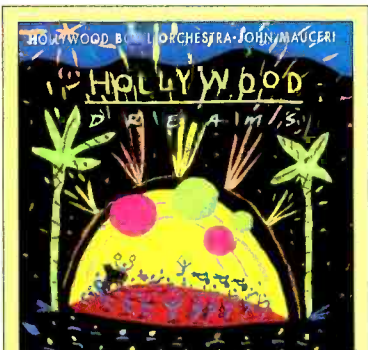
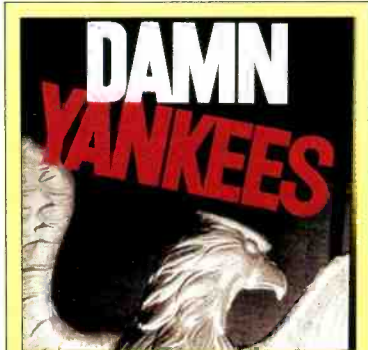


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## Rock Remains Soft Movie Plot Line Recent Entries Carry On Past Failings

BY CHRIS MORRIS

LOS ANGELES—Since the dawn of the rock era, Hollywood has made movies that have tried to capture the spirit of this popular music form. Most of them, however, have been box-office disappointments—including the recent films "The Doors" and "The Five Heartbeats."

According to studio executives and industry observers, motion pictures that focus on a particular performer, group, or musical style tend to lack strong story lines and appeal mainly to fans of that act or genre. As a result, rock movies tend to start fast and to fade just as rapidly.

Nick Wechsler, who has a foot in both the music world (as manager of Robbie Robertson, Steve Earle, and Michael Penn) and the movie sector (as producer of "sex, lies & videotape" and "Drugstore Cowboy"),

lays the blame for the genre's failures at the feet of screenwriters.

"The rock movies I've seen seem pretty banal, inane, and stupid," Wechsler says. "... The scripts dealing with the rock arena are not that good. I don't think intelligent writers are inspired to write about it."

Mike Medavoy, chairman of Tri-

Star Pictures, which released "The Doors," says, "My feeling is, if you have a really good movie ... and it has a good story and works for an audience, people will go see it. It doesn't matter if it's a rock'n'roll movie."

A lot of people did go to see "The Doors" after it opened March 1 on a  
*(Continued on page 89)*

## Sales Awards A Certifiable Concern In Latin Industry

BY JOHN LANNERT

MIAMI—Most Latin label executives decry the practice of Hispanic record companies giving gold and platinum sales awards to their own artists. But even those clamoring for outside certification of these awards concede it is impractical to set the sales criteria as high as the levels established by the Recording Industry Assn. of America for all other kinds of music.

The RIAA awards gold and plati-

num records to albums with audited net sales of 500,000 units and 1 million units, respectively. No Latin albums received RIAA awards last year, but most Hispanic labels award gold and platinum discs based on unaudited unit sales of 50,000 and 100,000, respectively.

Among the Hispanic acts that have received platinum awards from their labels are Julio Iglesias, Los Bukis, Bronco, Luis Enrique, Luis Miguel, Cocoband, Banda Blanca, Ricar-  
*(Continued on page 84)*



## Can Box-Office Heavyweights Lift Vid In 3rd Round?

BY JIM McCULLAUGH and EARL PAIGE

LOS ANGELES—Four of the biggest box-office winners of the year—"Home Alone," "Dances With Wolves," "Sleeping With The Enemy," and "Teenage Mutant Ninja Turtles II: Secret Of The Ooze"—are slated for third-quarter release on videocassette, raising hopes that currently sluggish rental and sales activity will be revived.

But many retailers are wondering whether even so powerful a lineup will be enough to rescue the retail business from its current  
*(Continued on page 78)*

## Billboard Radio Noms Set 182 Stations To Vie For Awards

NEW YORK—Top 40/dance outlet WBBM-FM (B96) Chicago and AC-formatted WLTF Cleveland are the most-nominated stations in this year's Billboard Radio Awards competition. Those stations were nominated in all five radio categories: best station, best program director, best music director, best promotion

director, and best air personality. Twelve record labels, 16 network and programming syndicators, and 182 radio stations were nominated by Billboard's five blue-ribbon panels of radio programmers and industry executives. Full details are found on page 14. The awards ballot follows page 36 in this issue.

