDMAN MAGIC'BOUL'VARD POLYDOR
11	16 SCORPIONS CRAZY WORLD MERCURY
12	6 UB40 LABOUR OF LOVE PART II VIRGIN
13	8 SOUNDTRACK THE DOORS WEA
14	14 COLUCHE SES MEILLEURS MOMENTS SUR R.F.M. POLYGRAM
15	10 ROCH VOISINE DOUBLE GEORGES MARY/BMG
16	NEW THIERRY HAZARD POP MUSIC SONY
17	13 SIMPLE MINDS REAL LIFE VIRGIN
18	17 JOHNNY HALLYDAY DANS LA CHALEUR DE BERCY PHONOGRAM
19	19 BENNY B. L'ALBUM SONY
20	20 LIANE FOLY REVE ORANGE VIRGIN

NETHERLANDS (Courtesy Stichting Nederlandse Top 40) As of 7/12/91

SINGLES	
1	4 DRIVERS SEAT SNIFF'N THE TEARS SPH
2	1 MORE THAN WORDS EXTREME A&M
3	2 I WANNA SEX YOU UP COLOR ME BADD GIANT
4	3 BURBUJAS DE AMOR JUAN LUIS GUERRA ARIOLA
5	6 MOOI MAN MANNEKOOR KARRESPOOR INDISC
6	3 GYPSY WOMAN (SHE'S HOMELESS) CRYSTAL WATERS MERCURY
7	NEW LA CUMBIA SAILOR RCA
8	5 THE SHOOP SHOOP SONG CHER EPIC
9	10 RUSH RUSH PAULA ABDUL VIRGIN
10	NEW KOZMIK ZIGGY MARLEY VIRGIN
ALBUMS	
1	1 BOB MARLEY & THE WAILERS LEGEND ISLAND
2	4 VARIOUS TURN UP THE BASS 7 ARCADE
3	2 DOE MAAR HET BESTE DOE MAAR SKY
4	3 VARIOUS ARTISTS GREATEST HITS 2 MAGNUM
5	5 LENNY KRAVITZ MAMA SAID VIRGIN
6	6 R.E.M. OUT OF TIME WARNER MUSIC
7	7 HET GOEDE DOEL HET ALLERBESTE VAN ARCADE
8	NEW MARRILLION HOLIDAYS IN EDEN EMI
9	NEW JUAN LUIS ARIOLA BACHATA ROSA ARIOLA
10	NEW VARIOUS ARTISTS TIAMO ARIOLA

New Australian Artists Bring 'Oz Rock' Back Home

■ BY GLENN A. BAKER

SYDNEY—In what is being hailed as a regeneration of the "Oz Pub Rock Boogie" sound that is revered here as the core of Australia's rock contribution to the world, the national charts are being bombarded by a new wave of hard-edged young bands who recall the halcyon days, which produced the likes of AC/DC, Rose Tattoo, Cold Chisel, Midnight Oil, Divinyls, the Angels, and Australian Crawl.

Recent years have produced a stream of dire predictions about a bleak future for "Oz Rock" as pubs closed, overseas markets demanded smooth sounds, and a techno-dance culture took root. There were fears that the organic thunder that eschewed formula-metal in favor of a gritty, ragged and raw sound of surprising integrity was an endangered species.

But the past few months have proved those fears were ungrounded. In what can be seen as a dance backlash, the local music scene has been blitzed by young working-class bands—all, in commercial terms at least, unknown in 1990.

Leading the pack is fiery Sydney trio Ratcat on the rooArt imprint, who supported INXS on the Australian dates of their "X Factor" tour. The concert exposure generated a No. 1 album, "Blind Love," and two Top 10 singles, "Don't Go Now," a number one, and the EP "Tingles."

At the same time, Screaming Jets (also rooArt), from the New South Wales industrial city of Newcastle, who have been compared to Guns

N' Roses, the Ramones, and the Dead Kennedys, stormed into the album and singles top five with, respectively, "All For One" and "Better." With extreme lyrics, bad-boy behavior, and a menacing demeanor, they've become a timely and dynamic new market outlet.

Not too far behind these new national chart sensations come Roxus, from Melbourne, on Mushroom label subsidiary Melodian, with "Where Are You Now?"; the Sydney-based Baby Animals, on Terry Ellis's new Imago imprint, with "Early Warning"; and, fresh from New Zealand, Push Push, a riotous big-hair band, recently picked up by Festival Records and touted by Australian TV music pundit Ian "Molly" Meldrum as "a new AC/DC."

This shot of adrenalin, sending out a message that Oz Rock is alive and kicking, has spun around a music scene that was becoming "comfortable" with the polished excellence of John Farnham, Daryl Braithwaite, Jimmy Barnes, Margaret Urlich, Jenny Morris, and Southern Sons.

The new rock "hellcats" have introduced a welcome aura of unpredictability and portend the uncovering of more powerhouse units currently lurking in pubs, garages, and local halls.

But they're also seen as underlining the invaluable role of intuitive indie labels such as Alberts, Sunshine, Spin, W&G, DuMonde, Sparmac, Havoc, Fable, Mushroom, Wizard, Avenue, Regular, and Wheatley in finding, nurturing, and exposing fresh talent.

Italy's Sony Music Publishing Active In Record Production

MILAN—The Sony Music Publishing Co. in Italy is stepping up its activities in record production with the aim of creating an international roster of acts and artists. It will also begin to license product to the Epic and Columbia labels this year and its own SMP Productions logo will be included on each release.

The onetime CBS company began to rebuild its publishing business in 1987 when SBK was bought out by EMI. It now boasts a catalog of 1,500 song titles, with more than two-thirds of that total by domestic talent; 85% of the artist roster at Sony's national record company has its publishing controlled by the firm. Major artists Spagna, Francesco De Gregori, and Luca Barbarossa, plus promising newcomers Alessandro Bono and Costa Bravo are included on the list.

Piero La Falce, president of Sony Music Entertainment (Italy), maintains that the company's publishing arm should not be seen in traditional terms. "We are not just administrators," he says. "Money is being invested into production to help new talent. We want to provide newcomers with the real possibility of breaking into the international market by signing with us. That's important for the company, artist, producer, and

manager."

La Falce also plans to work more closely with his Sony affiliates to create what he describes as "a real pan-European roster." Emphasis will be placed on continental Europe, which excludes the U.K., but he says he will be aiming for success in that territory as well as in the U.S. "We have proved it can be done with our dance act Secchi and with the multinational group Sold Out, who have charted in the U.K. and have had their album released in the U.S."

Sony Music Productions will not, though, be restricted to working with the Epic or Columbia labels. Michele Vicino, GM at Sony Music Publishing, says, "We will offer product to those labels first. But, we will own the masters and in the unlikely event of neither wanting to take up the option, we would be at liberty to license projects to companies outside the Sony family."

The first project to bear the SMP Productions logo will be launched this year. It will involve an as-yet-unnamed local artist. Vicino is now increasing his efforts on production and a search for new talent with plans for a maximum three projects a year for the future.

DAVID STANSFIELD

Cameron Capitollizes On A&R Expertise Prez Emphasizes Exploiting Domestic Roster Worldwide

■ BY LARRY LeBLANC

TORONTO—When Deane Cameron was named president of Capitol Records-EMI of Canada in November of 1988, he became the first A&R director ever to be named to the top position of a major record company in the country.

After leaving high school in the late '60s, and while working as a drummer with the group Cochrane, Cameron began working at Capitol's warehouse. He briefly left the company to work at Daffodil Records and GRT Records of Canada, before returning to become staff assistant/A&R under then-VP of A&R Paul White. After White left in 1978, Cameron became head of the department and continued in that position until taking over as president.

Cameron's ascension to the top spot coincided with a tremendous growth period for the company. "We're 2½ times the size we were five years ago," he says. "We've had four very profitable years in a row."

Of the company's financial year, which ended March 31, Cameron says "We had a very strong last quarter. There were some substantial new releases [Jesus Jones, Roxette, and Great White] and we had ongoing momentum with Wilson Phillips, Vanilla Ice, Queensryche, Poison, and M.C. Hammer. Today, we're enjoying a strong product flow from our U.S. labels which we've not always had. With SBK, Rhino, and I.R.S., there is a much broader product flow than in the past. These permanent relationships, which have investment from

EMI, afford us the luxury of building some of these artists."

Since 1960, when Capitol's domestic A&R department was established, the Canadian operation has been bullish on Canadian talent. Today, the company is, indisputably, the largest supplier of Canadian artists in the marketplace.

The company's sizable domestic

'As Canadians, we're not global thinkers'

roster consists of such direct signings as Tom Cochrane, Glass Tiger, Luba, David GoGo, the Grapes of Wrath, the Leslie Spit Tree-o, Frank Mills, National Velvet, One Free Fall, and Slik Toxik. Co-signed are 13 Engines (with SBK Records) and the Bob Rock Band (with EMI U.K.). Through licensing agreements, it oversees releases by the Box, Helix, Stompin' Tom Connors, Burton Cummings, and others.

Capitol also distributes Canadian acts through ongoing distribution ties with I.R.S. (Candi & the Backbeat and Infidels), Nettwerk Records (Sarah McLachlan, MOEV, and Skinny Puppy), Intrepid Records (Bob's Your Uncle, the Bookroom, Meryn Cadell), Eureka Records (Acosta Russell and Marvelous Sauce), and Alert Records (Kim Mitchell, Andy Curran, and the Holly Cole Trio).

Cameron bristles slightly at the mention of there being names still on the Capitol-EMI roster that have had limited success after close to a dec-

ade on the label. "The roster is split into two generations: New blood and those who have been with us for awhile," he says, noting the veteran acts' success internationally.

To further exploit the company's domestic roster worldwide, Cameron earlier this year established an international-exploitation department under marketing manager Rob Brooks that will work between the domestic marketing and A&R departments here and international affiliates.

"The big focus for anyone in an English-speaking territory, outside of the U.K. and the U.S., is to get your repertoire released in other countries," Cameron says. "To be competitive you have to make the same commitments as an American or British label. However, coming from a small population base in Canada, if we spend half-a-million on an artist, we have a small population [23 million] to try to recoup from. How many records can you afford to make with an artist?"

"I've always been mystified about the obsession many Canadian artists and managers have with the U.S.," he continues. "As Canadians, we're not global thinkers. We have to export and we have to exploit in all areas. If we invest in our own repertoire we will earn when it's released in every country in the world."

"If we can encourage Canadian artists to believe in the Canadian market, to believe in Canadian investment and exporting, rather than the only umbilical cord being to America, then, I think, we'll be more globally prepared to be successful."

The Writing Of A First-Raitt Song

TORONTO—The only thing Bonnie Raitt initially knew about the song "Something To Talk About," the lead-off single from her "Luck Of The Draw" album, was the songwriter's name and telephone number on the cassette box.

After recording the song, Raitt phoned Shirley Eikhard, the Canadian singer/songwriter, and got an answering machine. "This is Bonnie Raitt," she said, holding the phone up to the studio monitors with the song blasting away. "I just cut your song."

"Bonnie Raitt is someone I've been a fan of for 20 years," says Eikhard. "To have someone you have adored for years record a song is a real thrill."

"I wrote the song in 1985 while in Nashville and sent it to Leonard Rambeau [Anne Murray's manager]. Anne loved it and put it on 'hold.' Six months later, Leonard phoned and said they had to take it off 'hold.' The same day Richard Perry called about my song 'Aren't You Curious,' which had been recorded by the Pointer Sisters. At the eleventh hour, it was dropped. I licked my wounds and kept writing."

Raitt may not have known of Eikhard, now 35, but Eikhard has been considered a music industry phenomenon here since she was 21. She even has a dream career beginning. In Sackville, New Brunswick,

where she was born, her dad Cec played bass and her mother June played fiddle in various local country bands. Her mother, the first female participant in Shelburne, Ontario's Canadian Open Old Time Fiddlers' Contest, recorded three albums for nationally distributed Rodeo Records in the '50s and '60s. While her parents introduced her to country music, Eikhard became hooked on the music of Gordon Lightfoot, Joni Mitchell, Bonnie Dobson, Leonard Cohen, Bruce Cockburn, and Ian & Sylvia (she co-writes now with Sylvia Tyson).

At her first public performance at a festival in Cobourg, Ontario, a 12-year-old Eikhard sang Lightfoot's "Early Morning Rain" and Bobbie Gentry's "Ode To Billy Joe."

When Eikhard was 13, she beat out 52 applicants to perform at the renowned Mariposa Folk Festival here, and after landing a recording deal with Capitol Records in the U.S., she released her first album, "Shirley Eikhard," produced by Earl Ball, at 16. Within a few years, she had walked away with two RPM Weekly Gold Leaf Awards (the forerunner of the Junos) for Canada's top female country singer in 1972 and 1973, appeared on many Canadian-based TV musical series and specials, and had songs recorded by Anne Murray, Kim Carnes, Chet Atkins, John Arpin, Gary Buck, and Donna Ramsey.

"I had so little understanding of what was transpiring," recalls Eikhard. "I wasn't even really aware of the craft of writing. Here was Anne Murray recording 'It Takes Time,' Chet Atkins recording an instrumental 'Pickin' My Way,' and I was getting all these covers from people in Australia and England."

At 19, Eikhard signed with the Canadian indie Attic Records in 1975 and, within two years, recorded three albums: "Child of The Present," "Let Me Down Easy," and "Horizons." Ironically, her biggest hits were not her own compositions, but versions of Lindsay Buckingham's "Don't Let Me Down" and Christine McVie's "Say You Love Me."

Then Eikhard abruptly stopped recording and started concentrating on songwriting and performances. Emmylou Harris recorded two of her songs, "Good News" and "Maybe Tonight," which gave her quite a bit of confidence in her songwriting, but she claims a 1983 Canadian songwriting seminar and dinner with veteran songwriter Hal David changed her life.

"Up to that point I had written from inspiration," she says. "Hal taught me you can have the craft of writing working for you without losing the beauty of it or losing the credibility of songs."

A 1985 trip to Nashville resulted
(Continued on next page)

BMG INT'L, GRP HARMONIZE THEIR EURO JAZZ OPERATIONS

(Continued from page 6)

keting jazz in Europe is what encouraged BMG International to propose the new arrangement, according to Henn. "GRP was concerned about the possibility that the BMG 'monster' would destroy everything they'd built up via the indies," he says. "I called [GRP president] Larry Rosen and said, 'I'd like to use your systems, knowledge, and experience to help create an international division to sell only jazz.'"

"The market for jazz is growing rapidly: more than ever, people are buying the music and going to the concerts," continues Henn. He says BMG recognized the need to exploit this when RCA's Novus line began to gather momentum under president Steve Backer. "While we knew that Bluebird was the second most successful jazz catalog industrywide, we originally didn't have Novus high on our list of priorities. We didn't realize how important it was. Now we do."

Henn says the joint venture's goal is to boost GRP's European market share (which he estimates at 7%-8%) and that of RCA (about 1%-2%) toward a combined 15% within 12 months, drawing closer to market-dominant PolyGram's estimated 22%-23% share.

The six jazz product managers are to be hired in France, Germany, Holland, Italy, Sweden (for Scandinavia), and Spain. They will be BMG employees, but work under the aegis of Kurt Weil, GRP's Zurich-based director of European marketing. Weil reports to GRP director of international marketing Jim Fishel, who is based in New York.

BMG's Henn says the marketing budget of the joint venture will be at least \$500,000, with both companies kicking in their share. "It's a 50-50 investment, a totally equal partnership," he says.

BMG calculates that the nine largest European markets for jazz account for sales of at least 18 million units on an industrywide basis. This translates to a wholesale value of approximately \$100 million. The leading territories are France (5.2 million units), Germany (4.7 million), the U.K. (3 million), and Italy (2.3 million).

The U.K. is somewhat apart from the joint venture, however, in that GRP will maintain ties there with MCA's own affiliate and indie

jazz marketing firm, New Note. In France, where GRP has been with indie firm Melodie for a couple of years, BMG is said to be negotiating to buy out the remaining contract time.

Manufacturing is another unusual aspect of the deal. GRP will press all its product on compact disc, cassette, and LP at Koch in

Austria, then distribute via its Zurich office. "We'll drop-ship to the major BMG companies," says Fishel, "and the rest [of the inventory] will be warehoused in Zurich."

Fishel continues, "We're very happy with the priority BMG has placed on jazz in general, and GRP in particular. Heinz Henn has un-

derscored to all the BMG managing directors how important this is, and we're ecstatic to have the company's sales clout behind us."

GRP's leading artists include Diane Schuur, Dave Grusin, David Benoit, and Lee Ritenour. In addition, the company now has taken over MCA's jazz roster, including Spyro Gyra, Yellowjackets,

George Howard, and Michael Brecker. The BMG deal extends to GRP associated labels Landmark, Gramavision, and Visom.

The BMG/RCA jazz lineup includes Novus acts Marion Meadows, James Moody, Marcus Roberts, Roy Hargrove, Christopher Hollyday, and Carmen McRae, plus the Bluebird catalog.



Steve Vining, left, director of marketing/worldwide for RCA Victor, chats with recording artist Cleo Laine, center, and Andrew McKeich, classical manager, Australia.

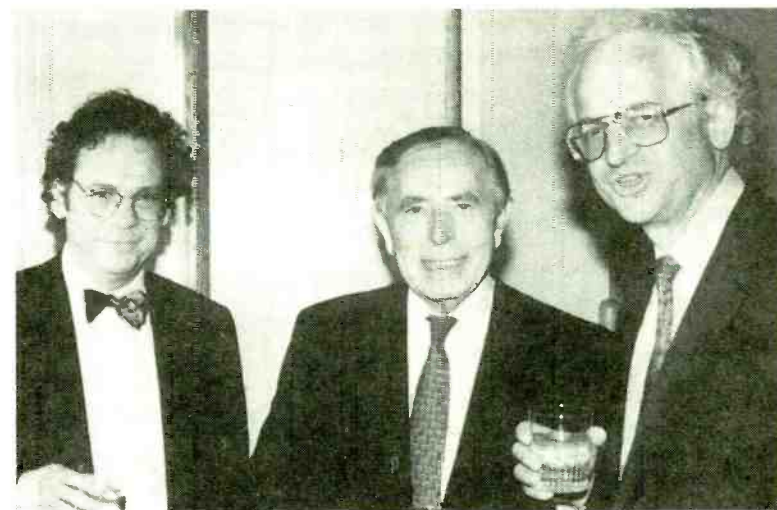
BMG Classics' Marketing Meet

NEW YORK—More than 50 classical managers, and marketing and promotion executives from around the world attended BMG Classics' second annual international marketing conference April 28-May 3 here. Highlights included presentations from RCA Victor Red Seal, RCA Victor, Deutsche Harmonia Mundi, and Eurodisc; panel discussions; receptions in honor of Henry Mancini, Cleo Laine, and Van Cliburn; and announcements of new signings, including violinists Kyoko Takezawa and Anne Akiko Meyers, pianist Gerhard Oppitz, the Vogler Quartet, and French trumpeter Guy Touvron.



BMG chairman/CEO Michael Dornemann, second from left, and his wife Karin congratulate Van Cliburn, third from left, after his performance at Carnegie Hall. Also offering congratulations is BMG Classics president Guenter Hensler, right.

BMG delegates socialize at Windows on the World restaurant in the World Trade Center during the BMG conference. Shown, from left, are James Glicker, VP of international marketing; Roland Schmolke, classical manager, Germany; recording artist Marilyn Horne; violinist Pinchas Zukerman; Peter Noekle, press manager, Germany; Bernd Janke, product manager, Germany; and Guenter Hensler, president, BMG Classics.



BMG Classics president Guenter Hensler, right, talks shop with VP of international marketing James Glicker, left, and RCA Victor Red Seal recording artist Rudolf Firkusny.

A FIRST-RAITT SONG

(Continued from preceding page)

in writing the song "Kickstart My Heart" with Chris Water and Madeline Stone, which was later recorded by Alannah Myles on her Atlantic debut. "That's when the craft really started," says Eikhard. "Within two months I was learning everything I needed to know."

In the '80s, Eikhard recorded sporadically. There were several singles for her own Eika label and an impressive 1987 album, "Taking Charge," for Warner Bros. Canada.

Today, Eikhard, working on a "song-by-song basis" with Lynn Jacobs and Associates in Los Angeles, is fully concentrating on her songs. "I've come back full-circle 22 years later to be a full-fledged songwriter again." **LARRY LeBLANC**



Enjoying the reception at Windows on the World restaurant, from left, are Stefan Mikorey, director of A&R, Munich; RCA Victor Red Seal violinist Kyoko Takezawa; Hiromasa Shimada, senior director, BMG Victor, Japan; Seung Doo Park, classical manager, Korea; and Dan Gorgoglione, A&R manager.



Enjoying a World Yacht tour around Manhattan, from left, are BMG Classics president Guenter Hensler; Inge Mulvad Eje, classical manager, Denmark; RCA Victor recording artist Henry Mancini; Dominique Hostyn, classical manager, Belgium; and U.S. product manager Jeffrey Berger.

KRASNOW AT THE NEW MUSIC SEMINAR: INDUSTRY MUST CURE THE MUSIC BLAHS

(Continued from page 1)

ertainment chairman Bob Krasnow took aim at an industry, flush after a decadelong sales boom, that he says is now threatened by a stale artistic imagination.

"In 1991, the record business finds itself dangerously close to creative stagnation," he said. "There's so much money lying around the corporate bank accounts that it's seemingly easier to buy a band or label than it is to take time and let something develop."

"Why, at a time of almost unlimited technological possibilities, do we seem to be losing access to new musical ideas?" asked Krasnow. "These important ideas do exist but we've let the profits of our labor make us lazy."

Krasnow continued: "Your goal must be to seek out and promote great innovation. Your challenge is to do so in spite of the difficulties and temptations offered by an over-prosperous industry."

NEW MUSIC TAKES NEW YORK

Still, U.S. independents had no lack of new artists to present, accounting for the majority of the nearly 400 acts booked during the six evenings of the New Music Nights festival that coincides with the seminar (additional coverage, pages 25-26 and 42).

But it was the international delegation—accounting for fully one-third of the seminar attendance and the largest global presence at NMS to date—that commanded the most significant attention here.

On numerous international-music panels, participants declared that artists from outside the dominant English-speaking markets of the U.S., the U.K., Ireland, and Australia hold significant potential for the global record industry in the decades ahead, in pop genres as well as the well-established realm of world-beat music.

Although such claims for acts from non-English-speaking markets have been made repeatedly in the past, the increased international ownership and perspective of the parent companies of major U.S. record labels, as well as global trends for economic and population growth into the next century examined at NMS, bolstered those predictions.

"It becomes clear that the U.S., which offered the greatest opportunity for growth in the '80s, will have a different status" in coming years, said Rudi Gassner, president and CEO of BMG International, at a global music session. As other global regions become more dominant, an integrated global marketing policy will become more and more important," said Gassner.

That includes an emphasis on artists and repertoire from outside the traditional English-speaking markets, said Gassner and others.

"The Americans and British have had it really easy for the past 30 years," said Lucas Fox of the French Export Music Assn. "It's been a one-way street for too long. I think America is basically strangling itself with its FM rock thing and it's time for new blood."

There was much high-profile evidence of that new international talent blood during the New Music Nights festival, from the four-act bill of Spanish artists that packed the Palladium to an afternoon performance by three France-based acts—the Gipsy Kings, Mory Kante, and Cheb Khaled—that drew a crowd of 35,000 to Central Park on Bastille Day, July 14.



Shown after the awards ceremony at the New Music Seminar, from left, are keynote speaker Bob Krasnow, chairman of Elektra Entertainment; NMS co-executive directors Mark Josephson and Tom Silverman; Atlantic Records founder Ahmet Ertegun, who accepted the Joel Webber Award for Excellence in Music and Business on behalf of himself and his late brother Nesuhi; NMS co-executive director Peggy Dold; and KMET San Francisco program director Keith Naftaly, who received the second Joel Webber Award, which is reserved for industry newcomers.

However, international delegates also used the New Music Seminar to express alarm that, in the near future, the potential for international artist development in the U.S. could be threatened by proposed visa regulations that would drastically limit the number of foreign artists who can tour and work here (Billboard, June 15).

U.S. VISA RULES UNDER ATTACK

With French delegates taking the lead, representatives of the international music community warned that European nations would take retaliatory action if proposed visa restrictions are imposed.

"The 12 European-market nations are ganging up to react and America is going to get a surprise in Europe," said Fox, who suggested a scenario in which a superstar like Bruce Springsteen might be denied a visa for a European tour in reaction to the U.S. visa limits.

Bruno Lion, who directs efforts to support pop and rock music under the French ministry of culture, raised the visa issue at a "Government in Music" panel at the seminar. "I can't understand how in a great country of freedom like America this can happen," Lion added at a press conference for the Bastille Day event in Central Park.

As discussions of retaliatory visa restrictions take place among European governments, however, U.S. legislators say they may revise some of the most restrictive U.S. rules (Billboard, July 13), possibly heading off a confrontation.

The long-term prospect for international artists and repertoire was presented with statistical backing by speakers including BMG's Gassner. He offered, for example, projections that show a 3% annual sales growth rate in the U.S. market through the next five years compared with a 20% rate for the Southeast Asian market (including Australia). He conceded, however, that problems of piracy and copyright protection must be resolved in many nations in that region before the market may be tapped to the fullest.

GLOBAL SALES PROJECTIONS

According to global business projections presented at NMS by Adrian Wistreich of the U.K.-based Chart Information Network, worldwide music sales could nearly double to \$46 billion by the year 2000, bolstered by the introduction of new digital configura-

tions such as the digital compact cassette and the Sony Mini Disc, as well as economic growth in Southeast Asia and Eastern Europe.

At a panel on the potential of the Eastern European market, participants discussed the difficulties of merging business cultures of East and West and the lack of adequate business infrastructure in such areas as telecommunications but stressed the region's potential for growth.