## Bob Summer Details Sony's New Euro Look

BY ADAM WHITE

LONDON—Sony Music International has completed its European management shakeup (Billboard, June 1) and streamlined its approach to this \$6 billion music marketplace.

Bob Summer, president of Sony Music International, was due to outline the restructuring at a top-level Sony Music executive meeting June 20 in Paris. The plan, which takes effect July 1, includes  
*(Continued on page 81)*

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### Handleman Closing In On Lieberman Deal?

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## No. 1 IN BILLBOARD

HOT 100 SINGLES	
★ RUSH RUSH	PAULA ABDUL (CAPTIVE/VIRGIN)
TOP POP ALBUMS	
★ SLAVE TO THE GRIND	SKID ROW (ATLANTIC)
HOT R&B SINGLES	
★ HOW CAN I EASE THE PAIN	LISA FISCHER (ELEKTRA)
TOP R&B ALBUMS	
★ POWER OF LOVE	LUTHER VANDROSS (EPIC)
HOT COUNTRY SINGLES	
★ THE THUNDER ROLLS	GARTH BROOKS (CAPITOL)
TOP COUNTRY ALBUMS	
★ NO FENCES	GARTH BROOKS (CAPITOL)
TOP VIDEO SALES	
★ THE JUNGLE BOOK	(WALT DISNEY HOME VIDEO)
TOP VIDEO RENTALS	
★ PREDATOR 2	(FOXVIDEO)

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VOLUME 103 NO. 26

JUNE 29, 1991

## BONNIE RAITT'S NEW HAND

Bonnie Raitt's career was dealt a major boost when she took four Grammy awards in 1990 for "Nick Of Time." Now back with a new album, "Luck Of The Draw," Raitt lays her cards on the table in an interview with talent editor Thom Duffy. **Page 33**

## FAN FAIR: FUN FACTS & FAVES

Which country stars did the 24,000 attendees at the Fan Fair in Nashville pick as their favorites? How many albums do they buy on average—and in what formats? And which top star's dog was judged the cat's pajamas? For the answers, and more tidbits, read on. **Page 43**

## RKO/WARNER VIDEO CLOSINGS

In a move that the company's chief operating officer says is designed to bolster remaining locations, RKO/Warner Video is closing five stores. Paul Verna reports. **Page 54**

## REAL ESTATE/RETAIL SYNERGY

The International Council of Shopping Centers convention in Las Vegas was abuzz with talk of recession fallout and its impact on mall-based music merchants. Ed Christman was there. **Page 63**

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# Plug Pulled On 'MTV Japan' Program Discord Between Network, B'caster Cited

■ BY STEVE McCLURE

TOKYO—Whether or not they want their MTV, Japanese viewers will have no choice beginning Friday (28). That's when "MTV Japan," a magazine-style program combining material from the U.S. channel with videos of Japanese acts, is going off the air.

Tokyo Broadcasting Systems, which has been airing the show since July 1988, cites disagreements with MTV as reason for the cancellation. "MTV Japan" has been airing three times weekly—for a total of five hours—at different slots between midnight and 6 a.m.

Hiroshi Shigekawa of TBS' TV programming department says, "MTV wanted to increase the length of the broadcasts, and they wanted the show to be aired in prime time." He said the network was not willing to cut into other programs to lengthen "MTV Japan" and didn't believe it could compete in prime time. He adds that there was no disagreement between the two sides over fees.

"MTV Japan" had a 2% audience share, according to Shigekawa, which he describes as "not so bad," given the late hour of broadcast. "It wasn't a ratings problem." He says MTV may try to work out a deal with one of Japan's cable outlets.

An MTV representative in New York notes that the company has stated in the past that it wants to be on a satellite-delivered network in Japan. She adds that MTV decided not to renew its contract with TBS, not the other way around. "It's no secret that our ultimate goal is a 24-hour MTV Japan," she says. "We thought ending the deal will afford the freedom to do that."

TBS is not the first Japanese network to carry MTV. TV Asahi had its own MTV show from 1984 until 1988, when it decided not to renew.

Nor is the program the only pop music program to bite the dust here. Long-running prime-time entry "Yoru No Hit Studio Super" was dropped by the Fuji Television network last October, while amateur band showcase "Ikaten" was canceled by TBS last year after introducing viewers to a new generation of Japanese bands.