Despite the bullish stance toward international artist development at NMS, panelists debated how quickly cultural changes in musical taste can follow the economic changes toward a global record industry.

At the panel titled "Megastars: English Not Required," participants agreed that lack of cooperation and political "tur" battles between the U.S. and international divisions of record companies often can hamper international crossover efforts. Jennifer Cohen of Warner Music International added that, by altering an artist's music for English-speaking markets, even by presenting them with an English repertoire, "sometimes you can lose the initial mystique."

"We [in the U.S.] are incredibly ethnocentric," said Cohen, "but it is changing because of economic realities."

Elsewhere at the seminar, among its more than 80 panels, perennial

economic realities and issues were confronted. A discussion titled "Can Independent Labels Survive?" brought much finger-pointing and debate among independent labels, which are increasing being absorbed by their major counterparts, and independent distributors.

"One reason why indies look to majors is because they have trouble collecting money from distributors," said Mark Finkelstein, president of Strictly Rhythm Records. "If you have a hit record and get a call for 50,000 to 75,000 albums in a 20- or 30-day period, how are you going to pay for them? A hit record can put you out of business."

Andy Dunkley of Wax Trax Records agreed that indie labels and distributors need to work together and said the cash-flow problems were exacerbated by record chains offering better payment terms to major labels than indies.

Independent label veteran Cathy Jacobson, now with Cardiac Records—which has major-label distribution through Virgin Records—said from the audience that independent labels share blame for taking 12-inch records away from independent distributors as soon as they score a hit. Indie labels need to support the independent distribution system fully, she concluded to a round of applause.

CENSORSHIP ISSUE MUTED

The issue of pop music censorship,

R.E.M. LEADS NOMINEES FOR MTV AWARDS

(Continued from page 6)

Make You Sweat (Everybody Dance Now)," including best new artist, best choreography, and best editing. In the best-dance-video category, C&C Music Factory will compete against Deee-Lite, Bingo Boys, and EMF. The group received a sixth nomination for best art direction on "Things That Make You Go Hmmm . . ."

Chris Isaak, a virtual newcomer to the MTV awards, played his own wicked game this year, collecting five nominations for the "Wicked Game" concept video in such categories as best video, best male, best direction, and best cinematography. In addition, the original "Wicked Game"

which has dominated NMS discussions in recent years, was less in the spotlight this year, if only because, as noted at the "Government in Music" panel, this is not an election year. Efforts to mandate lyric labels or otherwise restrict the sale of music considered objectionable are like to surge again during the 1992 election season, panelists agreed.

However, James Bernard, associate editor of the Source and contributor to the rock and politics newsletter Rock & Roll Confidential, repeated RRC's call for an NMS boycott next year of the Marriott Marquis, its host hotel, because of donations by the Marriott chain to the Parents Music Resource Center. Rock & Roll Confidential has cited tax records of the nonprofit PMRC as the source of its information.

NMS co-director Peggy Dold says the seminar wants specific information on the Marriott donation from the boycott proponents before considering whether to move the seminar.

Regardless of its site, the New Music Seminar will face a schedule change next year. It is tentatively slated to be held after Memorial Day next year, rather than its traditional mid-July time period, to avoid a conflict in New York with the 1992 Democratic National Convention.

Assistance in preparing this story was provided by Trudi Miller.

Fla. Retailer In 'Nasty' Case Arrested On Drug Charges

NASHVILLE—Charles Freeman, the former record store owner convicted of obscenity last October (Billboard, Oct. 12) for selling a copy of 2 Live Crew's "As Nasty As They Wanna Be," was arrested July 15 in Fort Lauderdale, Fla., on a federal drug charge.

Freeman surrendered to the FBI at his home following an indictment returned against him by a federal grand jury in Tallahassee. The indictment accused the former owner of E-C Records in Fort Lauderdale of arranging to ship crack cocaine to Tallahassee for re-distribution.

A spokesman for the Metropolitan Correctional Center near Miami confirmed to Billboard that

Freeman was in custody and not permitted to take calls. He was scheduled for a pretrial detention hearing July 18. Conviction on the drug charge carries a possible sentence of life imprisonment.

According to a spokesman for the FBI office in Miami, the period during which Freeman was allegedly involved in the drug distribution was from January 1987 to January 1989.

Freeman's attorney could not be reached for comment.

Earlier this year, Freeman sold his record business, saying that the legal bills he had incurred in the obscenity conviction had caused him to fall behind in his rent.

EDWARD MORRIS

ALBUM REVIEWS

POP

▶ THE ALLMAN BROTHERS BAND

Shades Of Two Worlds
PRODUCERS: Tom Dowd & the Allman Brothers Band
Epic 47877

The latest effort from the veteran Southern rockers sounds like vintage Allmans all the way—the bluesy songs and sprawling yet compelling jams heard here recall the group's glory years. Gregg Allman's leather-larynxed singing propels such solid album rock choices as "End Of The Line" and "Bad Rain," while guitarists Dickey Betts and Warren Haynes duel it out on expansive "Nobody Knows." A hot one from these Georgia peaches.

★ ORUP

Orupeansongs
PRODUCERS: Magnus Frykberg, Orup & Lennart Östlund
Atlantic 82284

Swedish singing star makes solid debut here with his blend of stylish, soulful, midtempo cuts that often recall a sleeker Prefab Sprout. Everything is tasteful to the extreme here. AC radio and VH-1 can lead the way, but pop radio should pay heed as well. Record as a whole is consistently enjoyable; top tracks are "Heaven," "(If They Say) It's A Wonderful World," and first single, "My Earth Angel."

★ NED'S ATOMIC DUSTBIN

God Fodder
PRODUCERS: Jessica Cocoran & Ned's Atomic Dustbin
Columbia 47929

Latest critics' darlings from the U.K. burn it up on American debut release. Quintet impacts hard with a fierce sound emphasizing thick lead guitar, a twin-bass assault, and passionate, intelligent lyrics. "Kill Your Television," "Selfish," and "What Gives My Son?" are exemplary choices for modern rock jocks.

★ RAIN TREE CROW

PRODUCERS: Rain Tree Crow
Virgin 2659

Original lineup of David Sylvian's late-'70s group Japan regroup under a new name for a hypnotic new venture. Style careens through a wealth of dreamy sounds (Roxy Music and latter-day Talk Talk fans will relate); lushly played song cycle could appeal to range of listeners, from progressive rockers to new agers. A very tough commercial sell, but an artistically engrossing project nonetheless.

BABY ANIMALS

PRODUCER: Mike Chapman
Imago 72787

Producer Chapman, who has worked wonders with female rockers from Suzi Quatro to Debbie Harry, turns a similar trick with snappy Australian quartet fronted by thrush Suze DeMarchi. Comparisons with the Pretenders seem unavoidable, although DeMarchi doesn't always flex an "ain't-I-tough" attitude. "Rush You," "Early Warning," and "Make It End" all cast modern rock and album rock shadows.

TAMI SHOW
Wanderlust

PRODUCER: Mike Chapman
RCA 2289

Another Chapman girl-group job: This time it's the second album by Chicago sextet fronted by sibling vocalists Cathy and Claire Massey and powered by guitar work of ex-Pez Band member Tommy Gawenda. Tunes are lightweight pop-rock with a synth bottom, but the Masseys' tandem vocals easily put across such top 40-worthy numbers as "The Truth," "Cry Blue," and "Stay 'Til September."

VICIOUS RUMORS

Welcome To The Ball
PRODUCERS: Michael Rosen & Geoff Thorpe
Atlantic 82276

Headbangers turn in a blazing set that combines smart lyrics with relentless pounding drums and unforgiving axe work. Tops among this thinking-man's thrash are "Abandoned" and "Six Stepsisters." Carl Albert's strong voice is a cut above many others in the genre.

LAST CRACK

Burning Time
PRODUCER: Dave Jerden
Roadracer 9330

Hard-rocking five-piece offers an offbeat, highly evolved metal/thrash hybrid fronted by commanding lead vocalist Buddo (with the producer for Jane's Addiction and Alice In Chains behind the board). Metal—or adventurous alternative—programmers should sample the undeniable metal hooks of "Blue Fly, Fish Sky" and "Mack Bolasses," the nasty, stinging riffs of "Love, Craig" and "Down Beat Dirt Messiah," as well as the jagged, engaging beats of "Energy Mind."

VARIOUS ARTISTS

Golden Throats 2/More Celebrity Rock Oddities
PRODUCERS: Patrick Sierchio & Gary Peterson
Rhino 71007

Second volume of hilariously dreadful covers unearths more miscalculated songs from the Land That Rock Forgot. All-time champeen William Shatner returns, this time with an execrable "It Was A Very Good Year." Other indictable artists include Mae West, Bing Crosby, Sammy Davis Jr., Cassius Clay, and—doing

B I L L B O A R D

"Give Peace A Chance," if you can believe it—Mitch Miller & His Gang. For the novelty-loving masochist, this can't be beat.

ORIGINAL CAST ALBUM

Pictures In The Hall/Songs Of Craig Carnelia
PRODUCERS: Craig Carnelia, Antonio Viamontes
Original Cast 914

Craig Carnelia is among those best described as "contemporary show music" writers whose output largely centers on portraits of ordinary people at pivotal stages in their lives. His best songs were presented in a Greenwich Village revue last year called "Pictures In The Hall." Composers are generally great at getting across their own material, but Carnelia is superb, as is his vocal partner, Maureen Silliman. "The Last 40 Years" is the highlight of the 17-song program.

R&B

▶ BEBE & CECE WINANS

Different Lifestyles
PRODUCERS: Keith Thomas & others
Capitol 92078

Hit brother-and-sister team returns with a sprightly, polished collection of tunes that is certain to continue duo's gold streak. Sleekly smooth ballad "Addictive Love" is already a top 20 R&B hit. Also look for success for "The Blood," which features label mate M.C. Hammer. As always, BeBe and CeCe do an excellent job of presenting their strong Christian beliefs in a way that seems uplifting and joyous rather than preachy and overbearing.

▶ SLICK RICK

The Ruler's Back
PRODUCER: Vance Wright
Def Jam/Columbia 47372

Rick burst onto the scene like a breath of fresh rap air a few years ago with his silly boy humor and street beats. 1991 finds him serving time for attempted murder and with another sure hit on his hands. Rick still relies on a story-telling style, though it's no longer as far-fetched or lascivious. Many of these raps, delivered with lightning speed, deal

with boy-girl relationships, including first single, "I Shouldn't Have Done It," or even issues like drug dealing, "Bond." Rick doesn't sound like every other rapper and should have a promising, long career, if he can get himself straightened out.

▶ JAMES BROWN

Love Over-Due
PRODUCER: James Brown
Scotti Bros. 72392

The Godfather is back, kicking it hard on his first release since his parole. The formula isn't terribly different from past JB efforts, but that ain't bad; "(So Tired Of Standing Still We Got To) Move On" and "Dance, Dance, Dance To The Funk" are typically compulsive rhythm grooves, while the most interesting track, "It's Time To Love (Put A Little Love In Your Heart)," rocks on an emphatic Latin groove. Expect immediate interest from Brown's fan base.

RAY PARKER JR.

I Love You Like You Are
PRODUCER: Ray Parker Jr.
MCA 10327

Parker has always been an efficient practitioner of soft-edged funk, but this latest chapter is altogether too predictable. Singer/multi-instrumentalist has notched a top 40 R&B hit with "She Needs To Get Some" (track isn't nearly as earthy as its title); sound-alikes are present in abundance, with Father M.C.-produced "Girl I Saw You," seasoned with rap, standing out in a pretty tame pack.

JAZZ

▶ DAVID SANBORN

Another Hand
PRODUCERS: Hal Willner, Marcus Miller
Elektra Musician 61088

Out to erase the vestiges of his sax-solo-on-any-pop-album rep, Sanborn gets very, very serious, accompanied by such jazz notables as Charlie Haden, Jack DeJohnette, Mulgrew Miller, and Bill Frisell and with the guidance of producer Willner. With a broad repertoire that ranges from Ornette-ian alto wails against multitextured soundscapes to caricatured '60s pop/jazz, highlights include the melancholy swing of the title track, producer Miller's "Dukes & Counts," and Haden's "First Song," as well as such poignant, graceful themes as "Come To Me, Nina" and Lou Reed's instrumental composition "Jesus."

THE BENNY GREEN TRIO

Greens
PRODUCER: Matt Pierson
Blue Note 96485

Nicely swinging session displays the gifts of 27-year-old pianist, heard here in tandem with bassist Christian McBride and drummer Carl Allen. Green has a boppish, oft-funky style that reflects the influence of predecessors ranging from Errol Garner to Sonny Clark; he glides through a well-selected program of standards and some capably penned originals.

MICHEL PETRUCCIANI

Playground
PRODUCERS: Michel Petruccianni & Eric Kressmann
Blue Note 95480

French-born pianist cuts a fairly effective row between traditional stylings and contemporary flavors on fourth Blue Note album. Quintet session features a significant amount of synthesizer work, but, to Petruccianni's credit, machinery never dilutes his lyrical touch. "September Second," "Home," and "Miles Davis' Licks" wouldn't sound out of place in any jazz radio format.

NEW & NOTEWORTHY

TONY BENNETT

Forty Years: The Artistry Of Tony Bennett
PRODUCER: Didier C. Deutsch
Legacy/Columbia 46843

Few American popular vocalists emanate Bennett's warmth and sheer zest for singing, and four-CD/cassette box is a splendid overview of four decades of musical excellence. Generous collection runs gamut from such early hits as "Cold Cold Heart" through '60s smashes like "I Left My Heart In San Francisco" to such mature latter-day artistry as his collaboration with pianist Bill Evans. Astute annotation is supplied by Leonard Feather, Will Friedwald, and Bennett's longtime musical director, Ralph Sharon. Sheer bliss.

MAHALIA JACKSON

Gospels, Spirituals, & Hymns
PRODUCER: Nedra Olds-Neal
Legacy/Columbia 47083

This box, packaged like the Bessie Smith and Robert Johnson "Roots N' Blues" sets, brings together 36 sublime Jackson performances from the '50s and '60s; it's the flagship release in Columbia/Legacy's "Gospel Spirit" series devoted to sacred music. Even a complete heathen will be moved by the dramatic singing of Jackson; most tracks feature accompaniment by the marvelous pianist Mildred Falls. An auspicious collection by one of America's truly great singers.

VOICE FARM

Bigger Cooler Weirder
PRODUCERS: Wally Brill and Voice Farm
Morgan Creek 20001

If there was ever an apt album title . . . Actually, trio's debut is a stellar, diverse collection of everything from dance (first single, "Free Love," is already a huge club hit), retro new wave ("Come On A My House"), and just about everything else you can mention. Funkier than EMF, cooler than Jesus Jones, Voice Farm may be too quirky to be stopped. Look for "Free Love" to cross over any day; don't expect the same of "Ode To Buffy," a hilarious paean to the "Family Affair" star. Alternative radio will have an absolute blast with this.

OVERWEIGHT POOCH

Female Preacher
PRODUCERS: DJ Wax Dawg, "Juice" The Electric Wire
A&M 5349

Rapper, who was first featured on A&M's "Jam Harder" dance compilation last year, has already been dubbed the femme counterpart to Heavy D. Comparison is fair given the ease with which she combines intelligent, streetwise rhymes with radio-friendly funk and house grooves. Fine first single, "Ace Is A Spade," is starting to kick in clubs, though real hits are the rousing hip-house anthem "I Like It" and percolating, sample-driven throw-down "Feeling Good."

REGGAE

★ LIEUTENANT STITCHIE

Wild Jamaican Romances
PRODUCERS: Geoffrey Chung, Blaze & Danny Browne
Atlantic 82182

Jamaican rapper on the dancehall edge turns in a wide-ranging effort that includes more traditional reggae combined with rap numbers and soulful R&B-inflected tunes. First single, gentle "Night And Day," could do the trick at R&B radio. Stitchie's strength is his versatility—he switches genres with ease. Check out rapping "The Governor's In The House" and the hilarious "Rough, Tough, Rough."

COUNTRY

▶ TANYA TUCKER

What Do I Do With Me
PRODUCER: Jerry Crutchfield
Capitol 95662

Tucker is out of the gate with a collection of material from some of Nashville's most notable writers. She candidly delivers them with more vigor and grit than ever. Faves include "If Your Heart Ain't Busy Tonight," "(Without You) What Do I Do With Me," "Down To My Last Teardrop," "Trail Of Tears," "Time And Distance," "He Was Just Leaving," and "Right About Now."

JJ WHITE

Janice & Jayne
PRODUCER: James Stroud
Curb 77492

An impressive power-and-heart debut from the singing sisters. Best cuts: "Cold Comfort," "Less Than Zero," "Holding On To Hope," "The Crush."

CLASSICAL

▶ BLOCH: SCHELOMO/BRUCH: KOL NIDREI; CANZONE; ADAGIO ON CELTIC THEMES; AVE MARIA

Ofra Harnoy, London Philharmonic, Mackerras
RCA 60757

The photogenic cellist is heard in a compatible group of works that allow her attractive sound and appealing musicianship full play. If anything is lacking it's a bit more temperament in "Schelomo." Harnoy trades off more emotion for restraint than is advisable in a piece of such passionate abandon. In any case, the album is certain to be welcomed by her already substantial public.

MOZART: MISSA LONGA, K.262

Tölz Boys' Choir, European Baroque Soloists, Schmidt-Gaden
Sony Classical SK 46493

A fine example of the high quality the label is packing into its early-music "Vivarte" series. Five short religious works flesh out a program that fills slots not overly represented in the catalog, not even in this Mozart year. The choir, an outstanding group, performs with distinction, abetted by a superb acoustic setting. A connoisseur treat.

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.

SINGLE REVIEWS

POP

► **PAULA ABDUL** *The Promise Of A New Day* (4:13)
 PRODUCERS: V. Jeffrey Smith, Peter Lord
 WRITERS: P. Lord, S. St. Victor, V.J. Smith, P. Abdul
 PUBLISHER: not listed
 Virgin 4043 (cassette single)

Second single from Abdul's platinum album "Spellbound" is a lyrically uplifting ditty that percolates with an insinuating, new jack-ish groove. Has already received widespread exposure as an album cut; look for a lightning sprint up the charts.

► **COLOR ME BADD** *I Adore Mi Amor* (4:27)
 PRODUCERS: Royal Bayan, Hamza Lee
 WRITERS: Color Me Badd, H. Lee
 PUBLISHERS: Color Me Badd/Hamza Lee, ASCAP
 Giant 4-19204 (c/o Warner Bros.) (cassette single)

Multilayered, flawless vocal harmonies shine on this bass-driven, up-tempo love song that's gentle on the ear and magic for the feet. Bright, uplifting track is highlighted by tender lyrics and vocal stylings influenced by singers as diverse as Stevie Wonder and George Michael.

► **R.E.M.** *Shiny Happy People* (3:44)
 PRODUCERS: Scott Litt, R.E.M.
 WRITERS: Berry, Buck, Mills, Stipe
 PUBLISHER: Night Garden, BMI
 Warner Bros. 4-19242 (c/o Warner Bros.) (cassette single)

Ace guitarist Peter Buck drives alternative band further into the mainstream on this commercially accessible, hook-driven pop tune. Fellow Athens native and B-52's member Kate Pierson contributes splendid-vocal harmonies on infectious, sing-along chorus.

► **CHESNEY HAWKES** *The One & Only* (3:42)
 PRODUCERS: Alan Shacklock, Nik Kershaw
 WRITER: N. Kershaw
 PUBLISHER: Chrysalis Songs, BMI
 REMIXER: Mick Guzauski
 Chrysalis 23730 (c/o CEMA) (cassette single)

Sugar-coated pop rocker by U.K. male vocalist, who was discovered by Roger Daltry, is beginning to duplicate previous European chart success. Anthemic lyrics and a heartfelt performance should help push this over the top with top-40 punters.

► **SHAKA** *Rock Hip'n'Roll* (3:25)
 PRODUCER: Mike Mangini
 WRITERS: Shaka, M. Mangini, A. Clayton, L. Mullen, D. Evan, P. Hewson
 PUBLISHERS: Rock Hip'n'Roll/A Wuv, ASCAP/U2/Chappell & Co.
 REMIXER: Carl Segal
 Arista 2245 (c/o BMG) (cassette single)

Fueled with samples from U2's "Angel Of Harlem," pop/hip-hopper by white male rapper has the potential to generate Vanilla Ice-like approval. Lyrical message of world unity hits home.

► **TUFF** *I Hate Kissing You Goodbye* (4:19)
 PRODUCER: Howard Benson
 WRITERS: S. Rachelle, J. DeSaint, T. Chase, M. Lean, T. Meagher, J. Giordano
 PUBLISHERS: Tuff Muff/Warner Tamerlane, ASCAP
 Titanium 94042 (c/o Atlantic) (cassette single)

Angst-ridden metal ballad's appeal likely will be limited to adolescents anxious for a new Poison single. Formulaic track is characterized by ultra-commercial rock lyrics, too-typical guitar riffs, and arena-size drum sound.

► **ENSONIC** *No 1 Is 2 Blame* (3:51)
 PRODUCERS: Rick Layne, Lee York
 WRITERS: R. Layne, L. York, V. Azzouz, T. Dean
 PUBLISHER: Copyright Control
 Chrysalis 23693 (c/o CEMA) (cassette single)

Funky, beat-driven pop tune is infectious, hypnotic, and sure to pack the dance floor. Irresistible rhythmic appeal overshadows weak and repetitive lyrics.

R&B

► **VANESSA WILLIAMS** *Running Back To You* (4:41)
 PRODUCERS: Kenni Hairstonit, Trevor Gale
 WRITERS: K. Hairstonit, T. Gale
 PUBLISHER: not listed
 REMIXERS: DJ La-J, Rob Von Arx
 Wing/Mercury 878434 (c/o PolyGram) (cassette single)

Williams previews her long-awaited "Comfort Zone" album with a slammin' funk/R&B jam that boasts a matured vocal style and a hook that seeps into the brain and never lets go. Expect multiformat domination.

► **YO-YO** *Ain't Nobody Better* (4:25)
 PRODUCERS: Sir Jinx, Ice Cube
 WRITERS: Yo-Yo, Del, H. Wolinsky, G. Clinton, P. Wynn
 PUBLISHERS: Street Knowledge/Overdue, ASCAP/Bridgeport, BMI
 East-West 71683 (c/o Atlantic) (cassette single)

New single from fierce femme rapper's "Make Way For The Motherlode" album makes good use of samples from Rufus' "Ain't Nobody." Dope rhymes and an unshakable chorus make this another easy bet for multiformat activity.

► **ALEXANDER O'NEAL** *The Yoke* (3:29)
 PRODUCERS: Jimmy Jam, Terry Lewis
 WRITERS: T. Lewis, J. Harris III
 PUBLISHERS: Flyte Tyme Tunes/Avant Garde, ASCAP
 REMIXERS: The Ghostbrothers
 Tabu/Epic 73880 (c/o Sony) (cassette single; 12-inch version also available, Tabu/Epic 73932)

Follow-up to urban and club smash "What Is This Thing Called Love" hangs on a similar funk-flavored house tip. Smooth string undercurrent nicely contrasts edgy guitar work and O'Neal's reliably potent vocals. From the noteworthy "All True Man" album.

► **KEISHA JACKSON** *God Send* (4:49)
 PRODUCERS: Joshua Thompson, Gene Lennon
 WRITERS: J. Thompson, G. Lennon, D. Culler
 PUBLISHERS: MCA/Lan-Tom/Multi Culler, ASCAP
 Epic 73913 (c/o Sony) (cassette single)

Silky smooth vocals gently flow over this R&B love ballad's bass-driven melody. Gospel-esque backing vocalists add punch and emotion to a heartfelt chorus.

ANN G. *Hassle Free* (4:07)

PRODUCERS: Ann G., Eddie Irons
 WRITERS: Ann G., E. Irons
 PUBLISHER: Black Hat, ASCAP
 Atlantic 74027 (cassette single)

Ballad sets itself apart from the pack with unique and well-written lyrics that negotiate love and commitment without losing individuality. Ann G.'s assertive vocal drives the point home nicely.

► **DEE HARVEY** *Leave Well Enough Alone* (4:17)
 PRODUCER: Tena Clark
 WRITERS: T. Clark, D. Harvey
 PUBLISHER: not listed
 Motown 1489 (c/o MCA) (cassette single)

Harvey delivers a smoldering, sexy performance on this sensuous slow jam. An excellent choice for urban and AC formats.

★ **SHALIQ** *976-... (Sex Over The Phone)* (4:55)

PRODUCER: Jock D
 WRITER: D. Pelle, Scorpio
 PUBLISHER: Whooping Crane Music/Our Jam Publishing, BMI
 REMIXER:
 Pandisc 3825 (12-inch single)

Ed Maina's melodic flute solo, reminiscent of Eric Burdon & War's "Spill The Wine," is the most distinctive and attractive element of this quirky pop/rap cut. Shaliq's humorous, storytelling style screams for some much-deserved commercial accessibility and crossover recognition. Contact: 305-948-6466.

► **JAN FLOOD** *Keep The Love Coming* (no timing listed)
 PRODUCERS: Tom Spawn, Brad Baker
 WRITER: J. Flood
 PUBLISHER: Alleo Publishing, ASCAP
 World 4949 (CD single)

Simple romantic ballad fuses mellow pop and R&B influences to create an easy-listening soundtrack to seduction. Flood's vocals are vaguely reminiscent of Diana Ross.

COUNTRY

► **JOE DIFFIE** *New Way (To Light Up An Old Flame)* (2:42)
 PRODUCERS: Bob Montgomery, Johnny Slate
 WRITERS: L. Wilson, J. Diffie
 PUBLISHERS: Zomba, ASCAP/Forest Hills, BMI
 Epic 73935 (c/o Sony) (cassette single)

Kicking in with a sound remarkably similar to George Jones' "The One I Loved Back Then" song. This number hops and bops from start to finish. Another Diffie dilly.

► **DWIGHT YOAKAM** *Nothing's Changed Here*

(2:56)
 PRODUCER: Pete Anderson
 WRITERS: Yoakam, Kosta
 PUBLISHERS: Coal Dust West/Songs Of PolyGram, BMI
 Reprise 19256 (c/o Warner Bros.) (7-inch single)

To a loping, mope-along country sound that's considerably older than Yoakam himself, the singer bemoans his shattered love life.

► **KELLY WILLIS** *The Heart That Love Forgot* (3:07)
 PRODUCER: Tony Brown
 WRITERS: Kostas, M. Palermo
 PUBLISHERS: Songs Of PolyGram/Rosker, BMI
 MCA 54198 (c/o Uni) (7-inch single)

Plaintive south-of-the-border rhythms drive home the singer's doleful lament that love has ignored her.

DANCE

► **DJ PROFESSOR FEATURING ZAPPALA** *We Gotta Do It* (8:45)
 PRODUCERS: Magic Domingo, Francesco Zappala
 WRITERS: A. Pasinelli, G.P. Viani, A. Puntillo, G. Bortolotti, F. Zappala
 PUBLISHER: Media
 Atlantic 1686 (12-inch single)

Delicious, sample-happy Italo-house instrumental is a study in contrasting sounds: disco strings vs. acidic synths, gospel chanting vs. jazz scatting. Totally rousing and lots of fun.

► **RAZE FEATURING DOUG LAZY** *Bass Power* (5:24)
 PRODUCER: Vaughan Mason
 WRITER: V. Mason
 PUBLISHER: Funky Feet, BMI
 Atlantic 1689 (12-inch single)

Midtempo, C&C-like hip-hop jam hits hard with light trumpet fills, dope rhymes by Doug Lazy, and potent vocals by Pamela Frazier. Has already gotten lots of club play as an indie import; new mixes should translate into mainstream acceptance and crossover radio play.

★ **BASS IS BASE FEATURING SYNDICATE 305** *The Spirit* (4:57)

PRODUCERS: Nick Anthony Fiorucci, Michael Ova
 WRITERS: T. Clarke, C. Injeti
 PUBLISHERS: Bend 60/Modern Groove, SOCAN
 Hi-Bias 006 (12-inch single)

R&B-driven houser swirls with ambient synths and understated vocals. Deep'n'thrbbing bass line sneaks up the spine and takes over the body. Don't miss the dreamy "Haunted Dub." Brilliant. Contact: 416-614-1581.

► **SCREAMIN' RACHAEL** *Do You Want To Have A Good Time/I Need Love* (7:56)
 PRODUCER: Bluejean
 WRITER: G. Hughes
 PUBLISHERS: Code Blue/Musical Properties/Blue U, ASCAP/Screamin' Rachael, BMI
 Code Blue 6005 (12-inch single)

Hot'n'sweaty deep-houser should score underground action thanks to Bluejean's tightly crafted grooves and Rachael's pouty vocals. Be sure to check out the hard "Turn Me On" dub. Contact: 212-254-7979.

► **TECHMAN 1** *Come On* (7:00)
 PRODUCER: George Alvarado
 WRITER: G. Alvarado
 PUBLISHER: Beat, BMI
 REMIXER: Tony Garcia
 Nitbeat 126 (12-inch single)

Hard-driving techno rave is chock full of groovy samples and synth sound effects. Pulsating industrial/house bass undercurrent adds mainstream appeal. Try and sit this one out. Contact: 305-235-4359.

► **FELICIA OLIVER** *Do It To The Music* (7:06)
 PRODUCER: Get Down Productions
 WRITERS: Nouveau Nation, F. Oliver
 PUBLISHER: Ed Down, BMI
 Burnin' House 133 (12-inch single)

Although Oliver smolders like a sex kitten, track's true selling point is a flowing, piano-framed house groove that could keep early a.m. dancefloors warm. Contact: 312-342-3959.

AC

★ **BETH NIELSEN CHAPMAN** *All I Have* (3:40)

PRODUCER: Jim Ed Norman
 WRITERS: B.N. Chapman, E. Kaz
 PUBLISHER: Warner-Refuge/Macy Place/Zena, ASCAP

Reprise 4928 (c/o Warner Bros.) (CD promo)
 Touching love song from Chapman's underrated self-titled debut album deserves attention due to a litig vocal, memorable chorus, and pleasing pop arrangement. Programmers please take note.

ROCK TRACKS

► **SINEAD O'CONNOR** *My Special Child* (4:47)
 PRODUCER: Sinead O'Connor
 WRITER: S. O'Connor
 PUBLISHERS: Promostraat B.V./EMI/EMI-Blackwood, BMI

Ensign/Chrysalis 23733 (c/o CEMA) (CD single)
 O'Connor's delicate and evocative voice finds a welcome home within an orchestral arrangement textured with Irish pipes and lush strings. Tear-jerking ballad will be first heard on alternative radio, though top 40 and AC should take note as well.

► **BILLY FALCON** *Power Windows* (4:02)
 PRODUCERS: Danny Kortchmar, Jon Bon Jovi
 WRITER: B. Falcon
 PUBLISHER: not listed
 Jambo/Mercury 465 (c/o PolyGram) (CD promo)

Falcon is on the verge of finally generating the hit that he's long deserved with this affecting acoustic-rocker. Gritty vocals provide dimension to song's rich and cinematic lyrics. From the fine "Pretty Blue World" set.

► **SQUEEZE** *Satisfied* (4:33)
 PRODUCER: Tony Berg
 WRITERS: C. Difford, G. Tilbrook
 PUBLISHER: Virgin, ASCAP

Reprise 4930 (c/o Warner Bros.) (CD promo only)
 Super-glossy pop production shimmers on characteristic Difford/Tilbrook harmonies. Alternative radio should embrace this track like an old friend. Big potential for crossover pop.

► **CHRISSEY STEELE** *Love You 'Til It Hurts* (5:09)
 PRODUCER: Brian MacLeod
 WRITERS: B. MacLeod, T. Feehan
 PUBLISHER: not listed
 Chrysalis 23729 (c/o CEMA) (cassette single)

Headbanger's female gives the listener her version of heavy metal romance via raucous, roadhouse guitar and raunchy lyrics. Bold, groove-driven track is highlighted by throaty, piercing vocals and screaming guitar solos.

RAP

► **CRIMINAL NATION** *Release The Pressure* (5:36)
 PRODUCER: DJ Eugenius
 WRITER: M. Womeck
 PUBLISHERS: Locked Up/Nes-Brett
 Nastymix 76111 (12-inch single)

This tense and militant rap chronicles the social ills of life in the urban ghetto. A grueling, driving beat paints a hard and ugly scenario in which endless monotony can only breed contempt. Contact: 206-292-8772.

NEW & NOTEWORTHY

► **FRANKIE KNUCKLES** *The Whistle Song* (5:53)
 PRODUCERS: Frankie Knuckles, Eric Kupper, John Popko
 WRITER: E. Kupper
 PUBLISHERS: Def Mix/Squallena, ASCAP
 REMIXERS: Frankie Knuckles, Eric Kupper, Paul Shapiro
 Virgin 1678 (12-inch single)

Innovative dance music producer and remixer makes his long-awaited recording debut with a hypnotic house instrumental. Track surrounds and captivates with swirling layers of flute and keyboard effects—not to mention a deep, spine-stirring bass line. Already setting clubs ablaze, tune drips multiformat hit potential. From the forthcoming "Beyond The Mix" album.

► **ARMY OF LOVERS** *My Army Of Lovers* (8:46)
 PRODUCERS: Ole Hakansson, Anders Hansson, Tim Norell
 WRITERS: Norell, Oson, Hansson, Bard, Tyren
 PUBLISHER: not listed
 REMIXERS: Emil Hellman, Storebrige, Dave Rendall, Nuzak
 Giant 40068 (c/o Warner Bros.) (12-inch single)

Pop-flavored dance nugget by Euro-trio has already scored with import-conscious folks. Shuffling hip-hop groove foundation offers sturdy

support for mantra-like vocals and an infectious, radio-ready hook. Numerous remixes aim to spark play at top 40, urban, and club levels—which appears likely. Quite cool.

► **B.B. WATSON** *Light At The End Of The Tunnel* (3:34)
 PRODUCER: Clyde Brooks in assn. with Steve Roberts
 WRITERS: R. Fagan, K. Williams, M. Williams
 PUBLISHERS: Of Music, ASCAP/Sony Cross Keys, ASCAP
 BNA 62039 (c/o BMG) (7-inch single)

On BNA Records' premiere release, Watson's powerhouse delivery is exceptionally musical and full of style. Production is entertaining.

► **ORUP** *My Earth Angel* (4:10)
 PRODUCER: Magnus Frykberg
 WRITER: Orup
 PUBLISHER: Magaluf
 Atlantic 4023 (cassette single)

One of Sweden's most popular artists makes his U.S. debut with a midtempo shuffler that is covered with radio-friendly retro-R&B colors and a George Michael-esque vocal. Fine for top 40 and AC radio formats.



Let's Do Lunch. Conductor Bernard Haitink is honored by Philips Classics at a press luncheon June 4 at New York's Cafe Carnegie. Haitink was congratulated on his three sold-out appearances at Carnegie Hall with the Berlin Philharmonic, the orchestra's first performances in New York since 1986. Haitink's recording of the "Petrouchka" with the Berlin Philharmonic will be out on Philips Classics in August, to be followed by the "Firebird." Shown, from left, are Debbie Morgan, VP, PolyGram Classics & Jazz; Hansjorg Schellenberger, Berlin Philharmonic Orchestra; David Weyner, president, PolyGram Classics & Jazz; Rudolf Watzel, Berlin Philharmonic Orchestra; Nancy Zannini, VP, Philips Classics; Haitink; and Bernd Gellerman, Berlin Philharmonic Orchestra.

LIFELINES

BIRTHS

Girl, Katherine Elizabeth, to **Robert and Denise Waymire**, June 12 in Indianapolis. He is national quality manager for PolyGram Group Distribution.

Boy, David James, to **Dan and Karen Bayer**, June 13 in Lansing, Mich. He is producer/director/announcer at WKAR Lansing.

Boy, Matthew, to **Michael and Janet White**, June 27 in Los Angeles. He is senior VP and general counsel for LIVE Entertainment.

Boy, Douglas Dean, to **Carmen and Karen Bitonti**, June 27 in Trenton, N.J. He is vocalist/bassist of the band Harmzway.

Boy, Ryan Alan, to **Jeffrey and Nina Rossman**, June 28 in Nashville. She is a marketing director for Film House/Nashville.

Girl, Ariana, to **Roy and Carol Lott**, June 29 in New York. He is executive VP of operations for Arista Records.

Girl, Rebecca Gail, to **Dan "Dano" and Laura Wolkoff**, July 1 in East Brunswick, N.J. He is director of affiliate relations for MJI Broadcasting.

Boy, James Matthew V, to **Jim and Susan V. Centorino**, July 3 in West Hills, Calif. He is a recording artist on World Disc Music.

Boy, Ryan, to **Scott and Rhonda Walker**, July 11 in Philadelphia. He is program director of WOGL-AM-FM.

Boy, Alexander Charles, to **Chip and Gaynor Rachlin**, July 14 in New York. He is president of CHR Management.

MARRIAGES

Jeff Berke to Hyon Lee, June 17 in Santa Barbara, Calif. He is an entertainment attorney in the Los Angeles area.

Dene Hallam to Kimberly Ruiz, July 11 in Waikoloa, Hawaii. He is program director at KKBQ Houston. She is account executive at Crosstown KODA.

Neil Kernon to Kellie O'Neal, July 13 in Bellevue, Wash. He is a record producer whose clients have included Hall & Oates, Dokken, and Queensryche.

DEATHS

Ross Hastings, 76, of natural causes, July 5 in Hackettstown, N.J. Hastings was a longtime composer, arranger, conductor, and editor. He began his career in 1946, when he moved from Los Angeles to San Diego and became a choral conductor, arranger, and program annotator for the San Diego Symphony. In 1955 he moved to New York to work as a free-lance arranger, returning to California each summer from 1957-1962 to serve as staff arranger and orchestrator for the Hollywood Bowl Pops. In 1962 he joined the editorial staff of Warner Bros. In the '70s he became chief editor at Bourne Co. Music Publishers.

Gerome Ragni, 48, of cancer, July 10 in New York. Ragni was co-author of the hit musical "Hair." He also co-wrote the musicals "Dude" and "Jack Sound And His Dog Star Blowing His Final Trumpet On The Day Of Doom." In the last five years, he had been involved with "Hair" co-authors James Rado and Galt McDermott working on a new musical, "Sun," which has yet to be produced. Ragni was also a stage actor who appeared on and off-Broadway in the '60s. He is survived by his mother, Stephanie Williams Ragni, his son, Erick, five sisters, and two brothers.

Send information to Lifelines, c/o Billboard, 1515 Broadway, 39th Floor, New York, N.Y. 10036 within six weeks of the event.

CALENDAR

A weekly listing of trade shows, conventions, award shows, seminars, and other notable events. Send information to *Calendar*, *Billboard*, 1515 Broadway, New York, N.Y. 10036.

AUGUST

Aug. 2-4, **Options for the Songwriter: Songwriting Seminar**, Colorado Mountain College, Breckenridge, Colo. 303-453-6757.

Aug. 7-12, **Fifth Annual Clovis Music Festival**, various locations, Clovis, N.M. 800-421-1433.

Aug. 9, **Virginia Beach Entertainment Law Seminar**, Virginia Beach Resort Hotel and Conference Center, Virginia Beach, Va. 804-343-1143.

Aug. 15-18, **Midwest Music Con-**

ference '91, China Club, Chicago. 312-254-4775.

Aug. 22-24, **Talentmasters Third Annual Air Talent Conference**, Hyatt-Ravinia, Atlanta. Lisa Mulcahy, 404-926-7573.

Aug. 22-25, **Jack the Rapper**, Atlanta Hilton and Towers, Atlanta. 407-423-2328.

Aug. 22-25, **Sopot '91 International Music Festival and Trade Exhibition**, Sport Hall, Sopot, Poland. 011-48-26-74-41.

Aug. 23-25, **MultiMusic Festival**, Multiplex Studios, San Jose, Calif. Ned Torney, 408-452-8143.

SEPTEMBER

Sept. 4, **The Music & Entertainment Industry Chapter of the City of Hope Honors Al Teller**, proceeds to be used for capital projects at the

City of Hope National Medical Center, Universal Studios Sound Stage 12, Los Angeles. 213-626-4611.

Sept. 5, **MTV Awards**, Universal Amphitheatre, Los Angeles. 212-258-8000.

Sept. 7-8, **Doing Music & Nothing Else: The Music Business Weekend Seminar**, location to be announced, Cleveland. 207-865-1128.

Sept. 10-13, **National Assn. of Black-Owned Broadcasters (NABOB) Fall Conference**, Sheraton, Washington, D.C. 202-463-8970.

Sept. 11-14, **National Assn. of Broadcasters (NAB) Conference**, Moscone Convention Center, San Francisco. 202-429-5300.

Sept. 12-15, **L.D. Productions Inc. Third Annual Rap-A-Thon**, New York Penta Hotel, New York. 609-625-4627.

Sept. 12-15, **Vital Care Music & Tennis Festival**, (proceeds to be donated to MuisCares, Grammy in the Schools, and the City of Hope), Warner Center Hilton and Towers, Woodland Hills, Calif. Keri Fretty, 213-653-0493.

Sept. 14-15, **Doing Music & Nothing Else: The Music Business Weekend Seminar**, location to be announced, Chicago. 207-865-1128.

Sept. 14-16, **Sixth Annual Focus on Video**, Canadian Exposition & Conference Center, Toronto. Angela Abromaitis, 416-763-2121.

Sept. 19, **International Radio & Television Society (IRTS) Newsmaker Luncheon**, Waldorf-Astoria, New York. 212-867-6650.

Sept. 21-22, **Doing Music & Nothing Else: The Music Business Weekend Seminar**, location to be announced, Detroit. 207-865-1128.

Sept. 28-29, **Doing Music & Nothing Else: The Music Business Weekend Seminar**, location to be announced, Boston. 207-865-1128.

Sept. 29-30, **T.J. Martell Foundation Celebrity Golf Tournament/Bowling Party/Silent Auction**, location to be announced, Nashville. Paul Jankowski, 615-244-9844.

Sept. 29-Oct. 1, **BPI Seminar on Sponsorship and Event Marketing Strategies**, Stouffer Hotel, Nashville. Laura Stroh, 615-321-4250.

NEW COMPANIES

Interscope Records is now accepting unsolicited material. Send demo tapes to: Interscope Records, Attn.: Anna Statman, 10900 Wilshire Blvd., Suite 1230, Los Angeles, Calif. 90024.

Windmark Records, a division of Windmark Inc., which owns recording studios. Windmark Records is a record label organized to develop and expose upcoming artists. First release: "Cast A Giant Shadow," produced by Michael Marquart and Stacy Heydon. 4924 Shell Road, Virginia Beach, Va. 23455; 804-464-4924.

Conarch Productions, formed by gospel recording artist Darrell Archer. A recording, publishing, booking, and artist development firm handling the creative works of Archer and other writers and arrangers, including Elmo Mercer and Charles F. Brown. Includes the subsidiary firms Archer Music, Bethlehem Music Publications, Conarch Recordings, and Courier Recordings. P.O. Box 201, Tecumseh, Okla. 74873, Attn.: Randy Lack; 405-598-6379.

First Cut Records, formed by Dana McLaurin. An independent record label and publishing company. First release is "Would You Like To Play?" by Rane. 997 Woodbourne Drive, Atlanta, Ga. 30310; 404-758-1578.

Coast To Coast Entertainment, a merger of Total Music Public Relations and Concert Concepts. Company's services include public relations, management, merchandising, and concert production and promotion. Company will also provide publicity and event coordination services for concerts, and will host celebrity events. 6565 Sunset Blvd., Suite 522, Hollywood, Calif. 90028; 213-461-3068.

Ayer Stern Public Relations, formed by Nina Stern and Jane Ayer. Company specializes in creating and implementing campaigns for the film, music, television, and video industries. Ayer is former head of MCA/Universal's publicity department; Stern is head of Nina Stern Public Relations. 12814 Riverside Drive, Suite 3, North Hollywood, Calif. 91607; 818-761-8993.

Time Warner Offer Shifts Selling Stock At \$80 Per Share

NEW YORK—Time Warner Inc., chastened by shareholder lawsuits, Securities and Exchange Commission opposition, and a plunging stock price, has revised the controversial stock rights offering that it had planned in order to raise money to reduce its mountain of debt.

The New York-based company, which owns Warner Music Group, Warner Home Video, and many other media and entertainment properties, expects to raise \$2.8 billion from the new offering. The company's long-term debt totals \$11 billion, of which about \$3 billion in bank loans is due next year.

Under the new plan, Time Warner will grant rights to current stockholders to purchase about 34.5 million shares of common stock at a fixed price of \$80 a share. In the old plan, the share price was in a range from \$63 to \$105, depending on how many holders elected to take part in the offering.

The company's stock price tumbled 16%, or \$20 a share, in the two days after the original rights offering was announced. Even after the revised plan was revealed, the stock continued to drop, closing at \$86.75 at press time.

Many analysts say Time Warner has been unable to form joint ventures for its entertainment units with foreign companies and investors because of the huge debt. This

failure to attract outside capital has led some observers to speculate about asset sales, including all or part of Time Warner's large and profitable recorded music and music publishing businesses. Most say, however, that the music unit is too valuable a property for Time Warner to divest.

In the new rights offering, the underwriters will be paid about \$55 million in fees. The investment banks, led by Salomon Bros., Goldman, Sachs, and Merrill Lynch, will assume risk by buying any of the rights that are not sold to investors. A major criticism of the former plan was that bankers would have received as much as \$179 million in fees and assumed no risk.

In a company release, chairman Steven Ross stated: "We believed that our rights offering, as originally conceived and announced on June 6, was the most fair and effective means of achieving our financial objectives and balancing the interests of all our shareholders. However, after extensive discussions with a number of shareholders and with the Securities and Exchange Commission, we have revised the terms of the offer in a way that will enable us to achieve our strategic goals while addressing the principal concerns of shareholders and the SEC."

DON JEFFREY

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CBS/Fox Vid, MCA Team For Promo

LAS VEGAS—CBS/Fox Video and MCA Records are teaming up to cross-promote the Chicago Bulls' NBA Championship video and Tom Petty & the Heartbreakers' new album, "Into The Great Wide Open."



Petty's first single from the album—"Learning To Fly"—is incorporated into the title of the tape and is also featured on it.

The CBS/Fox video traces the championship season and playoff games of the Bulls basketball team

and its star, Michael Jordan.

According to George Krieger, president of CBS/Fox Video, an insert in the videotape will promote the album, while an insert in the album will promote the video.

Krieger predicts that "Learning To Fly: The Official Chicago Bulls NBA Championship Tape," which is due to arrive in stores Thursday (25) at a \$19.98 list, will be the largest-selling NBA championship tape to date.

CBS/Fox has been issuing NBA championship and basketball-related tapes for the past several years under its relationship with NBA Entertainment.

Two of the biggest-selling basketball-oriented tapes have been CBS/Fox Video's "Come Fly With Me" and "Michael Jordan's Playground," both of which focused on the Chicago Bulls' superstar.

The NBA videos have been "successful because we've paid attention to the music," says Krieger, who promises more "synergy" with tapes and music as the overall CBS/Fox Video product line expands.

Two newer basketball tapes slated for issue later this year, he says, are "Always Showtime," spotlighting Magic Johnson, and "Living Legend," spotlighting Larry Bird.

JIM McCULLAUGH

VENUE, PROMOTER SUE GN'R OVER RIOT

(Continued from page 5)

liable for any judgments imposed against them in legal actions arising from the disturbance.

The fracas broke out about 90 minutes into the band's set, after Rose reportedly demanded that security men take a camera from a fan in front of the stage. Rose apparently then leaped into the audience; after being lifted back on stage by security, the singer smashed his microphone and left the stage. The angry crowd demolished equipment and tore up landscaping.

The suit claims that, in agreeing to perform at Riverport on July 2, Guns N' Roses "assumed the duty . . . to refrain from conduct which [the band] knew . . . would be provocative and dangerous to members of the audience and would tend to incite or inflame members of the audience to engage in disorderly conduct, and/or acts of violence against persons and property."

The action alleges that Rose "used insulting, profane and indecent language to members of the audience; left the stage and confronted members of the audience;

obstructed and interfered with efforts by security to restore order; engaged in physical and verbal altercations with members of the audience and security personnel resulting in personal injuries to members of the audience and security personnel; [and] ceased performing and failed and refused to continue the concert . . . although requested to do so by representatives of [the venue and promoter]."

Rose was "aided, abetted and assisted" by other unnamed "performing and nonperforming" members of the group, the suit claims.

Beyond the real and punitive damages sought in the Riverport/Contemporary suit, there is already an indication that the action will cost Guns N' Roses more if the court chooses to indemnify the venue and promoter against other actions stemming from the disturbance. Attorney Robert Blitz, who represents Contemporary, says, "Two [personal injury] suits were filed within the first week or two" after the riot.

Manager Goldstein says, "I've

seen what [Riverport and Contemporary have] filed, and it doesn't hold any water with me."

Denying a major contention of the Riverport/Contemporary suit, Goldstein says that Rose and the band did not refuse to return to the stage.

"The band was standing at the side of the stage ready to go on, and they told us to get lost," Goldstein says. "If they would have let us back on stage, it's my belief today that we would have settled [the crowd] down without any damage to property."

He adds that representatives of Riverport signed a standard band rider that states that the venue would take responsibility for any damages if it chose to sell alcohol at the concert.

Goldstein says that Guns N' Roses will file a countersuit over the contractual issue of the alcohol sales; the band will also allege that the security staff at Riverport was negligent.

Assistance in preparing this story was provided by Brian Q. Newcomb in St. Louis.

MCA LINKS WITH JVC, VMI

(Continued from page 5)

cent years, the global marketplace has been growing rapidly, and now is the ideal time for this relationship with JVC and VMI."

Teller says that Japan has been MCA's most successful international market, and he describes the establishment of MCA Victor as "the opening of a new era for MCA." He adds, "International boundaries are disappearing. We hope to see, before this decade is out, the emergence of a non-Anglo superstar."

On hand to fete the new firm at a launch party were MCA recording artists Jody Watley, Kim Wilde, and Japanese singer Mari Hamada, who is the first domestic act to be signed by MCA Victor. Hamada is now in Los Angeles recording an album set for release in October.

MCA Records International senior VP Stuart Watson says that MCA Victor hopes to increase its share of the international record market in Japan from MCA's current 4%-5% and wants to get into the business of promoting Japanese acts, both domestically and overseas.

Before switching temporarily to VMI on April 1, MCA, which together

with GRP and Geffen did \$30 million in business in Japan in 1990, had a licensing agreement with WEA Ltd. of Japan. WEA also had the license for Geffen before Jan. 1, with VMI handling that label's product until MCA Victor's establishment; VMI had a licensing agreement for GRP product for several years.

Watson terms "a happy coincidence" the fact that MCA, which was

WEA PLANT ADDS LASER

(Continued from page 6)

ny, in a prepared statement.

Excluding Warner's potential capacity, approximately 15 million laserdiscs are expected to be manufactured in 1991, according to the Laser Disc Assn. An estimated 6,500 titles should be available on laserdisc by year's end, says the LDA. Laserdisc players are in about 650,000 homes and 18 manufacturers now market players in the U.S.