There are still music video pro-

grams on Japanese network TV, including Nihon TV's "D-Wave" at 2:10 a.m. Tuesdays and TV Tokyo's "Sound Gig," which airs at 12:40 a.m. Thursdays.

Of the cancellation, "MTV Japan" producer Kunihiko Domyo says, "Naturally, I'm disappointed. MTV has been broadcasting Japanese artists' videos all over the world. Losing MTV means losing this special opportunity."

He cites the increasing number of music-video programs on Japan's cable, satellite, and UHF TV stations as one reason for the program's demise. Government-affiliated Japan Broadcasting Corp. (NHK), for example, is gradually increasing the amount of pop music programming on its two satellite TV channels. NHK, which already broadcasts "Live From The Bottom Line" twice a month, will add "Soul Train" to its satellite lineup starting in September.

The growing popularity of music video sales and rentals and the growth of the concert industry are also seen as reasons for the paucity of pop on network TV. Some industryites also blame TV stations' unimaginative programming policies.

Tokyo-based free-lance broadcaster Peter Barakan, who used to have a world-music slot on "MTV Japan," says Japanese TV networks suffer from "a lack of commitment" when it comes to music.

"Basically, there was no reason for Japan ever to buy MTV," he says. "All they were really doing was buying the status of the MTV name, for which they were paying so much. It could never be worth that in terms of viewing figures."

Assistance in preparing this story was provided by Thom Duffy in New York.

# New IFPI Chairman David Fine Aims To Raise Group's Profile

■ BY JEFF CLARK-MEADS

LONDON—The new chairman of IFPI, the international label trade group, has an immediate priority: that the organization must not only be effective but must be seen to be effective.

PolyGram chairman David Fine, who was voted into the IFPI chair last week, says even some member companies are not aware of the group's activities in anti-piracy, fighting for new copyright law, and trying to control new technology and record rental.

He also feels there is scope for better presenting the message of the organization's good works to the Recording Industry Assn. of America and the British Phonographic Industry.

However, Fine says the area of the world that is now top priority for the IFPI is Eastern Europe. The transition from communist to free

economies there has moved faster than the local authorities' ability to implement and enforce adequate copyright laws. That has left many pirates in operation and with a new, direct access to the massive Western European music market.

Fine says the IFPI intends to open an office somewhere in the East, although it has not yet been decided where it will be or exactly what role it will perform.

"It helps us, though, in that Eastern Europe is reasonably near [to our London offices] and we are reasonably well placed to police it," says Fine.

In his first interview since taking over the IFPI chair from Bhaskar Menon, the former chairman of EMI Music Worldwide, Fine emphasizes the organization's successes in precipitating new copyright laws around the world. But, he says, "The thing that worries me is the" *(Continued on page 85)*

# EMI U.S. Enjoying Its Best-Ever Quarter The Hot Get Hotter With Huey Lewis, EMF Debuts

■ BY SUSAN NUNZIATA

NEW YORK—Hot on the heels of three profit-making quarters, EMI Records U.S.A. is experiencing a record-breaking first quarter in its fiscal year that started April 1. With only two new releases in this quarter—from EMF and Huey Lewis & the News—the company will gross an estimated \$28 million-\$30 million, up 60% from its 1990 first quarter.

The successful debut of EMF and the label debut of Lewis are heating up business for the label, which already was cooking with Roxette, Queensryche, and the O'Jays.

EMI, with a roster of 30 acts, expects to see between \$95 million and \$100 million in sales this year, a far cry from its 92-act roster and \$57 million in sales four years ago.

Much of EMI's recent success can be attributed to the culmination of the restructuring that began in 1987 and changed the face of the company.

In August 1987, former Arista executive Sal Licata was named president and CEO of EMI/Manhattan. With him came another Arista staffer, Ron Urban, who was named senior VP/GM. The challenge was to combine the EMI and Manhattan labels into one; the process involved paring down the artist roster and a staff of approximately 120 people.

Now, as Urban puts it, the company is humming. Seventeen acts are in the studio and 22 more releases are slated for this year, including Robbie Nevil in July, and a new act, Ore N'More, in August. Projects from Najee, Evelyn King, Level 3, and Die-

sel Park West, a new U.K. group, are due out later in the year.

"When you start off making one out of two companies and a roster of over 90 artists... you're also at that time pruning a net of 60 artists or more from the roster," says Urban. "It's not an easy situation, imagewise, to deal with."