In related news, Optical Disc Manufacturing Equipment—formerly known as Optical Disc & Memory Engineering—merged

bought by Matsushita Electric Industrial Co. in November, in the same month reached its joint-venture agreement with JVC—in which Matsushita has a 52.4% stake—and VMI, a wholly owned JVC subsidiary. MCA was holding talks with JVC and VMI before the Matsushita-MCA negotiations began, says Watson, who is also a member of the MCA Victor board.

last month with Optical Disc Mastering, a Philips and DuPont company in Eindhoven, the Netherlands. Details on the merger were unavailable at press time.

ODM manufactures mastering systems for CD, laserdisc, and erasable disc formats. ODME also makes the monoliner in-line manufacturing system for CDs.

WEA Manufacturing was one of the early users of the monoliner, installing the first units in its plant in 1988.

SUSAN NUNZIATA

Top 40 Radio Monitor™

Compiled from a national sample of monitored top 40 radio stations by Broadcast Data Systems. 121 top 40 stations are monitored 24 hours a day, seven days a week. The titles are printed in order of gross impressions, which are computed by cross-referencing exact times of airplay with Arbitron listener data. The chart is being printed for comparison to the Hot 100 Singles chart, which uses playlists, rather than monitored airplay.

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL)
			★ ★ NO. 1 ★ ★		38	37	13	NEVER GONNA LET YOU DOWN	SURFACE (COLUMBIA)
1	1	12	RUSH RUSH	PAULA ABDUL (VIRGIN)	39	42	4	TOO MANY WALLS	CATHY DENNIS (POLYDOR/PLG)
2	2	17	I WANNA SEX YOU UP	COLOR ME BADD (GIANT)	40	38	5	LET THE BEAT HIT 'EM	LISA LISA & CULT JAM (COLUMBIA)
3	4	4	(EVERYTHING I DO) I DO IT FOR . . .	BRYAN ADAMS (A&M)	41	40	14	NIGHTS LIKE THIS	AFTER 7 (VIRGIN)
4	3	15	MORE THAN WORDS	EXTREME (A&M)	42	45	6	LOVE AND UNDERSTANDING	CHER (Geffen)
5	7	9	TEMPTATION	CORINA (CUTTING/ATCO)	43	35	19	RHYTHM OF MY HEART	ROD STEWART (WARNER BROS.)
6	5	9	P.A.S.S.I.O.N.	RYTHM SYNDICATE (IMPACT/MCA)	44	51	3	THE MOTOWN SONG	ROD STEWART (WARNER BROS.)
7	6	14	UNBELIEVABLE	EMF (EMI)	45	—	1	GOOD VIBRATIONS	MARLY MARK (INTERSCOPE/EAST WEST)
8	8	10	RIGHT HERE, RIGHT NOW	JESUS JONES (SBK)	46	49	8	WALKING IN MEMPHIS	MARC COHN (ATLANTIC)
9	9	11	PIECE OF MY HEART	TARA KEMP (GIANT)	47	46	14	HOW CAN I EASE THE PAIN	LISA FISCHER (ELEKTRA)
10	13	17	HERE I AM (COME AND TAKE ME)	UB40 (VIRGIN)	48	44	10	A BETTER LOVE	LONDONBEAT (RADIOACTIVE/MCA)
11	15	7	SUMMERTIME	D.J. JAZZY JEFF/FRESH PRINCE (JIVE/RCA)	49	47	8	ELEVATE MY MIND	STEREO MC'S (4TH & B'WAY/ISLAND)
12	10	20	DO YOU WANT ME	SALT-N-PEPA (NEXT PLATEAU)	50	57	4	MY FALLEN ANGEL	CORO (CUTTING/CHARISMA)
13	17	6	EVERY HEARTBEAT	AMY GRANT (A&M)	51	—	1	I ADORE MI AMOR	COLOR ME BADD (GIANT)
14	19	8	IT AIN'T OVER 'TIL IT'S OVER	LENNY KRAVITZ (VIRGIN)	52	62	2	WIND OF CHANGE	SCORPIONS (MERCURY)
15	25	7	THE PROMISE OF A NEW DAY	PAULA ABDUL (CAPTIVE/VIRGIN)	53	48	8	MY BODY SAYS YES	TITIVO (ARISTA)
16	12	22	LOSER	AMY GRANT (A&M)	54	60	2	ONLY TIME WILL TELL	NELSON (DGC)
17	16	16	LOSING MY RELIGION	R.E.M. (WARNER BROS.)	55	52	13	DON'T TREAT ME BAD	FIREHOUSE (EPIC)
18	14	22	I LIKE THE WAY	HIFIVE (JIVE/RCA)	56	56	13	PLAYGROUND	ANOTHER BAD CREATION (MOTOWN)
19	11	17	I DON'T WANNA CRY	MARIAH CAREY (COLUMBIA)	57	65	2	POP GOES THE WEASEL	3RD BASS (DEF JAM/COLUMBIA)
20	21	9	PLACE IN THIS WORLD	MICHAEL W. SMITH (REUNION/Geffen)	58	53	8	LOVE DESIRE	SANDEE (FEVER/COLUMBIA)
21	26	4	THINGS THAT MAKE YOU GO . . .	C&C MUSIC FACTORY (COLUMBIA)	59	55	17	WHAT COMES NATURALLY	SHEENA EASTON (MCA)
22	18	18	STRIKE IT UP	BLACK BOX (RCA)	60	59	14	FOREVER AMO'R	D'ZYRE (ATLANTIC)
23	24	6	FADING LIKE A FLOWER	ROXETTE (EMI)	61	61	10	YOU'RE THE ONE FOR ME	APRIL (METROPOLITAN)
24	29	7	I CAN'T WAIT ANOTHER MINUTE	HIFIVE (JIVE/RCA)	62	63	19	CRAZY	DAISY DEE (LMR/RCA)
25	33	4	CRAZY	SEAL (SIRE/WARNER BROS.)	63	69	20	IT'S A SHAME (MY SISTER)	MONIE LOVE (WARNER BROS.)
26	28	14	POWER OF LOVE/LOVE POWER	LUTHER VANDROSS (EPIC)	64	—	1	UNFORGETTABLE	NATALIE COLE (ELEKTRA)
27	22	13	GYPSY WOMAN (SHE'S HOMELESS)	CRYSTAL WATERS (MERCURY)	65	—	1	JUST LIKE YOU	ROBBIE NEVIL (EMI)
28	31	5	HARD TO HANDLE	BLACK CROWES (DEF AMERICAN/REPRISE)	66	64	6	BORROWED LOVE	BINGO BOYS (ATLANTIC)
29	30	8	THE DREAM IS STILL ALIVE	WILSON PHILLIPS (SBK)	67	66	5	(I WANNA GIVE YOU) DEVOTION	NOMAD (CAPITOL)
30	41	5	MOTOWNPHILLY	BOYZ II MEN (MOTOWN)	68	68	3	YOUR LOVE	KEITH SWEAT (WINTERNMENT)
31	23	15	LOVE IS A WONDERFUL THING	MICHAEL BOLTON (COLUMBIA)	69	—	1	CAN'T FORGET YOU	GLORIA ESTEFAN (EPIC)
32	39	7	GOT A LOVE FOR YOU	JOMANDA (BIG BEAT)	70	67	3	WANNA DANCE	YASMIN (Geffen)
33	43	3	NOW THAT WE FOUND LOVE	HEAVY D. & THE BOYZ (UPTOWN/MCA)	71	72	2	I'LL NEVER LET YOU GO	STEELHEART (MCA)
34	54	2	TIME, LOVE AND TENDERNESS	MICHAEL BOLTON (COLUMBIA)	72	—	1	LOUDER THAN LOVE	TKA (TOMMY BOY)
35	36	6	I'LL BE THERE	THE ESCAPE CLUB (ATLANTIC)	73	58	18	SAVE SOME LOVE	KEEDY (ARISTA)
36	32	9	LILY WAS HERE	DAVID STEWART/CANDY DULFER (ARISTA)	74	—	1	THIS BEAT IS HOT	B.G. THE PRINCE OF RAP (EPIC)
37	34	5	3 A.M. ETERNAL	THE KLF (ARISTA)	75	74	2	WITH YOU	TONY TERRY (EPIC)

○ Tracks moving up the chart with airplay gains. © 1991, Billboard/BPI Communications, Inc.

TOP 40 RADIO RECURRENT MONITOR

1	—	1	TOUCH ME (ALL NIGHT LONG)	CATHY DENNIS (POLYDOR/PLG)	14	—	1	JOYRIDE	ROXETTE (EMI)
2	1	5	I'VE BEEN THINKING ABOUT YOU	LONDONBEAT (RADIOACTIVE/MCA)	15	12	27	GIVING YOU THE BENEFIT	PEBBLES (MCA)
3	2	4	TOGETHER FOREVER	LISETTE MELENDEZ (FEVER/COLUMBIA)	16	17	21	ESCAPADE	JANET JACKSON (A&M)
4	3	8	SOMEDAY	MARIAH CAREY (COLUMBIA)	17	13	34	VOGUE	MADONNA (SIRE/WARNER BROS.)
5	—	1	HERE WE GO	C&C MUSIC FACTORY (COLUMBIA)	18	16	28	CLOSE TO YOU	MAXI PRIEST (CHARISMA)
6	4	5	HOLD YOU TIGHT	TARA KEMP (GIANT)	19	14	25	CAN'T STOP	AFTER 7 (VIRGIN)
7	5	11	GONNA MAKE YOU SWEAT	C&C MUSIC FACTORY (COLUMBIA)	20	15	25	GROOVE IS IN THE HEART	DEE-LITE (ELEKTRA)
8	6	7	ROUND AND ROUND	TEVIN CAMPBELL (PAISLEY PARK/WB)	21	24	20	I'M YOUR BABY TONIGHT	WHITNEY HOUSTON (ARISTA)
9	7	16	LOVE WILL NEVER DO	JANET JACKSON (A&M)	22	—	23	DO ME!	BELL BIV DEVOE (MCA)
10	8	9	THIS HOUSE	TRACIE SPENCER (CAPITOL)	23	18	10	ONE MORE TRY	TIMMY T. (QUALITY)
11	9	34	RUB YOU THE RIGHT WAY	JOHNNY GILL (MOTOWN)	24	21	32	SOMETHING HAPPENED ON THE . . .	PHIL COLLINS (ATLANTIC)
12	10	24	FEELS GOOD	TONY! TONI! TONE! (WING/MERCURY)	25	—	3	MISS YOU MUCH	JANET JACKSON (A&M)
13	11	13	I'LL GIVE ALL MY LOVE TO YOU	KEITH SWEAT (ELEKTRA)					

Recurrents are titles which have appeared on the Monitor for 20 weeks and have dropped below the top 20.

HOT 100 SINGLES SPOTLIGHT



by Michael Ellis

"(EVERYTHING I DO) I DO IT FOR YOU" by Bryan Adams (A&M) scores the biggest sales and airplay point gains of any record on the chart and shoots over "Right Here, Right Now" by Jesus Jones (SBK) to hit No. 1 by a small margin. "Everything" is ahead of all other singles in unit sales by a better than three-to-one margin, as measured by SoundScan for the Top POS Singles Sales chart. Last week it reached the highest one-week sales total of any single so far this year, and its unit sales increased again by 50% on this week's chart. "Everything" is on track to be the biggest-selling single of the year. The sales, along with strong radio airplay, should guarantee a lengthy stay at the top of the Hot 100—four weeks or more.

THE MOST ADDED SINGLES of the week at radio are the two high debuts. "I Adore Mi Amor" by Color Me Badd (Giant) debuts at No. 60 with 98 adds, while "My Name Is Not Susan" by Whitney Houston (Arista) enters at No. 67 with 96 adds. The most-added single already on the chart, with 63 adds, is the surprise hit for Natalie Cole, "Unforgettable" (Elektra). The album hits No. 1 this week, outselling even superstar rock act Van Halen, while the single jumps 17 places to No. 37, boosted by both great airplay and sales gains. This unique duet with Natalie's father, Nat "King" Cole, is already top 10 at both Miami top 40 reporters: 5-5 at Y100 and 8-6 at Power 96.

THE POWER PICK/AIRPLAY goes to last week's Hot Shot Debut, "The Promise Of A New Day" by Paula Abdul (Captive). The single jumps 14 places to No. 26, with an early top 10 report from Power 95 Dallas. The strong runner-up for the airplay award is "Things That Make You Go Hmmm..." by C&C Music Factory (Columbia), moving 16 places to No. 33. "Things" is the fifth-most-added single this week, with early top 10 reports from KTFM San Antonio, Texas (14-10) and Hot 105 Columbus, Ohio (17-9). The top two contenders for the Power Pick/Sales are both by new artists. The sales winner is "3 A.M. Eternal" by the KLF (Arista), which is also aided by five top 10 radio reports, including 6-3 at Q102 Philadelphia. The runner-up for the sales pick is "Crazy" by Seal (Sire). On the radio side it has nine top 10 reports, including 4-3 at KRBE Houston and 9-7 at Z93 Dayton, Ohio.

QUICK CUTS: The biggest jump on the chart belongs to "Good Vibrations" by Marky Mark & the Funky Bunch (Interscope), which zooms 26 places to No. 56. It nabs 29 adds and is taking some big jumps at radio, including 28-19 at Z94 Boston... "Wanna Dance" by Yasmin (Geffen) loses its bullet at No. 95 but is moving up at Z95 Corpus Christi, Texas (25-19)... "With You" by Tony Terry (Epic) regains its bullet this week at No. 61. The comeback is fueled by increased sales points and a strong showing at KMEI San Francisco (9-5)... "You Could Be Mine" by Guns N' Roses (Geffen) is all the way up to No. 34 with a bullet despite a minimal amount of reported airplay—38 stations on it out of the 231 reporters. Eighty-five percent of the single's points come from sales. It's No. 4 on the Top POS Singles Sales chart.

HOT 100 SINGLES ACTION

RADIO MOST ADDED

	PLATINUM/ GOLD ADDS	SILVER ADDS	BRONZE/ SECONDARY ADDS	TOTAL ADDS	TOTAL ON
	22 REPORTERS	39 REPORTERS	170 REPORTERS	231 REPORTERS	
I ADORE MI AMOR					
COLOR ME BADD GIANT	13	22	63	98	98
MY NAME IS NOT SUSAN					
WHITNEY HOUSTON ARISTA	5	12	79	96	96
UNFORGETTABLE					
NATALIE COLE ELEKTRA	7	7	49	63	84
SHINY HAPPY PEOPLE					
R.E.M. WARNER BROS	5	7	49	61	69
THINGS THAT MAKE YOU...					
C&C MUSIC FACTORY COLUMBIA	5	5	35	45	152
IT HIT ME LIKE A HAMMER					
HUEY LEWIS & THE NEWS EMI	0	5	28	33	113
GOOD VIBRATIONS					
MARKY MARK INTERSCOPE	4	8	17	29	69
THE PROMISE OF A NEW DAY					
PAULA ABDUL CAPTIVE	2	3	21	26	201
TOO MANY WALLS					
CATHY DENNIS POLYDOR	3	1	19	23	162
3 A.M. ETERNAL					
THE KLF ARISTA	1	5	14	20	117

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

HOT 100 A-Z

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.
21 3 A.M. ETERNAL (E.G., BMI/Warner Chappell/WB, ASCAP/Brampton, PRS) WBM	
43 A BETTER LOVE (Warner Chappell, BMI) WBM	
93 BLIND FAITH (Virgin, ASCAP/Dick Dragon, BMI) HL	
77 BORROWED LOVE (Flyte Tyme, ASCAP/Avant Garde, ASCAP/Beat To Beat, ASCAP) WBM	
78 BREAK UP TO MAKE UP (Assorted, BMI/Bellboy, BMI) WBM	
62 CAN I CALL YOU MY GIRL (George Tobin, BMI)	
44 CAN'T FORGET YOU (Foreign Imported, BMI/Estefan, ASCAP) CPP	
54 CAN YOU STOP THE RAIN (WB, ASCAP/Wallyworld, ASCAP/John Bettis, ASCAP) WBM	
22 CRAZY (Beethoven/Perfect)	
65 DIRTY LOVE (Tackle Out, ASCAP/Geffen, ASCAP)	
84 DON'T TREAT ME BAD (Sony Tunes, ASCAP/Wocka-Wocka, ASCAP/Cosby Ellis, ASCAP) HL	
27 DO YOU WANT ME (Next Plateau, ASCAP/Sons Of K-oss, ASCAP)	
14 THE DREAM IS STILL ALIVE (EMI Blackwood, BMI/Willphil, BMI/Braintree, BMI/MCA, ASCAP/Aerostation, ASCAP) HL	
42 ELEVATE MY MIND (Fiction, ASCAP)	
68 EVERYBODY PLAYS THE FOOL (Trio, BMI/Alley, BMI) HL	
8 EVERY HEARTBEAT (Age To Age, ASCAP/Reunion, ASCAP/Emily Boothe, BMI/Andi Beat Goes On, BMI/Sparrow, BMI) HL	
1 (EVERYTHING I DO) I DO IT FOR YOU (FROM ROBIN HOOD) (Almo, ASCAP/Badams, ASCAP/Zomba, ASCAP/Zachary Creek, BMI) CPP/WBM	
66 EXCLUSIVITY (Kear, BMI/Sony Epic/Solar, BMI/107, ASCAP/Macadamian, ASCAP) HL	
13 FADING LIKE A FLOWER (EVERY TIME YOU LEAVE) (Jimmy Fun, BMI/EMI Blackwood, BMI) CLM	
86 FOREVER AMO'R (Star Pop, ASCAP)	
56 GOOD VIBRATIONS (WB, ASCAP/Donnie D., ASCAP/Marky Mark, BMI/Ayesha, ASCAP)	
63 GOT A LOVE FOR YOU (CRK, ASCAP/B-Room, ASCAP/Warner Chappell, ASCAP) WBM	
92 GOTTA HAVE YOU (FROM JUNGLE FEVER) (Steveland Morris, ASCAP)	
32 GYPSY WOMAN (SHE'S HOMELESS) (Basement Boys, ASCAP/Polygram Int'l, ASCAP) HL	
29 HARD TO HANDLE (Irving, BMI) CPP	
18 HERE I AM (COME AND TAKE ME) (Irving, ASCAP/Al Green, BMI) CPP	
99 HEY STOOPID (Ezra, BMI/EMI Blackwood, BMI/Fifeman, BMI/Sony Songs, BMI/Jack Ponti, ASCAP/WB, ASCAP/Little Elvis, ASCAP/BMG, ASCAP)	
85 HIGHER THAN HOPE (Warner Bros. Mus. Australia Pty. Ltd., APRA/WB, ASCAP/Australian Mushroom, ASCAP/Bob-A-Lew, ASCAP) CLM/WBM	
46 HOW CAN I EASE THE PAIN (Gratitude Sky, ASCAP/Melanie, ASCAP/MCA, ASCAP) CPP/HL	
60 I ADORE MI AMOR (Me Good, ASCAP/Azham Eel, ASCAP)	
19 I CAN'T WAIT ANOTHER MINUTE (Zomba, ASCAP/4Mw, ASCAP)	
70 I DON'T WANNA CRY (Vision Of Love, BMI/Sony Songs, BMI/Gratitude Sky, ASCAP) CPP/HL	
88 I DON'T WANNA SEE YOU (Pri, ASCAP/Boom Tat, ASCAP)	
91 I LIKE THE WAY (THE KISSING GAME) (Zomba, ASCAP/WB, ASCAP/B Funk, ASCAP) WBM	
16 I'LL BE THERE (Love Pump, ASCAP/Warner-Tamerlane, BMI) WBM	
35 I'LL NEVER LET YOU GO (MCA, ASCAP/Forty Plus, ASCAP/Still Hard, ASCAP) HL	
9 IT AIN'T OVER 'TIL IT'S OVER (Miss Bessie, ASCAP) CLM	
58 IT HIT ME LIKE A HAMMER (Zomba, ASCAP/Hulex, ASCAP)	
15 I WANNA SEX YOU UP (FROM NEW JACK CITY) (Hip Hop, BMI/H-Frost, BMI)	
49 JUST LIKE YOU (Dresden China, ASCAP)	
48 KISSING YOU (K-Shreve, ASCAP/Markel, ASCAP/Full Keel, ASCAP/JRM, ASCAP/EMI April, ASCAP) WBM	
83 LATIN ACTIVE (RMI, BMI /Full Keel, ASCAP)	
51 LEARNING TO FLY (Gone Gator, ASCAP/EMI April, ASCAP/Wild Gator, ASCAP) CPP/HL	
41 LET THE BEAT HIT 'EM (Virgin, ASCAP/Cole-Civillies, ASCAP) HL	
89 LIFE GOES ON (Cyanide, BMI/Willesden, BMI) HL	
12 LILY WAS HERE (D'N'A, BMI/BMG, BMI/Careers-BMG, BMI) HL	
47 LOSING MY RELIGION (Night Garden, BMI/Unichappell, BMI) HL	
20 LOVE AND UNDERSTANDING (Realsongs, ASCAP) WBM	
79 LOVE DESIRE (Fanja, BMI/Funny Bear, ASCAP)	
76 LOVE IS A WONDERFUL THING (Mr. Bolton's, BMI/Warner-Tamerlane, BMI/Nonpareil, ASCAP/WB, ASCAP) WBM	
45 LOVE OF A LIFETIME (Sony Tunes, ASCAP/Wocka-Wocka, ASCAP) HL	
50 LOVE ON A ROOFTOP (Realsongs, ASCAP/EMI April, ASCAP/Desmobile, ASCAP) HL/WBM	
96 MAMA SAID KNOCK YOU OUT (Marley Mari, ASCAP/L.L. Cool J, ASCAP/Def Jam, ASCAP)	
97 MONSTER (Fun Bunnies International, BMI)	
30 MORE THAN WORDS (Funky Metal, ASCAP/Almo, ASCAP) CPP	
23 MOTOWNPHILLY (Diva One, BMI/Biv Ten, BMI/Mike Ten, BMI)	
36 THE MOTOWN SONG (Geffen, ASCAP/McNally, ASCAP/Unicity, ASCAP) HL	
57 MY BODY SAYS YES (BMG, ASCAP/Telegram/Misty) HL	
73 MY FALLEN ANGEL (Zahid's, ASCAP/Cutting, ASCAP)	
67 MY NAME IS NOT SUSAN (Zomba, ASCAP/4Mw, ASCAP)	
53 NEVER GONNA LET YOU DOWN (Keep Your Music, ASCAP) CPP	
24 NIGHTS LIKE THIS (FROM THE FIVE HEARTBEATS) (TCF, ASCAP/Jack The Mack, ASCAP/Almo, ASCAP) CPP/WBM	
28 NOW THAT WE FOUND LOVE (Warner-Tamerlane, BMI) WBM	
40 ONLY TIME WILL TELL (Matt-Black, ASCAP/Gunster, ASCAP/EMI April, ASCAP/BMG, ASCAP/Otherwise, ASCAP/Irving, BMI/Doolittle, BMI) CPP/HL/WBM	
82 OOH LA LA (Maritza, ASCAP)	
94 PART OF ME, PART OF YOU (Pathe Ent., ASCAP)	
4 P.A.S.S.I.O.N. (Bayjun Beat, BMI) WBM	
98 PERFECT WORLD (Hampstead Heath, ASCAP/WB, ASCAP/Polygram, ASCAP/N.Y.M., ASCAP) HL/WBM	
7 PIECE OF MY HEART (Kalliman, BMI/One Two, BMI)	

Billboard.

FOR WEEK ENDING JULY 27, 1991

Top POS Singles Sales™

Compiled from a national sample of POS (point of sale) equipped retail stores and rack outlets which report number of units sold to SoundScan, Inc. The chart is being printed for comparison to the Hot 100 Singles chart, which uses ranked reports of best-selling singles, rather than the unit counts used on this chart.



THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL)
			★★ NO. 1 ★★		38	36	8	VOICES THAT CARE	VOICES THAT CARE (GIANT)
1	1	4	(EVERYTHING I DO) I DO IT FOR...	BRYAN ADAMS (A&M) 3 weeks at No. 1	39	33	8	WE WANT THE FUNK	GERARDO (INTERSCOPE/EAST WEST)
2	2	8	I WANNA SEX YOU UP	COLOR ME BADD (GIANT)	40	45	6	WALKING IN MEMPHIS	MARC COHN (ATLANTIC)
3	3	7	SUMMERTIME	D.J. JAZZY JEFF/FRESH PRINCE (JIVE/RCA)	41	52	3	FADING LIKE A FLOWER	ROXETTE (EMI)
4	4	3	YOU COULD BE MINE	GUNS N' ROSES (Geffen)	42	29	8	HERE WE GO	C&C MUSIC FACTORY (COLUMBIA)
5	6	8	UNBELIEVABLE	EMF (EMI)	43	46	8	MIRACLE	WHITNEY HOUSTON (ARISTA)
6	5	8	RUSH RUSH	PAULA ABDUL (CAPTIVE/VIRGIN)	44	40	8	STRIKE IT UP	BLACK BOX (RCA)
7	7	8	MOTOWNPHILLY	BOYZ II MEN (MOTOWN)	45	37	8	LOVE IS A WONDERFUL THING	MICHAEL BOLTON (COLUMBIA)
8	9	7	WIND OF CHANGE	SCORPIONS (MERCURY)	46	30	8	I LIKE THE WAY	HI-FIVE (JIVE/RCA)
9	10	8	DO YOU WANT ME	SALT-N-PEPA (NEXT PLATEAU)	47	55	6	NEVER GONNA LET YOU DOWN	SURFACE (COLUMBIA)
10	13	8	RIGHT HERE, RIGHT NOW	JESUS JONES (SBK)	48	47	8	I DON'T WANNA CRY	MARIAH CAREY (COLUMBIA)
11	12	8	I'LL NEVER LET YOU GO	STEELEHEART (MCA)	49	50	8	SILENT LUCIDITY	QUEENSRYCHE (EMI)
12	11	8	GYPSY WOMAN (SHE'S HOMELESS)	CRYSTAL WATERS (MERCURY)	50	59	8	LIFE GOES ON	POISON (CAPITL)
13	16	4	NOW THAT WE FOUND LOVE	HEAVY D. & THE BOYZ (UPTOWN/MCA)	51	48	8	RHYTHM OF MY HEART	ROD STEWART (WARNER BROS.)
14	23	5	I'LL BE THERE	THE ESCAPE CLUB (ATLANTIC)	52	49	8	THE STAR SPANGLED BANNER	WHITNEY HOUSTON (ARISTA)
15	21	6	I CAN'T WAIT ANOTHER MINUTE	HI-FIVE (JIVE/RCA)	53	53	8	ROUND AND ROUND	TEVIN CAMPBELL (PAISLEY PARK)
16	35	3	THINGS THAT MAKE YOU GO...	C&C MUSIC FACTORY (COLUMBIA)	54	44	8	I TOUCH MYSELF	DIVINYLS (VIRGIN)
17	20	5	3 A.M. ETERNAL	THE KLF (ARISTA)	55	57	4	TONITE	DJ QUIK (PROFILE)
18	15	8	LOSING MY RELIGION	R.E.M. (WARNER BROS.)	56	51	8	KISSING YOU	KEITH WASHINGTON (QWEST/WB)
19	31	4	UNFORGETTABLE	NATALIE COLE (ELEKTRA)	57	54	4	I SHOULDN'T HAVE DONE IT	SLICK RICK (DEF JAM/COLUMBIA)
20	14	8	PLAYGROUND	ANOTHER BAD CREATION (MOTOWN)	58	—	1	LOVE OF A LIFETIME	FIREHOUSE (EPIC)
21	17	8	YOU CAN'T PLAY WITH MY YO-YO	YO-YO (EAST WEST)	59	60	7	DO WHAT I GOTTA DO	RALPH TRESVANT (MCA)
22	27	5	POP GOES THE WEASEL	3RD BASS (DEF JAM/COLUMBIA)	60	58	8	SADENESS PART 1	ENIGMA (CHARISMA)
23	24	6	PLACE IN THIS WORLD	MICHAEL W. SMITH (REUNION/Geffen)	61	66	5	POINT OF LIGHT	RANDY TRAVIS (WARNER BROS.)
24	19	8	HOW CAN I EASE THE PAIN	LISA FISCHER (ELEKTRA)	62	65	8	SHE TALKS TO ANGELS	THE BLACK CROWES (DEF AMERICAN)
25	25	6	HERE I AM (COME AND TAKE ME)	UB40 (VIRGIN)	63	64	2	IF YOU WANNA SEX ME UP	T.C.F. (COLD CHILLIN/WB)
26	8	8	MORE THAN WORDS	EXTREME (A&M)	64	63	8	NEW JACK HUSTLER	ICE-T (GIANT)
27	34	4	IT AIN'T OVER 'TIL IT'S OVER	LENNY KRAVITZ (VIRGIN)	65	70	5	MONKEY BUSINESS	SKID ROW (ATLANTIC)
28	26	5	LET THE BEAT HIT 'EM	LISA LISA & CULT JAM (COLUMBIA)	66	68	8	I'VE BEEN THINKING ABOUT YOU	LONDONBEAT (RADIOACTIVE/MCA)
29	22	8	DON'T TREAT ME BAD	FIREHOUSE (EPIC)	67	—	1	PIECE OF MY HEART	TARA KEMP (GIANT)
30	18	8	MAMA SAID KNOCK YOU OUT	L.L. COOL J (DEF JAM/COLUMBIA)	68	74	2	LILY WAS HERE	DAVID STEWART/CANDY DULFER (ARISTA)
31	39	5	P.A.S.S.I.O.N.	RHYTHM SYNDICATE (IMPACT/MCA)	69	56	7	TREAT 'EM RIGHT	CHUBB ROCK (SELECT/ELEKTRA)
32	28	8	WITH YOU	TONY TERRY (EPIC)	70	62	8	JOYRIDE	ROXETTE (EMI)
33	41	3	EVERY HEARTBEAT	AMY GRANT (A&M)	71	61	8	IT'S A SHAME (MY SISTER)	MONIE LOVE (WARNER BROS.)
34	32	8	POWER OF LOVE/LOVE POWER	LUTHER VANDROSS (EPIC)	72	—	1	GROWIN' UP IN THE HOOD	COMPTON'S MOST WANTED (QWEST/WB)
35	38	4	TEMPTATION	CORINA (CUTTING/ATCO)	73	73	4	DO ME RIGHT	GUY (MCA)
36	43	5	NIGHTS LIKE THIS	AFTER 7 (VIRGIN)	74	75	2	ONLY TIME WILL TELL	NELSON (DGC)
37	42	8	GOD BLESS THE U.S.A.	LEE GREENWOOD (MCA)	75	67	8	COUPLE DAYS OFF	HUEY LEWIS & THE NEWS (EMI)

○ Singles with increasing sales. © 1991, Billboard/BPI Communications, Inc and SoundScan, Inc.

11 PLACE IN THIS WORLD (Emily Boothe, BMI/Age To Age, ASCAP/O'Ryan, ASCAP) HL	5 SUMMERTIME (Warner-Tamerlane, BMI/Second Decade, BMI/Willesden, BMI/Da Pousse's, BMI/Zomba, ASCAP)
52 PLAYGROUND (Diva One, ASCAP/Biv Ten, ASCAP/Mike Ten, BMI)	90 SURRENDER (MCA, ASCAP/Brownstone, ASCAP/Virgin, ASCAP/Bill Wray, ASCAP) HL
59 POP GOES THE WEASEL (Rhythym Is Fundamental, ASCAP/Clyde Pearl, ASCAP/Def Jam, ASCAP/Black Bull, ASCAP/Jobete, ASCAP/Peter Gabriel, BMI/Hidden Pun, BMI) CPP	10 TEMPTATION (Corina Starr Sound, ASCAP/King Reyes, ASCAP/Berrios, ASCAP/Cutting, ASCAP)
25 POWER OF LOVE/LOVE POWER (EMI April, ASCAP/Uncle Ronnie's, ASCAP/MCA, ASCAP/Thriller Miller, ASCAP/Unbelievable, BMI) HL	80 THERE SHE GOES (Gol Discs, ASCAP)
26 THE PROMISE OF A NEW DAY (EMI April, ASCAP/LeoSun, ASCAP/Maanami, ASCAP/PJA, ASCAP/EMI Blackwood, BMI/Verma, BMI) WBM	33 THINGS THAT MAKE YOU GO HMMM... (Virgin, ASCAP/Cole-Civillies, ASCAP/RBG-Dome, ASCAP) HL
81 PUMP IT (NICE AN' HARD) (One World, ASCAP)	38 TIME, LOVE AND TENDERNESS (Realsongs, ASCAP) WBM
2 RIGHT HERE, RIGHT NOW (EMI Blackwood, BMI) HL	31 TOO MANY WALLS (Colgems-EMI, ASCAP/Bufalo, ASCAP/EMI April, ASCAP) HL/WBM
6 RUSH RUSH (EMI April, ASCAP/LeoSun, ASCAP) WBM	3 UNBELIEVABLE (Warner Chappell, PRS/WB, ASCAP) WBM
74 SHAKE IT (LIKE A WHITE GIRL) (Varry White, ASCAP/Itz A Rap, ASCAP/Brown Acid, ASCAP/One Stroke, ASCAP)	37 UNFORGETTABLE (Bourne, ASCAP)
71 SHINY HAPPY PEOPLE (Night Garden, BMI/Unichappell, BMI)	39 WALKING IN MEMPHIS (Museum Steps, ASCAP)
100 SOMEONE (WB, ASCAP/Warner-Tamerlane, BMI/Tiger God, BMI) WBM	95 WANNA DANCE (Casadisa, ASCAP/Virgin, ASCAP) HL
69 SOMETHING TO TALK ABOUT (Canvee, BMI/Lynn Jacobs, BMI/Socan, BMI)	87 WHAT A PRICE TO PAY (St. Cecilia, BMI) CPP
64 THE SOUND OF YOUR VOICE (Two Tall, BMI/Danny Tunes, BMI/Rocknocker, ASCAP/Virgin, ASCAP/Easy Action, BMI) HL	17 WIND OF CHANGE (Copyright Control) HL
72 STRIKE IT UP (Lombardoni Edizioni, ASCAP/Intersong	61 WITH YOU (Re-deer, ASCAP/Sun Face, ASCAP)
	55 YOU CAN'T PLAY WITH MY YO-YO (Gangsta Boogie, ASCAP/Street Knowledge, BMI/Dynatone, BMI/Unichappell, BMI) HL
	34 YOU COULD BE MINE (Guns N' Roses, ASCAP) CLM
	75 YOUR LOVE (WB, ASCAP/E/A, ASCAP/Keith Sweat, ASCAP/Rew, ASCAP) WBM

Billboard TOP POP ALBUMS

FOR WEEK ENDING JULY 27, 1991

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
★ ★ No. 1 ★ ★						
1	2	4	5	NATALIE COLE ELEKTRA 61049 (13.98) 1 week at No. 1	UNFORGETTABLE	1
2	1	1	4	VAN HALEN WARNER BROS. 26594* (10.98)	FOR UNLAWFUL CARNAL KNOWLEDGE	1
3	4	3	9	PAULA ABDUL ▲ CAPTIVE 91611* (10.98)	SPELLBOUND	1
4	5	5	29	C&C MUSIC FACTORY ▲ 2 COLUMBIA 47093 (9.98 EQ)	GONNA MAKE YOU SWEAT	2
5	3	2	5	SKID ROW ATLANTIC 82242* (10.98)	SLAVE TO THE GRIND	1
6	7	—	2	SOUNDTRACK MORGAN CREEK 20004* (10.98)	ROBIN HOOD: PRINCE OF THIEVES	6
7	8	6	18	R.E.M. ▲ 2 WARNER BROS. 26496 (9.98)	OUT OF TIME	1
8	10	8	45	GARTH BROOKS ▲ 4 CAPITOL 93866* (9.98)	NO FENCES	4
9	6	9	3	BONNIE RAITT CAPITOL 96111 (10.98)	LUCK OF THE DRAW	6
10	9	7	7	N.W.A RUTHLESS 57126/PRIORITY (9.98)	EFIL4ZAGGIN	1
11	12	12	12	MICHAEL BOLTON ▲ COLUMBIA 46771 (10.98 EQ)	TIME, LOVE AND TENDERNESS	1
12	11	10	71	THE BLACK CROWES ▲ 2 DEF AMERICAN 24278 (9.98)	SHAKE YOUR MONEY MAKER	4
13	14	—	2	TOM PETTY & THE HEARTBREAKERS MCA 10317 (10.98)	INTO THE GREAT WIDE OPEN	13
14	13	11	57	MARIAH CAREY ▲ 5 COLUMBIA 45202 (9.98 EQ)	MARIAH CAREY	1
15	NEW ►	1	1	D.J. JAZZY JEFF & THE FRESH PRINCE JIVE 1392/RCA (9.98)	HOMEBASE	15
16	18	18	9	BOYZ II MEN ● MOTOWN 6320* (9.98)	COOLEYHIGHARMONY	16
17	15	13	21	ANOTHER BAD CREATION ▲ MOTOWN 6318* (9.98)	COOLIN' AT THE PLAYGROUND YA' KNOW!	7
18	19	16	19	AMY GRANT ▲ A&M 5321 (9.98)	HEART IN MOTION	11
19	16	14	9	EMF ● EMI 96238 (9.98)	SCHUBERT DIP	12
20	22	20	11	LUTHER VANDROSS ▲ EPIC 46789 (10.98 EQ)	POWER OF LOVE	7
21	17	15	33	EXTREME ▲ A&M 5313 (8.98)	EXTREME II PORNOGRAFFITI	10
22	21	—	2	HEAVY D. & THE BOYZ MCA 10289 (9.98)	PEACEFUL JOURNEY	21
23	NEW ►	1	1	SOUNDTRACK QWEST 26643*/WARNER BROS. (10.98)	BOYZ N THE HOOD	23
24	23	22	36	SCORPIONS ● MERCURY 846 908 (9.98 EQ)	CRAZY WORLD	21
25	25	21	68	WILSON PHILLIPS ▲ 5 SBK 93745 (9.98)	WILSON PHILLIPS	2
26	20	17	19	SOUNDTRACK ▲ GIANT 24409/REPRISE (10.98)	NEW JACK CITY	2
27	24	19	4	3RD BASS DEF JAM 47369/COLUMBIA (9.98 EQ)	DERELICTS OF DIALECT	19
28	32	25	9	ALAN JACKSON ARISTA 8681* (9.98)	DON'T ROCK THE JUKEBOX	17
29	33	27	23	JESUS JONES ● SBK 95715* (9.98)	DOUBT	25
30	28	23	43	L.L. COOL J ▲ DEF JAM 46888/COLUMBIA (9.98 EQ)	MAMA SAID KNOCK YOU OUT	16
31	30	26	45	QUEENSRYCHE ▲ EMI 92806 (9.98)	EMPIRE	7
32	40	32	15	ROXETTE ▲ EMI 94435* (10.98)	JOYRIDE	12
33	NEW ►	1	1	THE GETO BOYS RAP-A-LOT 57161/PRIORITY (9.98)	WE CAN'T BE STOPPED	33
34	26	24	7	STEVIE WONDER ● MOTOWN 6291* (10.98)	MUSIC FROM "JUNGLE FEVER"	24
35	41	36	21	FIREHOUSE ● EPIC 46186* (9.98)	FIREHOUSE	21
36	38	29	8	RICKY VAN SHELTON ● COLUMBIA 46855* (9.98 EQ)	BACKROADS	23
37	35	41	81	UB40 ▲ VIRGIN 91324 (9.98)	LABOUR OF LOVE II	35
38	27	35	3	ANTHRAX MEGAFORCE 848804/ISLAND (9.98)	ATTACK OF THE KILLER B'S	27
39	37	38	7	TRAVIS TRITT WARNER BROS. 26589* (9.98)	IT'S ALL ABOUT TO CHANGE	35
40	31	31	22	DJ QUIK ● PROFILE 1402 (9.98)	QUIK IS THE NAME	29
41	39	30	6	VANILLA ICE SBK 96648* (10.98)	EXTREMELY LIVE	30
42	36	34	64	GARTH BROOKS ▲ 2 CAPITOL 90897 (8.98)	GARTH BROOKS	22
43	29	—	2	SLICK RICK DEF JAM 47372/COLUMBIA (9.98)	RULER'S BACK	29
44	42	33	16	ROD STEWART ● WARNER BROS. 26300* (9.98)	VAGABOND HEART	10
45	48	—	2	GLADYS KNIGHT MCA 10329 (9.98)	GOOD WOMAN	45
46	58	80	6	CANDY DULFER ARISTA 8674* (9.98)	SAXUALITY	46
47	43	37	35	MADONNA ▲ 2 SIRE 26440/WARNER BROS. (13.98)	THE IMMACULATE COLLECTION	2
48	34	28	9	ICE-T SIRE 26492*/WARNER BROS. (9.98)	O.G. ORIGINAL GANGSTER	15
49	52	52	4	CHER GEFEN 24369* (10.98)	LOVE HURTS	49
50	57	—	2	SOUNDTRACK ARISTA 8692* (10.98)	DYING YOUNG	50
51	45	40	45	STEELHEART MCA 6368 (9.98)	STEELHEART	40
52	49	39	73	M.C. HAMMER ▲ 10 CAPITOL 92857 (9.98)	PLEASE HAMMER DON'T HURT 'EM	1
53	47	—	2	ALICE COOPER EPIC 46786 (9.98)	HEY STOOPID	47
54	46	43	14	ALICE IN CHAINS COLUMBIA 46075* (9.98 EQ)	FACELIFT	42
55	55	46	43	AC/DC ▲ 2 ATCO 91413 (9.98)	THE RAZORS EDGE	2

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
56	64	58	45	REBA MCENTIRE ▲ MCA 10016 (9.98)	RUMOR HAS IT	39
57	69	68	17	DOLLY PARTON ● COLUMBIA 46882* (9.98 EQ)	EAGLE WHEN SHE FLIES	24
58	44	51	5	AARON NEVILLE A&M 5354* (9.98)	WARM YOUR HEART	44
59	54	53	27	HI-FIVE ● JIVE 1328/RCA (9.98)	HI-FIVE	38
60	59	49	14	MARC COHN ATLANTIC 82178* (9.98)	MARC COHN	49
61	62	62	15	LENNY KRAVITZ VIRGIN 91610* (9.98)	MAMA SAID	41
62	61	47	45	VANILLA ICE ▲ 7 SBK 95325* (9.98)	TO THE EXTREME	1
63	56	50	36	WHITNEY HOUSTON ▲ 3 ARISTA 8616 (10.98)	I'M YOUR BABY TONIGHT	3
64	53	44	22	ENIGMA ▲ CHARISMA 91642* (9.98)	MCMXC A.D.	6
65	50	45	7	VARIOUS ARTISTS WALT DISNEY 60616* (9.98)	FOR OUR CHILDREN	31
66	73	60	36	CLINT BLACK ▲ RCA 2372* (9.98)	PUT YOURSELF IN MY SHOES	18
67	63	57	44	WARRANT ▲ COLUMBIA 45487 (9.98 EQ)	CHERRY PIE	7
68	130	73	97	MOTLEY CRUE ▲ 4 ELEKTRA 60829 (9.98)	DR. FEELGOOD	1
69	68	65	73	ORIGINAL LONDON CAST ▲ POLYDOR 831563/PLG (10.98 EQ)	PHANTOM OF THE OPERA HIGHLIGHTS	55
70	75	66	24	GLORIA ESTEFAN ▲ EPIC 46988 (10.98 EQ)	INTO THE LIGHT	5
71	72	63	17	GEORGE STRAIT ● MCA 10204* (9.98)	CHILL OF AN EARLY FALL	45
72	78	78	7	EURHYTHMICS ARISTA 8680* (9.98)	GREATEST HITS	72
73	60	54	10	VARIOUS ARTISTS TOMMY BOY 1037 (9.98)	CLUB MTV PARTY TO GO, VOL. 1	38
74	66	69	106	MICHAEL BOLTON ▲ 3 COLUMBIA 45012 (9.98 EQ)	SOUL PROVIDER	3
75	79	67	54	NELSON ▲ DGC 24290/GEFFEN (9.98)	AFTER THE RAIN	17
76	88	95	5	THE KLF ARISTA 8657* (9.98)	WHITE ROOM	76
77	51	42	3	L.A. GUNS POLYDOR 849485/PLG (9.98 EQ)	HOLLYWOOD VAMPIRES	42
78	77	74	112	BOB MARLEY AND THE WAILERS ▲ 2 TUFF GONG 422-846-210/ISLAND (9.98)	LEGEND	72
79	112	—	2	TRISHA YEARWOOD MCA 10297* (9.98)	TRISHA YEARWOOD	79
80	67	48	23	GERARDO INTERSCOPE 91619/ATLANTIC (9.98)	MO' RITMO	36
81	71	59	10	HUEY LEWIS & THE NEWS ● EMI 93355* (10.98)	HARD AT PLAY	27
82	70	55	40	CHRIS ISAAK ▲ REPRISE 25837 (9.98)	HEART SHAPED WORLD	7
83	80	64	11	YES ● ARISTA 8643* (9.98)	UNION	15
84	87	70	53	POISON ▲ 3 CAPITOL 91813 (9.98)	FLESH AND BLOOD	2
85	81	71	42	THE DOORS ▲ ELEKTRA 60345* (12.98)	BEST OF THE DOORS	32
86	84	75	48	YANNI ● PRIVATE MUSIC 2067* (9.98)	REFLECTIONS OF PASSION	29
87	92	—	2	BEBE & CECE WINANS CAPITOL 92078* (9.98)	DIFFERENT LIFESTYLES	87
88	NEW ►	1	1	SOUNDTRACK INTERSCOPE 91725*/ATLANTIC (10.98)	BILL & TED'S BOGUS JOURNEY	88
89	85	81	15	THE KENTUCKY HEADHUNTERS ● MERCURY 848 054* (9.98 EQ)	ELECTRIC BARNYARD	29
90	83	—	2	CROWDED HOUSE CAPITOL 93559 (9.98)	WOODFACE	83
91	103	107	8	MICHAEL W. SMITH REUNION 24325*/GEFFEN (9.98)	GO WEST YOUNG MAN	91
92	82	76	5	LYNYRD SKYNYRD ATLANTIC 82258* (9.98)	LYNYRD SKYNYRD 1991	64
93	65	56	6	PAUL MCCARTNEY CAPITOL 96413 (10.98)	UNPLUGGED - THE OFFICIAL BOOTLEG	14
94	95	85	69	BELL BIV DEVOE ▲ 3 MCA 6387 (10.98)	POISON	5
95	90	77	54	HARRY CONNICK, JR. ▲ COLUMBIA 46146 (9.98 EQ)	WE ARE IN LOVE	22
96	91	79	35	TESLA ▲ GEFFEN 24311 (9.98)	FIVE MAN ACOUSTICAL JAM	12
97	74	61	9	DE LA SOUL TOMMY BOY 1029 (9.98)	DE LA SOUL IS DEAD	26
98	102	89	69	SOUNDTRACK ▲ 3 EMI 93492 (10.98)	PRETTY WOMAN	4
99	96	86	32	THE SIMPSONS ▲ 2 GEFFEN 24308 (9.98)	THE SIMPSONS SING THE BLUES	3
100	104	91	48	TRIXTER ● MECHANIC 6389/MCA (9.98)	TRIXTER	28
101	NEW ►	1	1	KIX EAST WEST 91714*/ATLANTIC (9.98)	HOT WIRE	101
102	100	92	36	PHIL COLLINS ▲ ATLANTIC 82157 (14.98)	SERIOUS HITS...LIVE!	11
103	76	72	5	KOOL MOE DEE JIVE 1388/RCA (9.98)	FUNKE FUNKE WISDOM	72
104	86	82	7	SOUNDTRACK MCA 10239 (10.98)	THELMA & LOUISE	54
105	114	118	30	ICE CUBE ● PRIORITY 7230 (6.98)	KILL AT WILL	34
106	106	116	113	BONNIE RAITT ▲ 2 CAPITOL 91268 (8.98)	NICK OF TIME	1
107	97	101	61	VAN MORRISON ● MERCURY 841 970 (9.98 EQ)	THE BEST OF VAN MORRISON	41
108	119	106	145	PAULA ABDUL ▲ 7 VIRGIN 90943 (9.98)	FOREVER YOUR GIRL	1
109	108	99	10	BILLY DEAN SBK 94302*/CAPITOL (9.98)	YOUNG MAN	99

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

Billboard® Top Pop Albums™ *continued*

FOR WEEK ENDING JULY 27, 1991

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
(110)	145	138	7	ELECTRONIC WARNER BROS. 26387* (9.98)	ELECTRONIC	110
111	98	90	35	THE JUDDS ● CURB 20707*/RCA (9.98)	LOVE CAN BUILD A BRIDGE	62
112	101	93	35	GUY ▲ UPTOWN 10115/MCA (9.98)	THE FUTURE	16
113	116	98	70	ALAN JACKSON ▲ ARISTA 8623 (8.98)	HERE IN THE REAL WORLD	57
114	118	108	50	TRAVIS TRITT ● WARNER BROS. 26094* (9.98)	COUNTRY CLUB	70
115	111	102	42	BETTE MIDLER ▲ ² ATLANTIC 82129 (9.98)	SOME PEOPLE'S LIVES	6
116	117	111	170	ORIGINAL LONDON CAST ▲ POLYDOR 831 273 (17.98 EQ)(disc)	PHANTOM OF THE OPERA	92
117	89	88	13	KEITH WASHINGTON QWEST 26528*/WARNER BROS. (9.98)	MAKE TIME FOR LOVE	48
118	123	—	2	ALLMAN BROTHERS BAND EPIC 47877* (9.98)	SHADES OF TWO WORLDS	118
119	110	87	43	CARRERAS - DOMINGO - PAVAROTTI ▲ LONDON 430433* (9.98 EQ)	IN CONCERT	35
120	120	113	106	DON HENLEY ▲ ³ GEFLEN 24217 (9.98)	THE END OF THE INNOCENCE	8
121	109	105	32	SOUNDTRACK ● ASSOCIATED 46982*/EPIC (9.98 EQ)	DANCES WITH WOLVES	48
122	113	100	12	HANK WILLIAMS, JR. CURB 26536*/WARNER BROS. (9.98)	PURE HANK	50
(123)	138	143	27	DRIVIN' N' CRYIN' ISLAND 848000 (9.98)	FLY ME COURAGEOUS	90
124	122	139	4	FOREIGNER ATLANTIC 82299* (10.98)	UNUSUAL HEAT	122
125	127	119	21	SOUNDTRACK MCA 8039 (10.98)	PUMP UP THE VOLUME	50
126	107	96	51	BLACK BOX ● RCA 2221 (9.98)	DREAMLAND	56
127	126	114	16	SOUNDTRACK ● SBK 96204* (10.98)	TEENAGE MUTANT NINJA TURTLES II	30
128	105	84	20	GREAT WHITE ● CAPITOL 95330 (9.98)	HOOKED	18
129	124	140	84	KENNY G ▲ ARISTA 8613 (13.98)	LIVE	16
130	125	103	22	LONDONBEAT RADIOACTIVE 10192/MCA (9.98)	IN THE BLOOD	21
131	134	109	76	SLAUGHTER ▲ ² CHRYSALIS 21702* (9.98)	STICK IT TO YA	18
132	129	115	19	VINCE GILL MCA 10140* (9.98)	POCKET FULL OF GOLD	69
(133)	178	—	2	SEAL SIRE 26627*/WARNER BROS. (9.98)	SEAL	133
134	136	122	132	SOUNDTRACK ▲ ² ATLANTIC 81933 (9.98)	BEACHES	2
135	137	112	14	PAT BENATAR CHRYSALIS 21805* (9.98)	TRUE LOVE	37
136	121	124	63	EN VOGUE ▲ ATLANTIC 82084 (9.98)	BORN TO SING	21
137	93	83	25	STING ▲ A&M 6405 (10.98)	THE SOUL CAGES	2
138	139	129	70	DAMN YANKEES ▲ WARNER BROS. 26159 (9.98)	DAMN YANKEES	13
(139)	RE-ENTRY	61		RICKY VAN SHELTON ▲ COLUMBIA 45250 (8.98 EQ)	RVS III	53
140	115	110	11	LISA FISCHER ELEKTRA 60889* (9.98)	SO INTENSE	100
141	150	131	64	DEPECHE MODE ▲ ² SIRE 26081/REPRISE (9.98)	VIOLATOR	7
142	94	94	3	THE MOODY BLUES POLYDOR 849433*/PLG (9.98 EQ)	KEYS OF THE KINGDOM	94
143	140	123	57	BAD COMPANY ● ATCO 91371 (9.98)	HOLY WATER	35
(144)	157	162	16	SOUNDTRACK GEFLEN 24310* (10.98)	MERMAIDS	65
(145)	169	—	2	TANYA TUCKER CAPITOL 95562* (9.98)	WHAT DO I DO WITH ME	145
146	143	117	12	VARIOUS ARTISTS ARISTA 8669* (9.98)	DEDICATED	24
147	128	97	7	ZIGGY MARLEY & THE MELODY MAKERS VIRGIN 91626* (9.98)	JAHMEKYA	63
148	99	104	8	CHUBB ROCK SELECT 21640 (9.98)	THE ONE	71
149	144	130	7	DIAMOND RIO ARISTA 8673* (9.98)	DIAMOND RIO	99
150	142	134	5	SHOXSIE AND THE BANSHIES GEFLEN 24387* (9.98)	SUPERSTITION	107
(151)	166	141	112	CLINT BLACK ▲ ² RCA 9668 (8.98)	KILLIN' TIME	31
152	148	127	95	JANET JACKSON ▲ ⁵ A&M 3920 (9.98)	JANET JACKSON'S RHYTHM NATION 1814	1
153	149	132	48	SOUNDTRACK ▲ VARESE SARABANDE 5276*/MCA (9.98)	GHOST	8
154	160	136	98	THE DOORS ▲ ² ELEKTRA 515* (7.98)	GREATEST HITS	102