The resulting image problems were exacerbated by the later departures of some established acts, like David Bowie and Natalie Cole, and the recent dispute between Licata and Left Bank Management. That tiff resulted in Richard Marx, Vixen, and several other acts leaving the label. But these problems are fading, according to Licata.

"People have been taking us seriously for awhile, but again it takes" *(Continued on page 85)*





**For All You Do, This Plaque's For You.** IFPI president John Morgan, left, presents Turkish president Turgut Ozal, right, with a plaque honoring his "distinguished support and encouragement" for the recording industry. During his period of office, Ozal has introduced legislation leading to a reduction in piracy from 90% of the market to less than 15%. Looking on are IFPI legal adviser Dr. David Attard, second from left, and Huseyin Emre of the Turkish IFPI group.

## EXECUTIVE TURNTABLE

**BILLBOARD.** **Jeanne Jamin** is named circulation manager for Billboard in New York. She was circulation analyst at Practical Homeowner.

**RECORD COMPANIES.** **Steve McKeever** is appointed senior VP of A&R and GM of Motown Records in Los Angeles. He was director of business affairs at PolyGram. (See story, this page.)

**Bill Pfordresher** is named VP of national pop promotion for Curb Records in Los Angeles. He was director of top 40 promotion, Western region, for Atco Records in Los Angeles.

**Jeri Heiden** is appointed VP of creative services/chief art director for



McKEEVER



PFORDRESHER



HEIDEN



BENNETT

Warner Bros. Records in Los Angeles. She was VP/chief art director there.

**Bobby Bennett** is named national director of urban promotion at EMI Records in New York. He was program director at WHUR Washington, D.C.

RCA Records promotes **Tabitha Dycus** to director of A&R in Nashville and **Bruce Flohr** to director of alternative music development/promotion in New York. They were, respectively, manager of A&R, and associate director of alternative promotion, West Coast.



DYCUS



FLOHR



DONNELLY



FRIED

**Anne Donnelly** is named director of advertising for Atlantic Records in New York. She was director of advertising for GRP Records.

EMI Records in New York promotes **David Amer** to manager of production and **Melissa Meyer** to manager of national advertising. They were, respectively, senior coordinator of production, and associate manager of advertising.

**PUBLISHING.** **Mark Fried** is promoted to senior director, writer/publisher relations, at BMI in New York. He was director of writer/publisher relations.

**Jon Bonci** is named director of East Coast creative services for BMG Music Publishing in New York. He was creative manager for Warner/Chappell Music Publishing.

**Claude Mitchell** is appointed creative manager, East Coast, for EMI Music Publishing in New York. He was a creative coordinator at the company.

**DISTRIBUTION.** **Roslyn Kern** is appointed director of business affairs for CEMA Special Markets in Los Angeles. She was president of Butterfly Entertainment.

# Handleman Seen Buying Lieberman Deal With Rack Rival Appears Imminent

BY ED CHRISTMAN

NEW YORK—The Handleman Co., the nation's largest rackjobber, appeared at press time to be on the verge of acquiring its longtime rival Lieberman Enterprises from LIVE Entertainment Inc.

The finalization of a deal would make Handleman the largest and most powerful account in the music and sell-through video business, with annual sales of more than \$1 billion from nearly 7,000 stores. Because of its scope, the deal would be reviewed by the anti-trust division of the Justice Department.

The deal is likely to be attractive to shareholders of publicly traded LIVE, which has seen the parent company's earnings impacted by the red ink flowing at Minneapolis-based Lieberman. Analysts believe that if LIVE's proposed merger with Carolco Pictures, its majority shareholder, goes through, the combined company would be stronger without Lieberman (Billboard, June 22).

Handleman and LIVE confirmed last week that they are in negotiations about certain assets of Lieberman. Widespread field reports suggest that the companies have already reached an agreement. But a source who was present at a June 20 analysts meeting with Handleman executives says, "They feel it's likely they'll reach a definitive agreement within a couple of weeks." This source says Handleman indicates it

will not need many of Lieberman's warehouses but that it will retain "a number of people at Lieberman, particularly in field services."

Sources say that Lieberman employees in both the Minneapolis home office and branch facilities were told their jobs would be safe for about three to six months. Also, Lieberman reportedly has been making arrangements to beef up security at headquarters and branches, asking employees to turn in keys and hiring guards,

sources say. Coupled with the fact that LIVE and Handleman admit they are negotiating, these steps seem to indicate that a pact to sell Lieberman is near.

Financially troubled Lieberman has long been rumored to be on the block. It was only recently, however, that its name was linked with Handleman (Billboard, May 25). However, at the time, skeptics noted that Lieberman was in such dire straits that Handleman likely

(Continued on page 84)

## Orion Hopes For Fast Track On Slow-Speed Budget Vids

BY PAUL SWEETING

NEW YORK—Orion Home Video is plunging into the budget sell-through business with a vengeance by introducing six titles carrying a suggested list price of \$7.98 each. The titles, including several recent A movies, will be duplicated in the extended-play (EP) mode, marking the first time a major supplier has experimented with retail distribution of EP product.

In making the announcement, Orion chairman/CEO Len White said, "This pricing initiative on recent titles of top quality is intended to open a new avenue of opportuni-

ty for video retailers. This program comes at a time of industry concern over the need for innovative steps to heighten consumer awareness, and to provide strong support for the video specialist in promoting the sale of home video product."

The six titles in the promotion are "Bull Durham," "Throw Momma From The Train," "Married To The Mob," "The Couch Trip," "Dirty Rotten Scoundrels," and "Frog."

All of the six were included in a supermarket premium promotion last winter in which they were offered for \$5.99 each with the purchase of a minimum amount of gro-

(Continued on page 79)

## Panel Casts Global Eye On U.S. Music Biz Explores Effects Of Consolidation On Int'l Operations

BY CRAIG ROSEN

LOS ANGELES—Without a technological savior on the horizon, such as the '80s' compact discs and MTV, international expansion has become the great hope of the U.S. record industry. So said entertainment attorney Tim Fry of the New York-based law firm Marshall, Morris, Wattenberg & Platt, one of four panelists at "Recorded Music: An International Perspective."

The panel was part of the "All the World's an Audience" symposium, presented here June 13 by the accounting firm Ernst & Young.

During the hourlong discussion, moderated by Ernst & Young partner Jerry Goldman, panelists spoke about how the consolidation of the U.S. record industry will affect business on an international level.

Joe Kiener, vice chairman/CEO of Chrysalis Records, noted that there is a "clear correlation" be-

tween consolidation in the U.S. and the dominance of those companies in the global market. Yet the concentration of the business has "led to fierce competition and inflated the cost of doing business to a hair-raising level."

Ira Pianko, chief operating officer and chief financial officer of Warner/Chappell Music, noted that international business accounts for two-thirds of the publishing firm's yearly revenue.

Fry, however, warned that the mergers and continuing emphasis of trying to translate superstar success stories overseas has led to the development of a "home-run mentality. It's dangerous," he said. "Instead of 100,000-200,000 copies, these new bands are expected to go platinum."

"A hallmark of the music business used to be that two men and a dog could start a record company and with a hit they would be on their way," he added. "Now it is becoming increasingly more difficult."

Kiener added that the way labels operate is changing dramatically. "In the '60s and '70s, people would sign whatever moved, throw it out and see what sticks. Those days are definitely over... [Now] we are concentrating on smaller artist rosters, which is tough because you as a record company have to increase your hit rate."

Kiener also predicted a shakeout of new labels, since most of the

(Continued on page 81)

## McKeever To Guide Motown A&R, Home Video, Publishing

BY JANINE McADAMS

NEW YORK—Steve McKeever has been installed as GM and senior VP of A&R for Motown Records. He reports directly to Jheryl Busby, president/CEO of Motown.

In his newly created position, McKeever will oversee a restructuring of the A&R department. As GM, he will develop several ancillary businesses, including a new home video division, merchandising projects, and a planned publishing company.

"I am looking forward to his creative input and vision in our A&R department as well as his ideas on

the development of our young roster," says Busby in a statement. "McKeever and Harry Anger [Motown chief operating officer] are the right team to forge new paths in the growth of Motown's position in the entertainment industry."

"If I have a mission at Motown, it is that Jheryl's vision can be fulfilled," says McKeever, 31. "I think this can be a mecca for talented executives and developing talent, and there's such a bright future if this machinery starts working like an oiled machine. Overseas the power of the name Motown is incredible, and this company can have a grand

(Continued on page 89)

# AFM Institutes Financial Overhaul

## Also Holds Elections At Vegas Confab

BY MELINDA NEWMAN

LAS VEGAS—In an effort to stave off bankruptcy, the American Federation of Musicians adopted sweeping financial reforms at its 89th convention, held here June 17-20.