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
155	151	145	29	SALT-N-PEPA ● NEXT PLATEAU 1019 (9.98)	BLACK'S MAGIC	38
156	153	128	15	ROLLING STONES ● COLUMBIA 47456 (10.98 EQ)	FLASHPOINT	16
(157)	170	161	31	ALABAMA ● RCA 2108* (9.98)	PASS IT ON DOWN	57
(158)	175	175	10	LORRIE MORGAN RCA 3021* (9.98)	SOMETHING IN RED	115
159	158	160	44	TOO SHORT ▲ JIVE 1348/RCA (9.98)	SHORT DOG'S IN THE HOUSE	20
160	147	121	34	RALPH TRESVANT ▲ MCA 10116 (9.98)	RALPH TRESVANT	17
161	155	153	47	JANE'S ADDICTION ● WARNER BROS. 25993 (9.98)	RITUAL DE LO HABITUAL	19
162	133	126	8	THE DOORS ELEKTRA 61082* (15.98)	IN CONCERT	50
(163)	177	155	24	DIVINYLS ● VIRGIN 91397* (9.98)	DIVINYLS	15
164	165	142	42	OLETA ADAMS ● FONTANA 846 346/MERCURY (9.98 EQ)	CIRCLE OF ONE	20
165	156	133	11	PIRATES OF THE MISSISSIPPI CAPITOL 94389* (9.98)	PIRATES OF THE MISSISSIPPI	80
166	161	137	18	DOUG STONE EPIC 45303 (8.98 EQ)	DOUG STONE	97
167	135	144	6	DANGEROUS TOYS COLUMBIA 46754* (9.98 EQ)	HELLACIOUS ACRES	67
168	172	166	8	ANDREW LLOYD WEBER ● MCA 6284* (10.98)	PREMIERE COLLECTION	161
169	146	148	57	KEITH SWEAT ▲ ² VINTERTAINMENT 60861/ELEKTRA (9.98)	I'LL GIVE ALL MY LOVE TO YOU	6
170	171	—	2	DAVID SANBORN ELEKTRA 61088* (10.98)	ANOTHER HAND	170
171	167	149	52	THE JUDDS ▲ RCA/CURB 8318/RCA (8.98)	GREATEST HITS	76
172	164	151	85	THE KENTUCKY HEADHUNTERS ▲ MERCURY 838 744 (9.98 EQ)	PICKIN' ON NASHVILLE	41
173	141	125	26	DIGITAL UNDERGROUND ● TOMMY BOY 964 (6.98)	THIS IS AN EP RELEASE	29
174	163	152	53	ERIC JOHNSON ● CAPITOL 90517 (9.98)	AH VIA MUSICOM	67
175	173	193	3	PEABO BRYSON COLUMBIA 46823* (9.98 EQ)	CAN YOU STOP THE RAIN	173
176	131	120	16	YO-YO EAST WEST 91605*/ATLANTIC (9.98)	MAKE WAY FOR THE MOTHERLODE	74
177	152	135	11	JOE WALSH ASSOCIATED 47384*/EPIC (9.98 EQ)	ORDINARY AVERAGE GUY	112
178	159	158	93	AEROSMITH ▲ ⁴ GEFLEN 24254 (9.98)	PUMP	5
(179)	199	187	10	HARRY CONNICK, JR. ● COLUMBIA 44369* (7.98)		20
180	180	182	5	MCBRIDE & THE RIDE MCA 42343* (9.98)	BURNIN' UP THE ROAD	180
181	154	154	21	BRAND NUBIAN ELEKTRA 60946 (9.98)	ONE FOR ALL	130
182	179	163	85	HARRY CONNICK, JR. ▲ COLUMBIA 45319 (9.98 EQ)	MUSIC FROM "WHEN HARRY MET SALLY..."	42
183	132	147	10	TERMINATOR X COLUMBIA 46896* (9.98 EQ)	TERMINATOR X	97
184	162	164	3	TONI CHILDS A&M 5358* (9.98)	HOUSE OF HOPE	162
185	196	180	10	AARON TIPPIN RCA 2374* (9.98)	YOU'VE GOT TO STAND FOR SOMETHING	161
186	168	159	62	TONY! TONI! TONE! ▲ WING 841 902/MERCURY (8.98 EQ)	THE REVIVAL	34
187	182	156	53	VINCE GILL ● MCA 42321 (8.98)	WHEN I CALL YOUR NAME	67
188	190	168	43	INXS ▲ ATLANTIC 82140 (9.98)	X	5
189	188	150	9	THUNDER GEFLEN 24384* (9.98)	BACKSTREET SYMPHONY	114
190	189	174	85	PHIL COLLINS ▲ ³ ATLANTIC 82050 (9.98)	...BUT SERIOUSLY	1
191	184	157	19	SOUNDTRACK ● ELEKTRA 61047* (10.98)	THE DOORS	8
(192)	RE-ENTRY	2		SHENANDOAH COLUMBIA 45490* (9.98 EQ)	EXTRA MILE	192
(193)	RE-ENTRY	38		KEITH WHITLEY ● RCA 2277* (9.98)	GREATEST HITS	67
194	186	167	30	DWIGHT YOAKAM REPRISE 26344* (9.98)	IF THERE WAS A WAY	96
195	200	—	27	LEVERT ATLANTIC 82164 (9.98)	ROPE A DOPE STYLE	122
196	174	146	18	RICK ASTLEY RCA 3004* (9.98)	FREE	31
197	185	185	31	JULIO IGLESIAS ● COLUMBIA 46857 (9.98 EQ)	STARRY NIGHT	37
(198)	RE-ENTRY	22		SLAYER DEF AMERICAN 24307 (9.98)	SEASONS IN THE ABYSS	40
199	197	—	2	CRYSTAL WATERS MERCURY 848894 (9.98)	SURPRISE	197
200	194	173	35	THE CURE ● ELEKTRA 60978 (9.98)	MIXED UP	14

TOP POP ALBUMS A-Z (LISTED BY ARTISTS)

3rd Bass 27	Cher 49	En Vogue 136	Janet Jackson 152	Bette Midler 115	Seal 133	Steelheart 51	For Our Children 65
Paula Abdul 3, 108	Toni Childs 184	Enigma 64	Alan Jackson 28, 113	The Moody Blues 142	Shenandoah 192	Rod Stewart 44	Joe Walsh 177
AC/DC 55	Chubb Rock 148	Gloria Estefan 70	Jane's Addiction 161	Lorrie Morgan 158	The Simpsons 99	Sting 137	Warrant 67
Oleta Adams 164	Marc Cohn 60	Eurythmics 72	Jesus Jones 29	Van Morrison 107	Siouxie and The Banshees 150	Doug Stone 166	Keith Washington 117
Aerosmith 178	Natalie Cole 1	Extreme 21	Eric Johnson 174	Motley Crue 68	Skid Row 5	George Strait 71	Crystal Waters 199
Alabama 157	Phil Collins 102, 190	Firehouse 35	The Judds 111, 171	N.W.A 10	Slaughter 131	Keith Sweat 169	Andrew Lloyd Weber 168
Alice In Chains 54	Harry Connick, Jr. 95, 179, 182	Lisa Fischer 140	The Kentucky Headhunters 89, 172	Nelson 75	Slayer 198	Terminator X 183	Keith Whitley 193
Allman Brothers Band 118	Alice Cooper 53	Foreigner 124	Kix 101	Aaron Neville 58	Sick Rick 43	Tesla 96	Hank Williams, Jr. 122
Another Bad Creation 17	Crowded House 90	Kenny G 129	The KLF 76	ORIGINAL LONDON CAST	Michael W. Smith 91	Thunder 189	Wilson Phillips 25
Arthrax 38	The Cure 200	Gerardo 80	Gladys Knight 45	Phantom Of The Opera 116	SOUNDTRACK	Aaron Tippin 185	Stevie Wonder 34
Rick Astley 196	D.J. Jazzy Jeff & The Fresh Prince 15	The Geto Boys 33	Kool Moe Dee 103	Phantom Of The Opera High-lights 69	Beaches 134	Tony! Toni! Tone! 186	Yanni 86
Bad Company 143	Damn Yankees 138	Vince Gill 132, 187	Lenny Kravitz 61	Dolly Parton 57	Bill & Ted's Bogus Journey 88	Too Short 159	Trisha Yearwood 79
Bell Biv DeVoe 94	Dangerous Toys 167	Amy Grant 18	L.A. Guns 77	Tom Petty & The Heartbreakers 13	Boyz N The Hood 23	Ralph Tresvant 160	Dwight Yoakam 194
Pat Benatar 135	De La Soul 97	Great White 128	L.L. Cool J 30	Pirates Of The Mississippi 165	Dances With Wolves 121	Travis Tritt 39, 114	Yes 83
Black Box 126	Billy Dean 109	Guy 112	LeVert 195	Poison 84	The Doors 191	Trixter 100	Yo-Yo 176
The Black Crowes 12	Depeche Mode 141	M.C. Hammer 52	Huey Lewis & The News 81	Queensryche 31	Dying Young 50	Tanya Tucker 145	
Clint Black 66, 151	Diamond Rio 149	Heavy D. & The Boyz 22	Londonbeat 130	R.E.M. 7	Ghost 153	UB40 37	
Michael Bolton 11, 74	Digital Underground 173	Don Henley 120	Lynyrd Skynyrd 92	Bonnie Raitt 9, 106	Mermaids 144	Van Halen 2	
Boyz II Men 16	Divinyls 163	Hi-Five 59	Madonna 47	Robin Hood: Prince Of Thieves 6	New Jack City 26	Ricky Van Shelton 36, 139	
Brand Nubian 181	DJ Quik 40	Whitney Houston 63	Madonna 47	Teenage Mutant Ninja Turtles II 127	Pretty Woman 98	Luther Vandross 20	
Garth Brooks 8, 42	The Doors 85, 154, 162	Ice Cube 105	McBride & The Ride 180		Pump Up The Volume 125	Vanilla Ice 41, 62	
Peabo Bryson 175	Drivin' N' Cryin' 123	Ice-T 48	Paul McCartney 93		Robin Hood: Prince Of Thieves 6	VARIOUS ARTISTS	
Mariah Carey 14	Candy Dulfer 46	Julio Iglesias 197	Reba McEntire 56		Salt-N-Pepa 155	Club MTV Party To Go, Vol. 1 73	
Carreras - Domingo - Pavarotti 119	Electronic 110	INXS 188			David Sanborn 170	Dedicated 146	
C&C Music Factory 4	EMF 19	Chris Isaak 82			Scorpions 24		

Top Pop Catalog Albums

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE	WKS. ON CHART
		★ ★ NO. 1 ★ ★ COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan		
1	1	THE RIGHTEOUS BROTHERS ● CURB 77381* (6.98)	BEST OF RIGHTEOUS BROTHERS 6 weeks at No. 1	10
2	4	JIMMY BUFFETT ▲ MCA 5633 (7.98)	SONGS YOU KNOW BY HEART	10
3	2	MEATLOAF ▲ 6 CLEVELAND INT'L 34974/EPIC (5.98 EQ)	BAT OUT OF HELL	10
4	3	STEVE MILLER BAND ▲ 3 CAPITOL 46101* (7.98)	GREATEST HITS	10
5	6	AEROSMITH ▲ 5 COLUMBIA 36865* (5.98 EQ)	GREATEST HITS	10
6	5	AC/DC ▲ 10 ATLANTIC 16018* (7.98)	BACK IN BLACK	10
7	7	JOURNEY ▲ 3 COLUMBIA 44493* (9.98 EQ)	JOURNEY'S GREATEST HITS	10
8	8	THE EAGLES ▲ 12 ELEKTRA 105 (7.98)	GREATEST HITS 1971-1975	10
9	11	PATSY CLINE ▲ 7 MCA 12 (4.98)	GREATEST HITS	10
10	9	ERIC CLAPTON ▲ 2 POLYDOR 825 382 (6.98 EQ)	TIME PIECES - THE BEST OF ERIC CLAPTON	10
11	10	GUNS N' ROSES ▲ 8 Geffen 24148* (9.98)	APPETITE FOR DESTRUCTION	10
12	31	LUTHER VANDROSS ▲ EPIC 45320 (13.98 EQ)	BEST OF LUTHER: THE BEST OF LOVE	10
13	12	JAMES TAYLOR ▲ 3 WARNER BROS. 3113 (7.98)	GREATEST HITS	10
14	13	LED ZEPPELIN ▲ 10 ATLANTIC 19129 (7.98)	LED ZEPPELIN IV	10
15	14	BILLY JOEL ▲ 2 COLUMBIA 40121* (11.98 EQ)	GREATEST HITS VOL. I & II	10
16	15	BAD COMPANY ▲ 2 ATLANTIC 81625* (7.98)	10 FROM 6	10
17	16	PINK FLOYD ▲ 8 COLUMBIA 36183 (15.98 EQ)	THE WALL	10
18	17	AC/DC ▲ ATLANTIC 81650 (7.98)	WHO MADE WHO	10
19	18	THE EAGLES ● ELEKTRA 60205* (7.98)	GREATEST HITS VOL. 2	10
20	19	LED ZEPPELIN ▲ 4 ATLANTIC 19126 (7.98)	LED ZEPPELIN	9
21	—	R.E.M. ▲ MCA 42059* (7.98)	DOCUMENT	3
22	20	CHICAGO ● REPRISE 26080 (9.98)	GREATEST HITS 1982-1989	10
23	21	PINK FLOYD ▲ 11 CAPITOL 46001 (9.98)	DARK SIDE OF THE MOON	10
24	23	DEF LEPPARD ▲ 10 MERCURY 830 675 (9.98)	HYSTERIA	10
25	30	GEORGE STRAIT ▲ MCA 42035* (7.98)	GREATEST HITS VOL. 2	6
26	34	JANIS JOPLIN ▲ 2 COLUMBIA 32168* (5.98 EQ)	GREATEST HITS	9
27	24	THE POLICE ▲ A&M 3902* (9.98)	SINGLES - EVERY BREATH YOU TAKE	8
28	27	BON JOVI ▲ 9 MERCURY 830 264 (6.98 EQ)	SLIPPERY WHEN WET	10
29	25	ROD STEWART WARNER BROS. 26158 (9.98)	DOWNTOWN TRAIN/SELECTIONS. . .	10
30	22	DIGITAL UNDERGROUND ▲ TOMMY BOY 1026 (9.98)	SEX PACKETS	10
31	26	SCORPIONS ● MERCURY 842 002 (9.98)	GREATEST HITS - BEST OF ROCKERS N' BALLADS	9
32	29	FOREIGNER ● ATLANTIC 80999* (7.98)	RECORDS	10
33	28	ORIGINAL BROADWAY CAST ● Geffen 24151 (17.98)	LES MISERABLES	9
34	45	THE CHARLIE DANIELS BAND ▲ EPIC 38795* (6.98 EQ)	A DECADE OF HITS	9
35	—	LYNYRD SKYNYRD MCA 42293 (7.98)	BEST - SKYNYRD'S INNRYDS	1
36	41	THE EAGLES ▲ 9 ELEKTRA 103* (7.98)	HOTEL CALIFORNIA	10
37	49	LED ZEPPELIN ▲ 5 ATLANTIC 19127 (7.98)	LED ZEPPELIN 2	8
38	32	INXS ▲ 4 ATLANTIC 81796* (7.98)	KICK	10
39	38	KENNY G ▲ 3 ARISTA 8427* (9.98)	DUOTONES	4
40	35	TOM PETTY ▲ 3 MCA 6253 (9.98)	FULL MOON FEVER	2
41	50	GUNS N' ROSES ▲ 3 Geffen 24198* (9.98)	G N' R LIES	2
42	39	NINE INCH NAILS TVT 2610 (8.98 EQ)	PRETTY HATE MACHINE	4
43	33	KENNY G ▲ 2 ARISTA 8457* (9.98)	SILHOUETTE	5
44	36	SKID ROW ▲ 3 ATLANTIC 81936* (9.98)	SKID ROW	5
45	43	SOUNDTRACK ▲ 10 RCA 6408* (9.98)	DIRTY DANCING	6
46	—	MICHAEL BOLTON ▲ COLUMBIA 40473* (6.98 EQ)	THE HUNGER	5
47	40	FLEETWOOD MAC ▲ WARNER BROS. 25801* (9.98)	GREATEST HITS	5
48	44	SOUNDTRACK ▲ WALT DISNEY 6403* (8.98)	THE LITTLE MERMAID	10
49	—	RUSH ▲ MERCURY 822 549* (6.98 EQ)	MOVING PICTURES	4
50	—	SOUNDTRACK ▲ 5 COLUMBIA 40323* (9.98)	TOP GUN	2

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.

STUDIOS HOLD BACK THE HOOPLA AT VSDA

(Continued from page 1)

15%-20% during 1991. The number of exhibitors was also down (Billboard, July 6), reflecting the attrition from, and consolidation of, the ranks of suppliers, although VSDA officials said the exhibits this year occupied the same amount of square-footage as last year.

One exhibitor, Magnum Entertainment, apparently shuttered its doors during the convention itself, leaving only the haunting specter of an abandoned booth festooned with posters for movies that now may never be released.

What was lacking most conspicuously, however, was the palpable buzz that has energized past VSDA shows when suppliers, in particular the major studios, went out of their ways to fire the industry's collective imagination with splashy dinner shows and crowd-stopping gimmicks in their booths.

In contrast, this year's show was most acutely characterized by the off-the-floor business huddles, either in the meeting rooms tucked away in the upper reaches of the convention center or in hotel suites around town.

Much of the comparative sobriety of the show was attributed by attendees to the recession and the Persian Gulf war, which kept business down in the first half of the year. But part of the changed nature of the convention was also due to the more businesslike approach that has infused itself into the industry as it is overtaken by creeping maturity.

Gone along with much of the hype and sizzle were the perennial, but equally exaggerated, predictions of the imminent demise of the industry at the hands of the currently fashionable perceived threat.

Carolco Pictures president/CEO Peter Hoffman captured the mood in his keynote address July 14 when he stated: "Home video distribution is the principal, not the ancillary, method of distribution of theatrical motion pictures." The comment, an obvious crowd-pleaser, was intended to reinforce the magnitude of video's importance to Hollywood economics, and to provide the context in which other trends and developments in the business should be interpreted (see story, page 3).

"Home video is the savior of the theatrical film business," Hoffman said in his speech. "And home video wholesale revenues are increasingly—in more than half of all pictures—greater than theatrical rentals. And much lower marketing costs generate these higher video wholesale revenues."

Hoffman also took exception with the increasingly prevalent anxiety among video retailers that alternative forms of direct-to-home delivery of movies represent a clear and present danger to the business.

"Any software producer must understand that home video distribution is a critical part of the finance and profitability of its pictures," Hoffman explained. "This is critical not just because of the dollars we make on a given movie, but because of the solid predictability of home video revenues on all movies. It is the breadth and stability of this revenue source that make it critical."

RETAILERS ARE DOWNBEAT

A secure place in Hollywood's heart, however, has not shielded the industry from the impact of the recession, nor from problems with the

marketing and distribution of product as the business matures.

Retailers at the show exhibited virtual unanimity in reporting a sluggish and downbeat first half of 1991. Particularly hard hit were those retailers who had made a commitment to promoting sell-through on a year-round basis as suppliers have long urged, only to find that many suppliers changed their minds and failed to deliver strong new theatrical titles to the sell-through market during the first half of the year.

A number of such retailers, in fact, came to Las Vegas with the express purpose of haranguing the studios for changing horses in midstream (see story, page 1).

Rental dealers also had a slow first six months, due in part to the war and the recession, but also to a merely fair, rather than spectacular, crop of rental titles, "Die Hard 2" and "Ghost" notwithstanding.

Many reported, however, that business picked up significantly in the latter part of June, leading some to hazard a cautious optimism toward the second half of the year and its stronger slate of titles.

In addition to the previously an-

nounced sell-through titles "Home Alone," "Teenage Mutant Ninja Turtles II: The Secret Of The Ooze," and "Rescuers Down Under," dealers are also looking forward to such high-profile rental titles as "Dances With Wolves," "The Doors," and "The Godfather Part III."

Reports here at the show put orders for FoxVideo's "Home Alone" at 8.2 million units, with the order cutoff date still a week away.

HOLIDAY BOUNTY ENHANCED

The bounty of both sell-through and rental titles was enhanced during the show when Disney officially announced the Nov. 1 release of "Fantasia" at \$24.99 and Orion Home Video confirmed the October release of "The Silence Of The Lambs," while LIVE Home Video slipped "Terminator 2: Judgment Day" into December.

The "Terminator" announcement was particularly significant because the runaway blockbuster has only been in theaters since July 3. Studios are generally reluctant to discuss video plans for a successful film so early in its theatrical run.

Suppliers also voiced optimism (Continued on page 78)



by Geoff Mayfield

Previously called *Over The Counter*, this column offers a weekly look behind Billboard's album charts.

UNFORGETTABLE FEAT: Natalie Cole earns her first No. 1 on the Top Pop Albums chart with "Unforgettable," the album that mines treasures from the career of her father, the late, great Nat "King" Cole. It is unusual to see a collection of standards hit the top spot, but this album's behavior has been unique since the first day. The title track's eye-catching video, which features both daughter and dad, got lots of exposure from local news programs on Father's Day, which helped the album debut at No. 25—a higher rank than her last three albums ever saw. Cole remains the top seller at *Musiland* and *Wherehouse*. "The comment I liked the most was from *Musiland*, that we're still gaining momentum," says Kenny Hamlin, Elektra senior VP of sales.

TELEVISION SELLS: One big catalyst for Cole's climb was her June 19 appearance on "The Tonight Show," which Hamlin says was a matter of "lightning striking twice." He remembers that in late 1983, Johnny Carson's show helped break open sales for another package of standards, "What's New," the first of a cycle of releases that matched *Linda Ronstadt* with the *Nelson Riddle Orchestra* . . . *Luther Vandross* becomes the latest music star to profit from exposure on *Oprah Winfrey's* popular syndicated talk show. A July 11 appearance wakes up "Power Of Love" (22-20) on the Top Pop Albums list and, on the catalog chart, his greatest-hits set zooms ahead 31-12. In recent months, Winfrey's program cooked up big sales for *Oleta Adams* and *Yanni*.

IS RAP HOT? You bet! The three highest debuts on the Top Pop Albums chart—*D.J. Jazzy Jeff & the Fresh Prince* (No. 15), the "Boyz N The Hood" soundtrack (No. 23), and *Geto Boys* (No. 33)—each feature rap. The *Geto Boys'* bow is especially noteworthy, considering that their last set, distributed through WEA, never got higher than No. 171. This package is going the indie route through Priority (see story, page 5). Meanwhile, Priority is also scoring with *Ice Cube* (114-105), whose album has been revived by his starring role in "Boyz N The Hood" . . . A couple of rap-flavored projects also march forward, as *C&C Music Factory* picks up a bullet at No. 4, while the *KLF* jumps 12 places to No. 76.

CROSSINGS: It's a strong week for *Amy Grant* and *Michael W. Smith*, two Christian music artists who have successfully crossed over to the pop scene. Grant bullets at No. 18, while Smith skips a dozen spaces to No. 91 . . . Rookie *Trisha Yearwood* blasts forward 112-79 on the pop list. Walt Wilson, VP of marketing at MCA Nashville, cites Yearwood's fast start as the latest proof of how much the country market has grown in the past two years . . . *Ricky Van Shelton's* perennial seller, "RVS III," re-enters the pop chart at a whopping No. 139. Sony Nashville believes his latest album (38-36) has renewed interest in the earlier title.