Faced with a \$1.4 million deficit by the end of 1991 and impending insolvency, the 612 delegates representing 378 locals elected to raise federation and local per-capita dues, cut the biennial convention from four to three days, and set new minimum standards for locals.

The union also elected new officers. In a close race for the presidency, Mark Tully Massagli, outgoing Federation VP, Las Vegas, de-

feated International Executive Board (IEB) member Richard Totusek, Spokane, Wash. Two-term president J. Martin Emerson did not run for re-election.

In other results, Steve Young of Boston was elected VP of the AFM. Ray Petch was named Canadian VP by acclamation, replacing the retiring J. Alan Wood, who has held that post since its inception 26 years ago.

Stephen Sprague, the incumbent secretary/treasurer, defeated Tim Shea of Orlando, Fla., in a run-off election. Sprague had been appointed to the position following the December death of Kelly Castleberry.

For the second consecutive election, representatives from the three

largest locals, in New York, Los Angeles, and Chicago, were locked out of the race for IEB slots. Elected to the board were incumbent Ray Hair, Fort Worth, Texas; Ken Shirk, Portland, Ore.; Sam Folio, Reno, Nev.; Tom Lee, Washington, D.C.; and Tom Bailey, Charleston, W.Va.

Emerson prepared the delegates for the task before them in a 90-minute opening address that painstakingly detailed how the union had arrived in such sorry financial shape that the AFL-CIO had granted it an eight-month moratorium on dues payments. "I want this convention to know—and to believe—that our financial position is most serious. And that the full-time officers of this union have done and are doing everything possible, this side of going out of business, to cut the actual costs of running the Federation."

(Continued on page 81)



**Warner Backs Benefit.** Atlantic senior VP/West Coast GM Paul Cooper presents a \$20,000 check from Warner Music Group to help underwrite the costs of "Tropicana Night," a fund-raising benefit for the Scripps Memorial Hospitals' McDonald Center for Alcoholism and Drug Addiction Treatment. The benefit, to be held Aug. 24 in Rancho Santa Fe, N.M., will fund a long-term treatment facility for teenagers in crisis. Shown, from left, are Marianne McDonald, Ph.D., founder of the McDonald Center; Cooper, who is also co-chair of the Tropicana Night '91 Honorary Committee; and Phyllis Magerman, co-chair of the Tropicana Night '91 Executive Committee.

## Calif. Anti-Scalping Bill Makes Senate Cut, Heads To Assembly

BY CRAIG ROSEN

LOS ANGELES—California's strict anti-scalping bill, which was given new life after being rejected in early June, squeaked by the Senate June 14 and is on its way to the Assembly.

California Senate Bill 712 passed by a 21-15 margin on the day of the 1991 session deadline. If the bill had not been voted on again by June 14, it would have had to be put on hold until 1992.

The legislation would make it a misdemeanor to resell tickets for an "unlawful premium" anywhere "without the permission of the owner

or operator of the property on which an entertainment or athletic event is to be held."

On June 6, the bill was rejected by a 16-12 vote. At the time, the legislation's chief backer, Sen. Bill Lockyer, D-Hayward, requested and was granted reconsideration, yet he was unsure if he could rally enough support for the bill to pass on a second attempt (Billboard, June 22).

"It was tough," says Lockyer. "It wasn't an easy fight, but I'm gratified to be halfway through the legislative process." Lockyer, however, adds that the battle is not over. "This

(Continued on page 83)

## LMR Sues Sony Over Contract Says Co. Induced Stevie B To Leave

BY JOHN LANNERT

MIAMI—In a move designed to retain its flagship artist Stevie B, Lefrak-Moelis Records (LMR) and its parent, Saja Music Co., have lodged a \$150 million tortious interference lawsuit against Sony Music Entertainment.

Filed July 19 in the Supreme Court of New York County, the complaint, according to LMR attorney Leonard Marks, alleges that Sony has "deliberately and maliciously induced Stevie B to breach his exclusive recording agreement with LMR." The lawsuit asks for \$50 million in

compensatory damages and \$100 million in punitive damages.