DEALERS SEEK SELL-THRU SUPPORT

(Continued from page 1)

downsizing their sell-through video departments. Nonetheless, those retailers and others who have maintained their commitment to the product line were at the VSDA convention telling the studios that video sell-through should be a year-round business and that they need the suppliers' support.

That argument is receiving a big boost now that Fort Lauderdale, Fla.-based Blockbuster says it wants to aggressively enlarge its sell-through

business. Previously, Blockbuster chairman H. Wayne Huizenga soft-pedaled the importance of sell-through, which generates about 11% of the chain's sales, and said that the industry's future lies with rental. But Huizenga has changed his mind on sell-through, and the chain will now aggressively cultivate that product line.

"Sell-through and rental are not cannibalistic," Joe Baczo, president and chief operating officer of the

Blockbuster chain since February, told Billboard. "A year-round [industry] presence in sell-through is going to be the single greatest influence on the growth of the [overall video] market. I did a fair amount of study on this and the more I studied it the more I think video has limitless dimensions."

Baczo declined to say how many sell-through titles will be added to the company's stores. "But we want to enhance the sell-through business by

buying a range of titles and buying in depth to support them," he said. "I am talking about giving Target and the other [mass merchants] a run for their money."

With the exception of Disney Home Video's "The Jungle Book," which was released in the first half of the year, most sale-oriented dealers have been unhappy with the way studios have been operating the sell-through business. "There has been a screeching brake to sell-through this year," complains Cindy Barr, director of purchasing and product development for Miami-based Spec's Music & Video.

Sell-through currently generates about \$2.5 billion in revenue for the industry, according to Bob Higgins, president of Albany, N.Y.-based Trans World. "The studios could do \$7.5 billion in a short period if they grabbed hold of sell-through and ran with it," he said. "I could understand the studios' reluctance to be aggressive with sell-through if the rental stores were complaining, but that is not the issue."

Steve Berns, chief operating officer at New York-based RKO/Warner Video noted that "a tremendous amount of retailers have aggressively put their foot forward for sell-through but the studios haven't backed us up."

Some studio executives at the show, however, disputed charges that they had abandoned the sell-through market. "I don't know that the sale business wasn't there this year," said Bob DeLellis, FoxVideo president, North America. "The mass merchant's business overall was down so all categories suffered."

Other supplier executives blame the nature of the titles released during the first half of 1991 for the perceived lack of support of sell-through. "What's happened with sell-through has been a combination of elements," said Louis Feola, executive VP of MCA/Universal Home Video. "Like most businesses, sell-through needs locomotives, and all you had this year was 'Jungle Book.' On top of that, [add in] the recession and the Gulf war, and it wasn't a very good time for sell-through. But you have to look at the titles that were available. In the first half of 1990 you had three major sell-through titles that you didn't have this year. But as you look toward the second half of '91, you're going to have some major [sell-through] releases."

Among the sell-through-priced titles for the second half of the year are FoxVideo's "Home Alone," New Line's "Teenage Mutant Ninja Turtles II: The Secret Of The Ooze," and Disney's "Fantasia."

One factor leaving suppliers feeling reluctant to risk a sell-through release of major titles during the first half of the year was the failure of the three titles released last year during the first quarter to meet the suppliers' expectations. Sales of Paramount's "Indiana Jones And The Last Crusade" and Warner's "Lethal Weapon 2," in particular, were considered disappointing by suppliers.

While sale-oriented retailers were generally disappointed with the first half, some were unwilling to go as far as others in criticizing suppliers.

"I think the studios have supported sell-through, but there has been less support in the first half," Jack Eugster, chairman, president, and CEO of Musicland Stores Corp., said from

the company's Minneapolis headquarters. As a result of no hit titles, the war, and the recession, the company's 200-unit video sell-through-only chain, Suncoast Motion Picture Co., had a disappointing first half, he said. Also, Musicland has reduced the number of sell-through titles carried in its 800 music stores.

"We do need some key titles year-round and especially in the spring," he added. "But now we have 'Robin Hood' [from Disney] in July, 'Home Alone' in August, and possibly [Warner's] 'Robin Hood' in the fall. I would love to see 'Terminator 2' as a sell-through title but that will probably come out as rental."

On the other hand, he echoed the feelings of many retailers in noting that he thinks some studios have made the wrong decision on releases. "Ghost" is the title that should have been sell-through," he says. "We think the studios are making a mistake in releasing sell-through at \$19.95. They should release the sell-through at \$24.95."

Despite Eugster's complaints, he added that Suncoast will continue to grow. Company officials previously reported to Billboard that the chain will open about 40 stores this year.

In contrast, other retailers are retrenching in case the pleas that they are making at the convention for more support in sell-through fall on deaf ears.

RKO/Warner's sell-through business has dropped from about 45%-50% of overall volume down to 35%, and as a result the chain has significantly scaled back that product line, said Berns.

Higgins said Trans World has slowed down the expansion of its 70-store sell-through-only Saturday Matinee chain "because the studios have backed away from sell-through. We are doing very selective locations this year, opening about 10 stores for the whole year."

Trans World also has changed its sell-through component in its 480 music stores, taking out some theatrical and special-interest titles and putting in more music video, Higgins said.

Also, David Kahn, video buyer for Spec's, says, "We have been bringing in our buying and being more conservative on sell-through."

CONVENTION CAPSULES

The following is a roundup of events at the Video Software Dealers Assn. convention July 14-17 in Las Vegas.

CONTINUING A TRADITION of electing experienced directors to the top post, the Video Software Dealers Assn. board picked Minneapolis businessman Dave Ballstadt of 13-store Adventures In Video as its president for 1992 during the trade group's annual convention at the Las Vegas Hilton & Convention Center. Ballstadt has a long background with VSDA similar to that of Jack Messer, the retiring president. The other three officers are VP Lou Fogelman, head of Show Industries and its subsidiary combo chain, Music Plus; treasurer Brad Burnside, owner of three Chicago-area stores; and Jan DeMasse, owner of single-unit Video Place in Exeter, N.H.

POWER OF TOWER: Industry bigshots turned out in force to witness Tower Records & Video founder Russ Solomon being honored as the Billboard/Time Video Man Of The Year. In preliminary remarks from last year's recipient, Blockbuster Entertainment chairman H. Wayne Huizenga quipped, "I feel a little resentful at having to turn over the title to someone with more hair on his chin than I have on my head." Huizenga also drew laughs when he urged Solomon to keep Tower private, noting that when he was honored, Blockbuster's stock was riding above \$10 a share and that it's now trading at under \$9.50.

HAVE A STOKIE: Disney Home Video execs were greatly relieved when studio chairman Jeffrey Katzenberg officially announced the much rumored release of "Fantasia." Quipped one, "We can actually say the word 'Fantasia' now, instead of using the code word." And how had insiders been referring to the hush-hush planning? As "Stokie," after the conductor of the original soundtrack recording, Leopold Stokowski.

BIG BUZZ: Despite denials from both sides, rumors continued to fly around the show that No. 1 distributor Comptron was maneuvering to acquire No. 2 Baker & Taylor (Billboard, July 20). So strong were the rumors that a phantom press conference was called, but never materialized, leaving reporters scratching their heads and eyeing each other suspiciously.

PACIFIC ARTS FAMILY: Pacific Arts Corp., which has enjoyed great success with the PBS Home Video line ("The Civil War," "The Astronomers"), has formed a joint venture with another broadcaster, The Family Channel, to distribute its new home video label. Family Channel Home Video will test-market this fall its new "Zorro" and "Rin Tin Tin" movies, "Journey Through The First Year Of Life" and "A Girl From Mars." Full rollout, with price points at \$19.95 and less, is promised for next year.

LOVE THAT DOVE: Tom Molito, president of Cabin Fever Home Entertainment, is ecstatic about the response at the VSDA show to his company's "Lonesome Dove" release, which he says "will propel us beyond our projections for the year." Not only is this Cabin Fever's first foray into the rental market, he notes, but it also had to overcome the stigma of being a made-for-TV movie. He adds that HBO Video and Turner, both of which are trying to sell similar product, can use "Lonesome Dove" and "The Civil War" as arguments in their favor.

PENT-UP DEMAND? Penthouse has reactivated its video operation and will co-produce made-for-video programming with A*Vision Entertainment, the home video sub-

siary of Atlantic Records, which will distribute the product. Initially, Penthouse will release about three titles, each about 60-minutes long and priced at \$19.95. After seeing how the market greets those releases, Penthouse will issue subsequent titles in a timely manner, executives from the two companies said at a press conference here.

ROCKIN' RODENT: Buena Vista Home Video will issue "Simply Mad About The Mouse," a longform video comprised of clips of current recording stars singing famous songs from classic Walt Disney movies. Among the videos on the tape: Billy Joel doing a bluesy interpretation of "When You Wish Upon A Star;" Michael Bolton singing an interpretation of "A Dream Is A Wish Your Heart Makes"; and L.L. Cool J rapping through "Who's Afraid Of The Big Bad Wolf." The 45-minute project, four years in the making, will be issued Sept. 27 and is priced at \$19.95 for videocassette, \$24.99 for laserdisc, and \$29.99 for the 8mm version. An album version of the video, with one extra song, will be issued by Columbia Records.

WHERE ARE THEY NOW: John English, according to reports from intimates visiting the show, is with Silo, the huge hardware chain making a strong presence in Southern California. English was a popular VSDA figure, always on his feet at various forums. He was also a director of American Video Assn. before its reorganization a year ago. MultiVideo, in Bellflower, Calif., is now shuttered.

WHERE ARE THEY NOW, PART II: John Pough and wife Carol are not back in the video business, but they are back. The popular couple, who served VSDA so many years, are said to be surviving bankruptcy. According to sources visiting Las Vegas, John is operating a store in the home-furnishing business.

RENTAL CONTRACT: DCI Music Video has done an end-run around the First Sale Doctrine by requiring retailers to sign a no-rental contract as a prerequisite for handling its line of instructional videos. Primarily sold in musical-instrument stores, the videos feature such stars as Chick Corea, Elvin Jones, and B.B. King demonstrating how they play their instruments. While Tower and HMV sell DCI product, "very few" specialty video retailers carry it, according to the firm's David Hakim. He notes that some want to rent the product, but DCI insists on sell-through because it does not want to hurt the sales of its primary accounts.

CLARK-MANIA: MPI Home Video will release "Dick Clark's Golden Greats: The Rock & Roll Collection," on Wednesday (24). The four-hour, four-volume video set, list-priced at \$99.98, contains dozens of performances from the '50s through the '80s. The only other Dick Clark video compilations that have been on the market are a pair of Vestron tapes, released in 1985 and consisting principally of "American Bandstand" performances. MPI president Waleed B. Ali says the new videos will be sold only as a set at first, but he doesn't rule out releasing individual tapes in the future.

SPECIAL-INTEREST ABROAD: Larry Scheer, president of Century Home Video, has noticed a big upsurge in overseas demand for his 340-title catalog, which includes vintage music video compilations, children's product, and a Shakespeare series. At this point, he says, he is doing three-quarters of his business abroad. For example, he has licensed his line of Shakespearean plays to JVC in Japan and to an Australian publisher. He has also done a deal for his "Kid-A-Littles" line in Japan, which he says is surprising because plenty of children's product is produced in that country.



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VSDA BACKS NEW INDIE COMMITTEE

(Continued from page 3)

sell-through product."

While this may be the first time VSDA has acted in support of video manufacturers, Rosenberg, who has held posts with Schwartz Brothers, HBO Video, CBS/Fox Home Video, and Trans World Entertainment, does not view the move as contradictory. "Having come from the other side and understanding how it works, I realize there can't be two profitable segments [of the industry] and one unprofitable segment," he says.

Rosenberg is not afraid the majors will take umbrage over VSDA working with independent suppliers to improve their business. "[The studios'] secondary product would benefit by it, too," he contends. "The best product will rise to the top. We're just saying it's not getting the exposure it needs."

PRECARIOUS POSITION

Fries' Levy, who founded the indie committee with Wendy Moss, senior VP/GM of Hanna-Barbera, has a slightly different view. While he agrees that the committee's main goal is "to gain support collectively for independent product," he adds, "We're looking to promote the viability of our product as compared with that coming from the majors."

Rosenberg and Levy also diverge somewhat on practical methods. Whereas the VSDA official suggests that the indie suppliers might want to give a presentation at next year's convention, Levy says, "The position of the independent supplier today is precarious. Ours is strictly a business approach. We're not looking to put on dinners or social events."

Despite these differences, Levy is glad VSDA is supporting the committee. "Because it's an ongoing organization and we're all members of it,

VSDA gives us an umbrella and a means of expressing our views," he points out.

"We've seen some companies go out of business," notes Rosenberg. "Hardly anyone's had a good last six months, and indie companies get hit the hardest."

According to one observer, B-movie suppliers have been paradoxically hurt by a dearth of strong sell-through product from the majors. Martin Weinstein, senior VP of sales and marketing for Turner Home Entertainment, explains that last year, direct-to-sell-through hits like "Pretty Woman" and "The Little Mermaid" drove down the average cost of product purchased by video stores to \$38 per unit; this year, with sell-through down and wholesale prices up on rental titles, the average cost is \$65 per unit. "So [the retailer's] average budget has been chopped by 40%, which leaves little room for anything except major titles," says Weinstein.

Retailers, meanwhile, insist that B titles cost too much. Since it takes longer to recoup their investment in a B film than in an A title, they say, it is unreasonable for suppliers to charge nearly as much for secondary product as dealers pay for the hits.

According to Jules Abramson, Academy's VP of sales, the company's current "2-Plus-2" program aims to increase sales on a pair of \$89.95 rental titles by cutting their wholesale cost. For every two units of "Tricks Of The Trade" and two copies of "The Big Slice" a retailer buys, he gets a \$50 rebate. "Effectively, that's \$12.50 off each unit they buy," says Abramson.

VARIETY OF METHODS

Sell-through suppliers, which seem to be experiencing greater success as

a group than the B-film companies, are combating the dropoff in the home video market with a variety of strategies. Turner, which sells both kinds of product, is diversifying its sell-through line with its new CNN label, a Tom & Jerry cartoon series, and an array of Jacques Cousteau videos.

Cabin Fever Home Entertainment, a sell-through company that specializes in country music videos, recently did a sponsorship deal involving the Charlie Daniels Band in order to get its product into the huge Wal-Mart chain. "You have to go deeper into the well to get orders," notes Tom Molito, the firm's president. "You have to give the customer a reason to buy."

He adds that Cabin Fever is now looking at the possibility of joint ventures with record companies; the la-

bels would handle conventional distribution of music videos, while Cabin Fever would do direct marketing and sell them to convenience stores, where it already has a foothold.

J2 Communications has sought to increase its visibility with the purchase of National Lampoon and the introduction of its first National Lampoon movie, due in September. It has also branched into the audio business with "The Lost Tapes," a series of National Lampoon radio shows done in the pre-"Saturday Night Live" days by the likes of John Belushi, Chevy Chase, Gilda Radner, and Bill Murray.

As for the sell-through competition from the majors, which are now repricing numerous titles to \$14.95 and below, J2 Communications' Jim Jimirro says, "In most cases, movies are a transitory experience: You

watch it once and move on." Claiming that the current price reductions are a "temporary aberration," he asserts that the true sell-through market is in categories such as children's, fitness, and comedy product.

Due to the diverse positions and outlooks of B-movie and sell-through suppliers, Academy's Abramson expresses some doubt that the independent manufacturers' committee will jell. "Working under the auspices of VSDA gives us an opportunity to talk about common problems and issues," he points out, "but I'm not sure yet how that's going to develop. Although there are issues common to us all, there are issues that each manufacturer may have that don't affect our company or other companies."

But Molito of Cabin Fever believes it is time for the independent suppliers to take a longer view.

PHILIPS PUTS DOLLARS INTO AILING SUPER CLUB

(Continued from page 3)

Persian Gulf war had on the video rental market, but that the main factor was that the company had been overestimating its assets. Sixty percent of the loss was said to be due to "adapted rules of evaluation and one-off depreciations."

Baldwin explained, "The reason for the losses last year is Philips wanted more conservative accounting. The Super Club board of directors voted to write off goodwill and other intangible assets. Over here in the U.S., you can't write off goodwill. You have to amortize it over a number of years." He added, "The resultant loss may shock everybody, but it is a one-time thing."

Baldwin also said that Super Club wrote off the value of such assets as a restaurant, multiscreen movie theaters, and "other things in Europe." He added that Philips was "hoping to sell them and then get back the value."

Super Club's annual figures also show that stock capital dropped from \$525 million to \$171 million. An influx of \$215 million of capital is now needed to ensure viable trading, according to the company.

To boost capital, all existing shareholders, including Philips, have been invited to purchase new stock. Philips has declared that it will buy all shares not purchased by other holders. Philips' declaration implies a minimum investment of \$95 million.

Despite Super Club's poor results last year, Baldwin said that "no investors have stepped away from their Super Club holdings." Then he added, "But whether they will step up again [to the new offering] is another question."

Philips took control of Super Club in March by increasing its stake from 12% to 51% through an injection of \$108 million. If Philips takes up the maximum amount of equity to which it is entitled, it will have 75% of Super Club. Insiders believe that its willingness to have this level of commitment indicates a desire to further revamp Super Club.

Wim Houtekiet, a Philips accountant on the Super Club board, said that Philips wants to introduce a further restructuring, starting with the closure of the Mister Video automatic rental operation.

Philips is also owner of 80% of PolyGram N.V., one of the Big Six record distributing companies. Com-

menting on the relationships among PolyGram, Philips, and Super Club, Baldwin said, "There are areas where we can exploit the synergy. For instance, I think Super Club can play a role in helping launch CD interactive. That is a product that people will have a lot of questions on. We will not be a hardware supplier but we may bring in Philips hardware in our stores as demonstration models to show how CD interactive works. So we can help launch that and encourage people to make the hardware purchase necessary to play it."

As for PolyGram, he said, "There may be special cases where we do something together, but it will be done through an arm-length relationship." He added, "But I don't think that PolyGram will ever have anything to do with the retail arm."

Super Club is in the midst of con-

solidating its two U.S. businesses, video and music. Over the last few months it has announced the formation of Super Club Music Corp., comprised of the Turtle's and Record Bar chains, and of Super Club Video Corp., which consists of Video Towne, Alfalfa/MovieTime, and Movies At Home.

Super Club in Belgium also announced a new chairman. Company founder Maurits de Prins has left the board of directors to be replaced by Urbain Devlodere, president of Philips Belgium. Jaap van Weezendonck, the new CEO of Super Club, said he will be making an announcement in the near future of a personnel restructuring at the company.

Assistance in preparing this story was provided by Ed Christman in Las Vegas and Don Jeffrey in N.Y.

STUDIOS HOLD BACK THE HOOPLA AT VSDA

(Continued from page 76)

over the second half, even though many struggled to meet their shipment targets on both major and lesser titles during the first six months of the year.

"Dealers lost 60 days during the first half because everyone was glued to CNN," said Orion chairman/CEO Len White. "But by the end of the year I predict it will be at least even with last year."

"I'm very encouraged" about the prospects for the rest of the year, offered Academy Home Video sales VP Jules Abramson. "The first half was tough due to the war and the economy, but we've held our own, and in the second half our stronger titles are coming."

However, FoxVideo senior VP of sales Sam Puleo came closest to articulating the shifting mood of both the business and the convention when he noted, "I'm not sure that it's true that if we had had better films [in the first half] the business would have been up. You still have to do your job, which in my case is to sell, and in the dealer's case is to sell and rent."

FoxVideo, in fact, along with Orion and Paramount Home Video, exemplified the changing role of the convention—at least from the suppliers' perspective—by setting up shop entirely off premises at the Desert Inn hotel, shuttling distributors and key accounts out for one-on-one meetings and then shuttling them back to the convention hall.

Other suppliers, however, held to a more traditional approach, centering more of their activities around their booths on the exhibit floor.

Other outfits, such as pay-per-transaction distributor Rentrak, set up shop at the Mirage hotel, away from the convention center, and continued to hold its meetings well after VSDA had put out the lights.

The variety of approaches reflected the increasingly nuts-and-bolts orientation of the annual get-together, and the de-emphasis on making a big splash for its own sake. But it also lent a fuzzy, unfocused quality to the affair, reflecting the industry's own groping for direction during a period of slower economic growth and a sobering flatness in the business.

The VSDA's efforts to alter the format of the show to address the needs of its various constituencies met with only modest success. The five-hour round-table discussions—which were designed to give retailers direct access to high-ranking studio and distributor executives—drew a smaller than expected crowd, and the 200 tables set up were ultimately consolidated to about 70, with two or three executives at each table.

The VSDA itself also underwent something of a transition with the appointment of a new executive VP, industry veteran Don Rosenberg, and for the first time an appointed board member was elected an officer of the board when Show Industries head Lou Fogelman was named VP.

Generic Video Ad Campaign Still In Limbo 1 Year After Proposal

■ BY JIM McCULLAUGH

LAS VEGAS—One year after the concept of a generic video ad campaign was proposed to the industry, the attempt by the Video Software Dealers Assn. to mount such a drive remains in limbo.



At the just-concluded VSDA convention here, the trade group's new executive VP, Don Rosenberg, said the VSDA would

continue to move forward in its attempts to get an industry awareness campaign off the ground.

Nevertheless, many major studio and software suppliers—which are expected to carry a large part of the financial burden for the program—remain indifferent, even antagonistic, toward the scheme.

Said one major studio executive, "We never intended to support it from day one. We feel we are better off allocating the dollars to our own product and our own programs."

Another studio executive said, "Where there's smoke, there's smoke. I don't think it's ever going to ignite."

Said yet another studio executive, "Look at the problems with the U.K. program. People are looking at that. It's not encouraging for the U.S. I prefer to apply dollars directly to my own product."

The studios that funded the U.K.'s \$16 million generic campaign, which began last fall, have decided to pull the plug on it at the end of this month (see story, this page).

Referring to the U.S. proposal, Rosenberg says, "There have been

a lot of tough issues connected with the awareness campaign, and we should either get it going or drop it if we can't come to terms. Nor should we do it half-assed."

According to Rosenberg, VSDA has hired a consultant, Kevin Wolcott of Eric Sommer & Partners, Washington, D.C., to formalize a generic campaign business plan.

Wolcott has had some 16 years of experience in the general awareness field, having worked with such entities as Procter & Gamble and the Boy Scouts of America.

According to Rosenberg, a business plan should be on his desk

'We should either get it going or drop it if we can't come to terms'

within 60-90 days. Meanwhile, the new VSDA executive director said he plans to discuss the campaign's viability at length with suppliers during the next several months.

Despite some of the negative, off-the-record criticisms from suppliers, he said, the studios may still unite behind a well-conceived and executed generic campaign.

"I'm going to be talking to the studios about all our issues during the next several months," he said. "These are going to be listening meetings."

Referring to generic efforts in other territories, Rosenberg said, "We should be learning from other countries. A problem somewhere else may mean that that execution is wrong, not the concept. In this

country, for example, a big TV campaign may not be in order. Perhaps the way to reach U.S. customers is on radio as they drive home from work. That's when they are in a position to make video decisions. Even non-specific advertising may not drag people back outside of their homes once they are there.

"The drawback with title-specific advertising," he continued, "is that you don't reach those people who aren't interested in that title. The benefit of a generic campaign is that it benefits many other titles, including classics and special interest."

Another tough issue surrounding the awareness campaign, added Rosenberg, is the funding mechanism proposed last March by VSDA. It calls for a 25 cents-per-unit contribution from suppliers for major rental releases. At the same time, VSDA is attempting to have retailers pledge money to the campaign.

"To get this thing going," said Rosenberg, "I think it has to be shared between the manufacturer and the retailer. It's a voluntary surcharge and we can't force manufacturers to participate. But I think it's in their best interests to share the burden along with retailers. I don't think wholesalers should be involved, however. Their contribution and participation could come by just being facilitators."

Rosenberg added that he feels some form of a generic campaign will unfold toward the end of next year's first quarter.

"We have some pretty rental-strong titles coming in December and January," he said. "That's not the time of the year to do it. We

could roll it out sometime after that. It's unclear at this point whether to test it out regionally and, if so, where."

Speaking at the VSDA annual members meeting on July 17, Wolcott told attendees that he would be preparing a "written marketing plan to define where we are going and how we are going to get there."

Among his goals for the campaign, he said, were to create a "vi-

brant image" for the home video industry that would enhance the video store image as well as clarify options for consumers; to attract lapsed customers; to encourage better merchandising and marketing; to educate the consumer about broader product array and depth; and to improve the customer perception of the in-store experience. Above all, he noted, he wanted the campaign to have "long legs."

U.K. Vid Campaign Scrapped Members Pull 'Generic Ad' Plug

LONDON—The U.K. video industry's first generic advertising campaign has bitten the dust as expected following RCA/Columbia's withdrawal from the \$16 million project (Billboard, July 6).

The remaining six companies in the generic advertising committee—Warner, CIC, Fox, Guild, MCEG/Virgin, and First Independent—met to discuss the future of the campaign and agreed to halt the promotion at the end of this month. Buena Vista's absence from the meeting confirmed that it had also effectively withdrawn from the campaign by the time of RCA/Columbia's decision.

The demise of the generic campaign has brought dismay and swift criticism from industry observers. John Hayward, editorial director of U.K. trade paper Video Business, says, "The crumbling of the generic campaign is yet another sign of a British video industry in disarray in the face of the worst trading condi-

tions since 1984. All is far from lost but the industry must take the long view, free some of its \$1.5 billion revenue for joint promotional activity, and work together if it is to fend off the very real threat from cable and satellite."

The Video Trade Weekly magazine also criticized the generic committee for hiding research into the campaign's response at the consumer level and for trying to put a brave face on the campaign's termination.