LMR's complaint also seeks injunctive relief, prohibiting the distribution of Stevie B's product by Sony. Incensed by LMR's complaint against Sony, the artist says, "Why in the hell aren't they suing me? They can sue who they want to sue... I will never, ever deliver a record to LMR."

Stevie B's attorney, Don Engel, asserts that Sony has not behaved improperly toward his client or LMR and is not guilty of inducing a breach of contract.

Marks states that last fall, Saja

(Continued on page 83)

## John Lannert Billboard's New Latin Music Correspondent

NEW YORK—John Lannert joins Billboard as Latin music correspondent, effective with this issue. Lannert replaces Carlos Agudelo, who has stepped down after four years of writing Latin Notas.

Lannert is a Miami-based freelance writer whose work appears regularly in the Fort Lauderdale News/Sun-Sentinel. He has written numerous articles on Latin artists, including Juan Luis Guerra, Julio

Iglesias, and Chayanne.

He also has been a frequent contributor to Billboard, covering Latin music industry events as well as such news stories as the 2 Live Crew trial in Broward County, Fla.

Lannert's debut on the Latin Notas column appears on page 69. Agudelo, who turns his attention to his position as an editor at Más magazine, will continue as an occasional contributor to Billboard.

## Skid Row Set Takes Up Residence At Top; An 'Unforgettable' Bow; Adams' New 'Do'

**SKID ROW** checks into the penthouse on this week's Top Pop Albums chart. The New York band's second album, "Slave To The Grind," debuts at No. 1, dethroning the latest by N.W.A, which had opened at No. 2 two weeks ago. It's appropriate that a rap group and a metal band have registered these lofty debuts: These are precisely the types of acts with young, active audiences that rush out to buy new releases.

Skid Row's triple-platinum debut album peaked at No. 6 in 1989 and spawned back-to-back top 10 hits, "18 And Life" and "I Remember You."

"Slave To The Grind" is the first hard rock/heavy metal album to hit No. 1 since Motley Crue's "Dr. Feelgood" in October 1989. But it's certainly not going to be the last. Van Halen's "For Unlawful Carnal Knowledge" is likely to bow at No. 1 next week; Guns N' Roses' "Use Your Illusion," volumes I and II, will both debut very strongly when they are released later this year.

"Slave To The Grind" is the first album to debut at No. 1 since Michael Jackson's "Bad" in 1987. But it's becoming clear that debuts at or near No. 1 are going to be much more common under the new chart methodology. As such, the albums chart may start to resemble the weekend box-office recaps, where hot new films routinely start out high, and then either show their legs and become runaway hits or—more often—fall back as the following week's releases open.

One final note: The last two No. 1 albums have featured songs with titles that contain what was once quaintly called 'the F word.' N.W.A's album includes "I'd Rather Fuck You"; Skid Row's opus includes "Get The Fuck Out." And the title of Van Halen's album is a play on the once-illicit word.

We all know that popular music has become more explicit in recent years, but it's sobering to think just how much it has changed. It's a long way from "One Less Bell" to "One Less Bitch"; from "Baubles, Bangles & Beads" to "Findum, Fuckum & Flee."

**AT THE OPPOSITE END** of the musical spectrum, Natalie Cole's "Unforgettable" enters the pop chart at No. 25, instantly becoming her highest-charting album since 1978. The album, Cole's first for Elektra, features 22 songs made famous by her father, Nat "King" Cole.

"Unforgettable" is for Cole what "The Broadway Album" was for Barbra Streisand—a lavishly mounted, sentimental journey back to her roots. But the key was timing. Though Cole has been a star since her first al-

bum in 1975, she wisely waited until she'd proved her staying power before she recorded this album. If she'd attempted it on her first go-round in the '70s, many would have accused her of riding on her father's coattails. But after 16 years in the business, and more than her share of ups and downs, she's proven herself and, in effect, earned the right to mine these treasures.

**FAST FACTS:** Paula Abdul's "Rush Rush" tops the Hot 100 for the third straight week. It's the first single to spend three weeks at No. 1 since Stevie B's "Because I Love You (The Pctman Song)" in December... The good news for Abdul is bad news for Color Me Badd, whose "I Wanna Sex You Up" is stuck at No. 2 for the fourth straight week. It's the first single to log four weeks in the runner-up spot since Jody Watley's

"Looking For A New Love" in 1987.