At a business seminar held prior to the news of the generic-campaign collapse, Financial Times media correspondent Raymond Snoddy said, "I can't believe the mess you are making. You have a clear, unique selling point over cable and satellite and you should be promoting it strongly. The industry generic campaign should be revitalized by stronger business leadership and the willingness to spend a little money." PETER DEAN

RETAILERS ASSESS VID-ON-DEMAND THREAT

(Continued from page 3)

has been gathering momentum in the past few months. Early this year, Time Warner announced it would begin deploying a massive fiber-optic network in Queens, N.Y., for delivery of video on demand. Then, word of a test of a fiber-optic delivery system in the Denver area brought the issue to the fore once again. It was later addressed by Blockbuster CEO H. Wayne Huizenga, who persuaded Wall Street investors that video retailing would continue to be a viable business even if these other technologies were in operation.

Retailers offered diverse opinions on what effect home-delivery services might have on their businesses. Poppingo Video, a 13-store chain in Sioux Falls, S.D., is part of a company in the cable TV business. Poppingo GM Joe Johnson said, "At this point, the test in Denver with 450 households is still just a test. They're trying to see if people will respond to a menu on a TV set and pay some [as yet undetermined] price."

"At some point," he continued, "maybe the video store will be more like a library. Maybe we won't be in the new-release business, which costs us an arm and a leg and is a constant hassle. There will always be home entertainment retailing in one form or another. I believe people want to browse. It's exciting to browse. It's part of the

whole entertainment process."

On the other hand, some retailers are taking an aggressive stance. Rich Thorward, president of Home Video Plus in New Jersey and also head of the New Jersey/New York chapter of VSDA, assailed the Time Warner experiment. "This is not a test," he said. "They're coming out with 10 movies on 40 channels so that any one of those 10 are only 30 minutes away from starting time. This is movies on demand. We already know that a huge percentage of our business comes from new releases, from a few big hits. If PPV has those hits, it will be devastating for us."

One area where the threat of new technology—particularly PPV—has been felt is with publicly traded companies, specifically Blockbuster. One Blockbuster franchisee, at least, believes the stock market play is something apart from the reality of retailing. "I think there was a lot of hype there," he said of media reports that Blockbuster stock was taking a beating because of the perception that the future of video retailing was threatened by these rival technologies, particularly in smaller markets.

"Let's face it, these cable companies are going to focus on the bigger metropolitan areas anyway," said Steven Litig, president

of United Management, the franchisee. Litig anticipates a lot of play and maneuverability for the video stores in smaller markets; he is not panicking on the cable TV issue. "Heck, I'd be dead before they [wire my market]," he said.

SUPPLIERS SPEAK OUT

Suppliers surveyed by Billboard pointed out that video retailing is here to stay, and that those who oppose the influx of new technologies are being overly alarmist.

Jim Jimirro, president of J2 Communications, said, "It's always amazing how, through the years, people in Hollywood assume that the next new technology is going to obviate the existing technology. The more things that are happening—and the more levels of creativity—the better it is for everybody. You're always going to have good people in the video [retail] business providing good service that the customer is going to benefit from."

Turner Home Entertainment executive VP Steve Chamberlain agrees. He noted that the video industry is using PPV and other such media as "a scapegoat." He added that "the industry's worst enemy is itself," not competing formats, and that retailers would be wiser to concentrate on merchandising and on furthering an industrywide awareness campaign.

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Fab Five: Capitol Releases Beatles Cassette Singles

BY CHRIS MORRIS

LOS ANGELES—Capitol Records is again testing the mass market for catalog cassette singles with a series of reissues featuring hits by the Beatles.

The program kicked off July 1 with the release of five two-song cassettes: "Love Me Do"/"P.S. I Love You"; "Please Please Me"/"Ask Me Why"; "From Me To You"/"Thank You Girl"; "She Loves You"/"I'll Get You"; and "I Want To Hold Your Hand"/"This Boy."

The label will issue five more Beatles cassette singles in August, September, and October and an additional two titles by the Fab Four in November. All 22 will be priced at \$3.49, the same as Capitol's front-line cassette singles.

The cassette-single reissues will precede Capitol's September CD release of "The Beatles/1962-1966" and "The Beatles/1967-1970"—the so-called "red" and "blue" greatest-hits compilations.

Capitol director of catalog development Wayne Watkins says, "I decided to use these to lead up to the 'red' and 'blue' album release, and find out if there's a market for classic rock on cassette single."

The Beatles program isn't the first time Capitol has tried to exploit oldies on cassette singles. In the spring of 1989, it announced plans to issue at least 13 two-song cassettes by such artists as Neil Diamond, Tina Turner, Gene Vincent, and Anne Murray (Billboard, April 15, 1989).

"We did five or six of them at the time and then we abandoned it thereafter," Watkins says. "We

kind of rolled them out in generic packaging . . . and no one followed up with the series.

"It wasn't really hard-line, straight-ahead hit material, and it wasn't rock'n'roll. There wasn't any focus to the marketing."

Of the Beatles cassettes, Watkins says, "Of course, if you're going to do a test, you start with the best material you can and work your way backwards . . . The Beatles are the most popular band of all time. Maybe with this test we'll begin defining what that market is."

He continues, "The collectors are always going to buy everything . . . If they really zoom and take off, we'll assume there are some young kids out there who don't know the Beatles who are buying them."

Regarding the front-line pricing of the Beatles cassette singles, Watkins says, "If the market exists, I wouldn't want to influence it by shooting these out at a really low-budget price."

Watkins says that if the Beatles cassette singles are successful, Capitol may issue singles by such other top catalog artists as the Beach Boys, Bob Seger, and the Steve Miller Band in the format.

Capitol marketed the Beatles singles on 3-inch CDs three years ago; Watkins said the releases did "poorly," due to consumer resistance to the configuration.

As a sign of the times and the declining market for vinyl, the Beatles titles have been completely deleted as vinyl 45s. "At this point you're not going to see it," Watkins says.

LIVE Buy Of Vestron Shaky? Financing, Price May Be Issues

BY DON JEFFREY

NEW YORK—The anticipated acquisition of Vestron Inc. by LIVE Entertainment Inc. was expected to close last week, although questions about financing and cash flow fueled speculation at press time that the deal was in trouble.

The purchase, said to be for about \$40 million, was supposed to close July 11, but there were several delays. Some sources said that LIVE was having trouble lining up the last \$10 million in financing. But a LIVE executive said that was untrue and that the closing was expected to occur July 17.

Some securities analysts said a more likely reason for the delays was a disagreement on price. One analyst, who asked not to be named, said that the asset values of Vestron had "eroded somewhat" and that the cash flow generated from the assets had not been as high as expected. Because of that, he said, LIVE was unwilling to pay what Vestron sought for home video rights to its 1,200-film library.

Meanwhile, there was speculation at the Video Software Dealers Assn. meeting in Las Vegas at press time that the deal would not be completed and that Sony Corp.

had made a last-minute bid for Vestron. One analyst said of Sony, "They're software-hungry." A source at Sony, however, denied the rumor.

According to the terms of the LIVE deal, debt holders of Vestron, which filed for bankruptcy under Chapter 11 last year, would receive convertible shares of LIVE preferred stock and cash.

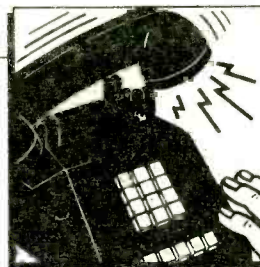
LIVE itself, meanwhile, is in negotiations to be acquired by Carolco Pictures Corp., the movie-production company that owns 54% of LIVE's stock.

And, in a separate deal, LIVE has announced that it plans to sell its rackjobbing subsidiary, Lieberman Enterprises, to Handleman Co. for about \$100 million.

Vestron, a Stamford, Conn.-based movie and home video company, was forced to file for creditor protection after it ran into debt problems exacerbated by the failure of the movies it produced to make money. Its biggest hit was "Dirty Dancing." Vestron also operated a retail video chain, The Video Store, whose stores it sold to Blockbuster and Super Club.

Assistance in preparing this story was provided by Paul Sweeting in Las Vegas.

INSIDE TRACK



Edited by Irv Lichtman

DEALER CONVICTED: A Canadian bookstore owner was convicted July 16 of selling 2 Live Crew's album "As Nasty As They Wanna Be." Emery's, a London, Ontario, bookstore owned by Marc Emery, was raided by Ontario Provincial Police Oct. 22, after Emery had advertised that he had the recording available. Police had already warned London retailers that they considered it obscene. In his decision, Judge John Menzies, of the Ontario Court's Provincial Division, ruled that the recording contained "undue exploitation of sex" and exceeded community standards—two benchmarks of obscenity under the Canadian Criminal Code—and was therefore obscene. He found no redeeming cultural or social value in the recording, saying its only message was "virulently sexual." The Crown (attorney) had asked for a \$1,500 fine but Menzies granted Emery a conditional discharge on the grounds that the bookseller sold the tape only to test Canadian obscenity laws. Emery was placed on 12 months probation; he said he plans to appeal the court's decision. The Toronto Star quoted his lawyer as declaring that the current laws are too broad and vague.

ALMOST AN OK: At New Music Seminar 12, the Home Recording Rights Coalition expressed a favorable reaction to the joint draft of legislation for a royalty on digital audio recorders and blank tape worked out by hardware and software concerns (Billboard, July 20). "Congressional affirmation of [consumers' rights] with respect to audio home recording can be obtained only through legislative compromise," stated HRRC, noting that it is further studying the proposal.

TIGHTENED SECURITY at this year's New Music Seminar meant no one was admitted to the seminar floors of New York's Marriott Marquis without an NMS badge. This included Atlantic Records co-chairman/co-CEO Ahmet Ertegun, who was detained by security while he was attempting to make his way to the hotel's ballroom to receive the Joel Webber Award for excellence in music and business.

COLUMBIA PROMO SHIFTS: Columbia Records is making changes in its album promo section: Kid Leo is promoted to VP of AOR from VP of artist development; Jim DelBalzo is promoted to VP of album promotion from director of national promo; Paul Rappaport is promoted to VP of artist development from VP of national album promo; Pam Edwards is director of album promotion on the West Coast. She was previously program director of KNAC-FM Los Angeles . . . Meanwhile, strong rumor suggests that 11-year Columbia veteran Jack Rovner will leave his post as VP of marketing to join Arista in a senior VP slot.

EXITS: Chameleon Records president Stephen Powers, who has headed the label since its inception in 1987, is leaving the company. He had been running the L.A. office for Chameleon, which is in the process of relocating to New York. Powers will take with him his own label, Mountain Railroad Records, which was distributed by Chameleon; he has already set up independent distribution for the imprint. He is currently serving as a consultant to family entertainment specialists Youngheart Records & Video . . . Julian Shapiro has left Sony Music International after an 11-year association. Shapiro, most recently VP of marketing/product development, can be reached at 201-871-1995.

NICKS NIXES MAC: While Stevie Nicks had vowed never to tour again with Fleetwood Mac, she had left open the possibility of continued recording with the band—until now. She recently informed Steve Morse of the Boston Globe she is angry with Mick Fleetwood for refusing to give back "Silver Springs," the Nicks-authored 12-inch Mac B-side that never made it onto one of their albums. Nicks wanted the song for her upcoming Modern/Atlantic "Timespace: The Best Of Stevie Nicks" anthology. "I said if you don't give me back my song, then I won't write two new songs for your new record . . . I never burn bridges but right now I don't think I'll work with them," she said. Among the tracks that will appear on "Timespace" is a new song Jon Bon

Jovi wrote for rock's Good Witch of the West Coast, called "Sometimes It's A Bitch."

KING OF COVERS: Musician celebrates its 15th anniversary with its August 1991 issue with Sting making a record-setting fifth appearance on the magazine's front cover. Photographer Brian Aris' cover shot, done at manager Miles Copeland's house in Bordeaux, France, shows an impish Der Stingle clutching a 1981 Police issue of Musician. "He posed without makeup," notes Musician editor Bill Flanagan, "with his hair messed up, and holding the old, glamorous 10-year-old photo. He also jokingly covered up the other members of the Police." Musician, in fact, plans to use this idea for a "Then and Now" poster series of other Musician cover subjects.

SAW NO MORE? Sources say Britain's multiplatinum writer/production team Stock, Aitken, Waterman is no longer a threesome. Matt Aitken has reportedly parted company with Mike Stock and Pete Waterman, although why isn't known. Since the mid-'80s, the trio has been behind dozens of hits by the likes of Rick Astley, Bananarama, Donna Summer, Jason Donovan, and Kylie Minogue, who is said to have re-signed with the hit-makers' PWL label.

CATCH A BUYER: The Jamaican Supreme Court final ruling on the sale of the Bob Marley estate has been postponed again until July 29.

A GIG FOR A GIG: Irving Azoff's Azoff Entertainment Co. and Robert Geddes' Eric/Chandler Entertainment have announced plans for the construction of the MusicDome, a \$25 million, 12,000-seat concert venue in Tampa, Fla. The facility, which will be equipped with a convertible roof, will be located on Tampa's downtown waterfront. Azoff and Geddes also operate Irvine Meadows, one of Southern California's major outdoor concert facilities.

ELEKTRA-FYING PRESENCE: Elektra's Brad Hunt, senior VP, and Steve Ralbovsky, senior VP of A&R, were recently in Nashville, reportedly interviewing candidates to establish and head a country operation for the label. Among those reportedly interviewed: producer Kyle Lehning and Sony/Tree VP Paul Worley. Ralbovsky told Billboard, "There's really nothing to talk about at the moment. There may be something to talk about a little bit down the line."

HMV USA NAMES: Peter Luckhurst, previously VP of operations at HMV USA, has been elevated to president, replacing Tony Hirsch, who recently left the post. Meanwhile, the U.S. wing of the U.K. retailer has made other appointments: Lauren Schor, formerly of Deloitte Touche, as VP of merchandising; Gary Grills to GM at the upcoming Boston unit from GM at the Lexington Avenue location in Manhattan; he'll be assisted by Stuart Fleming, from HMV in U.K. and France; and Simon Pumfrey, from HMV in London, to replace Grills in New York.

MENON & CABLE: Bhaskar Menon, former chairman of the IFPI board (Billboard, June 22), has joined the board of International Cablecasting Technologies Inc. Due to begin operating its Digital Music Express digital cable radio service in some markets in August, ICT received a \$15 million investment July 12 from Scientific Atlantic, KBL Services Inc., and other investors. About 25-30 cable operators in the U.S. are equipped for the service.

TRADING STOPS: To put the brakes on trading in an attempt to reassure investors, trading of shares in Archer Communications Inc., the Calgary, Alberta-based company that developed QSound, were halted at the company's request on the Toronto Stock Exchange for almost two hours on the morning of July 16 after they sunk to \$4.60 (Canadian). They fell another 10 cents when trading resumed before closing at \$6⁷/₈, up from their close Monday at \$5.25. Share prices for Archer have been bouncing around for the past year, from a high of \$23.50 to the new low of \$4.50. The stock had recently settled in at about \$7. In a brief statement the morning of July 16, Archer said only that there were no material changes that would account for the wide swings in stock price. A letter later in the day from the company's new chairman, president, and CEO, Robert Pfnankuch, failed to address the share activity (see story, page 39).

Entertainment Stocks Drop 6% In 2nd-Quarter Slump; Gainer Rentrak Up 36.1%

■ BY DON JEFFREY

NEW YORK—Entertainment stock prices fell nearly 6% on average in the second quarter of this year, as declining stocks outnumbered gainers by a 2-1 ratio.

According to a Billboard survey of 42 stocks—covering companies in recorded music, film and home video, retailing and distribution, music video, and radio broadcasting—the average stock price on June 28, the last trading day of the quarter, was 5.98% lower than on the final day of the first quarter.

But the overall stock market, as measured by the Dow Jones Industrial Average of 30 blue-chip stocks, fell only 0.24% in the quarter.

Of the 42 entertainment stocks, losers outnumbered winners, 26 to 13. The prices of three issues were unchanged.

The top gainer in percentage terms was Rentrak, the Oregon-based pay-per-transaction videocassette distributor. Its stock rose 36.1% in over-the-counter trading in the quarter to close at \$8. The company's system of distributing video is gaining market share, and that has improved the outlook for investors.

The biggest percentage loser was Orion Pictures, parent of Orion Home Video. Its price fell 62.2% on the New York Stock Exchange to close at \$3.875. Despite box-office success with "Dances With Wolves" and "The Silence Of The Lambs," the company's debt burden has drained cash flow and profits, leaving investors wary of its future.

In dollar terms, the top gainer was a broadcasting company, Clear Channel Communications, which operates 16 radio stations. Its stock rose \$3.25 a share on the American Stock Exchange and closed at \$14.875, a 27.9% gain. The company has filed with the Securities and Exchange Commission for a secondary offering of stock, which will increase the number of shares available to the public and make the company more attractive to investors.

The biggest loser in dollars and cents was Capital Cities/ABC, another broadcasting company. Its shares fell \$35.125 each to close at \$428.875. Since then, though, the stock has rallied to \$480.

Time Warner, operator of Warner Music Group and Warner Home Video, was another big decliner in the quarter, falling \$19.625 a share to close at \$88.125. The price began to fall just before the company announced an unusual and controversial stock rights offering, and it continued its decline after the details of the offering were made public. The plan caused a revolt by shareholders and was scrapped last week in favor of a more traditional rights offering. At press time shares were trading at \$86.75 (see story, page 68).

DISTRIBUTION MALAISE

None of the major record-distributing companies whose stocks are listed on U.S. exchanges saw their stock prices rise in the quarter. Besides Time Warner, they are Sony (down \$2.50 to \$45.125); Matsushita Electric Industrial Co., parent of MCA, Mo-

town, and Geffen (down \$4 to \$120); and PolyGram (off \$1.625 to \$17.25).

Music and video distributors had mixed results in the quarter. Besides Rentrak, a notable gainer was Handleman, the No. 1 rackjobber, whose stock rose \$1.125 to \$13.375. (It has since risen to \$14.25.) The increases are primarily due to Handleman's proposed acquisition of the No. 2 rackjobber, Lieberman Enterprises, from LIVE Entertainment. LIVE also benefited from the buyout plan, rising 87.5 cents to \$13.75, as did Carolco Pictures, which owns 54% of LIVE. Carolco, which is in negotiations to acquire all of LIVE, was one of the big percentage gainers, rising 21.8% to \$9.75.

Commtron, the largest video distributor in the U.S., fell \$2, or 26.6%, to \$5.50. It reported a 47% year-to-year plunge in third-quarter profit, partly because video sell-through revenues were far below last year's.

For retailers, it was not a good quarter. The most publicized stock decline was that of Blockbuster Entertainment, the nation's biggest video chain. Alarmed by reports that new methods of delivering movies to consumers might make the video store obsolete, investors drove down the stock \$3.25, or 27.6%, to \$8.50. (The price has since risen to \$9.75.)

Music and video retailers Trans World Music and Spec's Music were also among the fallen, as record sales were sluggish in the quarter. Trans World was down \$1.625 to \$17.50, while Spec's was off 62.5 cents to \$4.25.

STOCK ROUNDUP

Other entertainment stocks that dropped in the quarter (with dollar losses, percentage decreases, and closing prices) were Affiliated Publications (62.5 cents, 6.41%, \$9.125); CBS (\$4.75, 2.86%, \$161); Walt Disney (\$7.50, 6.3%, \$111.50); News Corp. (\$2.875, 20.9%, \$10.875); Paramount Communications (37.5 cents, 0.92%, \$40.125); Pathé Communications (\$1, 30.7%, \$2.25); Ackerley Communications (75 cents, 23%, \$2.50); Heritage Media (\$1, 21.6%, \$3.625); New Line Cinema (\$1.375, 11.2%, \$10.875); Prism Entertainment (12.5 cents, 10%, \$1.125); Acclaim Entertainment (\$1.125, 25.3%, \$3.3125); Great American Communications (6.25 cents, 3.22%, \$1.875); Jacor Communications (12.5 cents, 4.34%, \$2.75); Osborn Communications (\$2.25, 24.3%, \$7); Shorewood Packaging, (\$1.75, 14.1%, \$10.625); and Rank Organization (\$2.25, 18.1%, \$10.125).

Other companies whose stocks rose in the quarter (with dollar gains, percentage increases, and closing prices) were Reader's Digest Assn. (12.5 cents, 0.36%, \$34.625); TDK (\$3, 7.57%, \$42.625); Dick Clark Productions (25 cents, 5.88%, \$4.50); Image Entertainment (12.5 cents, 1.78%, \$7.125); Park Communications, (\$2.50, 17.2%, \$16); Recoton (\$1.50, 27.2%, \$7); Video Jukebox Network (50 cents, 9.52%, \$5.75); and Westwood One (43.75 cents, 24.1%, \$2.25).

The three companies whose stocks were unchanged from the first to the second quarters were Turner Broadcasting (A series), \$13.375; Viacom (A), \$26.75, and Vidmark, \$4.25.

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0601

THE HITS KEEP COMING FROM



WHITNEY HOUSTON

I'm Your Baby Tonight, the latest album from "The Best Singer Performing Today"* is now over 7 million copies worldwide! The release of her dynamic new hit "My Name Is Not Susan" will ignite sales and propel the album to the top once again.

*Entertainment Weekly Reader's Poll, June 1991



KLF
COMMUNICATIONS

THE KLF

It was only a matter of time until The KLF's unique sound and style would totally capture America. Their debut single "3 A.M. Eternal" is on fire at both Top 40, MTV and dance clubs everywhere. The album is bulleting up the charts as more and more people discover The White Room. The KLF is ready to explode!

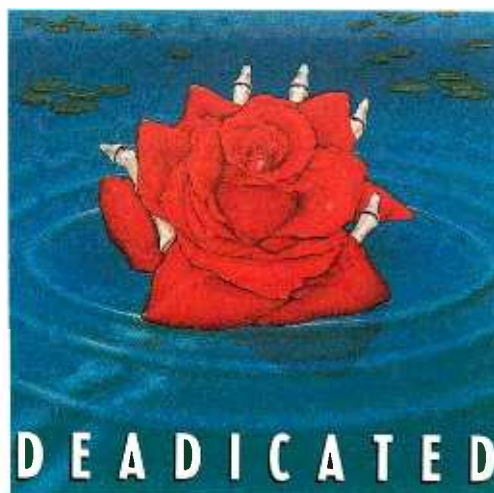


YES

UNION, the debut Arista album from YES is well past Gold, now headed for Platinum. "Saving My Heart," the follow-up to the year's biggest Rock track "Lift Me Up" is already Top 10 on its way to becoming the group's second straight #1 as their sold-out summer tour shifts into high gear.

DEADICATED

The critically acclaimed all-star tribute to the Grateful Dead® that Rolling Stone called "A reminder that this band produced some of the loveliest and smartest rock and roll to be found," continues to catch the ears of deadheads and nondeadheads alike. With Rock radio playing tracks by Dwight Yoakam, Los Lobos and Bruce Hornsby, this quality album continues to be a best seller.



BMG
INTERNATIONAL

CANDY DULFER

The worldwide success of "Lily Was Here" has launched the career of a major new artist, Candy Dulfer. Her debut album Saxuality, over 300,000 in the U.S. in just six weeks, includes the smash Top 10 instrumental and more examples of why Prince, Van Morrison, Pink Floyd, Dave Stewart and others have called upon Candy.

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ALL DIRECTIONS



EURYTHMICS

BMG INTERNATIONAL

Rock's most innovative duo have delivered the album their fans have truly been waiting for. Eurythmics Greatest Hits, featuring 14 cutting edge classics, continues its spectacular international success. The album is almost 4,000,000 copies worldwide (#1 in England for 6 weeks!) and just beginning to take off stateside. The Greatest Hits Home Video has just been released.



ARETHA FRANKLIN

The heat is definitely on as the #1 R&B Female Vocalist of all time lets loose on her strongest collection of songs in years. What You See Is What You Sweat, the powerful new album from the Undisputed Queen Of Soul includes the first single "Everyday People" which is taking R&B radio by storm. With several potential follow-up hits, you can expect Aretha's newest to also be her biggest. No sweat!



DYING YOUNG

"The #1 Instrumental Artist Of The Decade"*** and the summer's #1 love story come together with sensational results. The Original Soundtrack Album to the Twentieth Century Fox film Dying Young debuts on Billboard charts at 57*! The new single "Theme From Dying Young" by Kenny G and "All The Way" by Jeffrey Osborne will keep this soundtrack alive and well all year long.

**Billboard Magazine



ALAN JACKSON

The country's hottest new male vocalist just keeps racking up the hits and the sales. "Don't Rock The Jukebox," the title track to his new album makes it 5 #1 hits in-a-row. His new single "Someday" will rock the album well past Platinum joining his Platinum-plus debut album Here In The Real World.



JENNIFER HOLLIDAY

America's favorite Dreamgirl and one of the most celebrated voices in music today is back and in top form! "I'm On Your Side," the title track to her debut Arista album has just been released to R&B. Look for the entire album to hit the streets this month.



DAMIAN DAME



A sensational debut from an incredibly hot new duo. "Exclusivity," the first single from Damian Dame and LaFace Records, shot to #1 on the R&B charts. The follow-up "Right Down To It" will deliver Damian Dame their first Gold album with their very first release.

ARISTA. ON TOP OF IT ALL.



WE TRIED.

We sat around for days and tried to write an ad for *Play*, Squeeze's new album. *Zip*. Then we hit on a dangerous strategy: *Tell The Truth*. **THE TRUTH. PART I:** We like Squeeze. A lot. We wouldn't have signed them if we didn't. You never know what kind of record they'll make, though. It's pretty certain they'll give you something witty and literate. Whether you can sell millions is another matter. We figured they were worth a gamble. **THE TRUTH. PART II:** *Play* is a great Squeeze record. We think it's their best, but then again, we're biased. We'll leave the superlatives to the critics. **THE TRUTH. PART III:** If you ever liked Squeeze, *Play* will remind you why. If you never heard Squeeze, this might be a good time to start. **PLAY, THE NEW ALBUM FROM SQUEEZE.**

(4/2-26644)