Bryan Adams' "(Everything I Do) I Do It For You" is the top new entry on the Hot 100 at No. 53. The song is featured on the "Robin Hood: Prince Of Thieves" soundtrack and will also be included on Adams' upcoming studio album, his first since 1987.

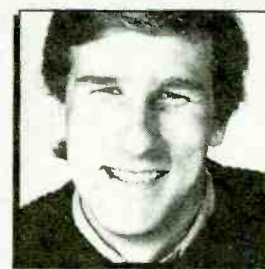
Tom Petty & the Heartbreakers' "Learning To Fly," the leadoff single from their upcoming album, bows at No. 87. It's the group's first release since Petty's "Full Moon Fever" album, which went triple-platinum.

Motown has three albums in the top 30 on the pop chart for the first time in six years. Another Bad Creation dips to No. 10, Boyz II Men rises to 18, and Stevie Wonder's "Jungle Fever" soundtrack vaults to 26.

**WE GET LETTERS:** William Simpson of L.A. notes that both members of Eurythmics have landed top 20 pop hits with outside duets. David A. Stewart teams with Candy Dulfer for the current "Lily Was Here"; Annie Lennox joined Al Green in '88 to remake "Put A Little Love In Your Heart." Arista's "Eurythmics Greatest Hits" jumps to No. 84 on the pop albums chart.

An anonymous reader took us to task for using the word "respectable" to describe the triple-platinum performance of Whitney Houston's "I'm Your Baby Tonight." Said the reader: "It seems strange that you pointed out this album not doing the business her first two did, but I've never read about George Michael falling from 8 million copies on his first solo album to less than 2 million on his second." Point well taken. Houston's showing has been more than respectable.

**CHART BEAT**



by Paul Grein



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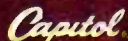
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## COMMENTARY

### Stereotyping Can Stymie Careers

# RACISM PERSISTS IN MUSIC BIZ

BY FREDDEE TOWLES

The police beating of Rodney King in Los Angeles brought a lot of attention to the nation's racial problems. But the recent events involving the Los Angeles Police Department are just a symptom of racial tensions that have existed for a long time. As a black singer who has been in the music business for over 20 years, I find it sad to say that racism is very much alive and well in the music business. I have personally experienced many incidents of racism over the years.

The music I sing is rock'n'roll. In my present band, I am the only black member, which has often been the case in the past. But when I tell people that I'm a singer, I'm usually asked if I do jazz or R&B. It's hard to believe that people still think all a black musician or singer has an ear for or a voice for is those two types of music. In my opinion, this is why the band Living Colour initially received a lot of attention. Not because they were a good rock'n'roll band, but because they were a black rock'n'roll band, as if that were highly unusual.

When I walk into a club with my band to do a sound check, people just do not expect me to be the singer. Before the sound check, they think I'm a friend of the band, the sound man, or maybe one of the musicians, but never the guy who will be in front of the microphone. After the sound check, everyone comes up to me, amazed that a black guy is

singing rock'n'roll. Why should that be a shock? I guess it goes against the norm for what a rock'n'roll singer should look like.

Most of the racism I've experienced has originated in the A&R offices of the record labels. When I have taken my demo tape to a white A&R person, the typical response is that, although they like my voice

label, some prominent industry people advised me *not* to put my photo on the cover. Since I don't sound black, they said, why confuse the record labels by letting them know that the singer is black? As if that would create unbelievable marketing dilemmas for them. Against my better judgment, I conformed and did not put my photo on the cover.

er, performer, or whatever he does best. People should be able to do what they are capable of doing. Give the guy a chance—let him show what he does best.

If the A&R people are willing to stick their necks out to do something a little different, then things will start to change. The A&R people can make a difference by saying they don't care what the artist's race is: If they think they can sell it, they should just put it out there. The audience should make the decision about what's good or not.

I am not writing this article to get sympathy from the industry; it's just that these stereotypes still exist. Think back to when the Drifters, the Platters, Little Richard, and the legendary James Brown were first starting out. If people had said they couldn't sing or dance or do anything besides sit at the back of a bus, we wouldn't have rock'n'roll as we know it today. They had it all together and proved it.

Sidney Poitier was recently in a made-for-TV movie called "Separate But Equal"—a story about desegregation in schools in 1954. Things have changed vastly since then. However, there is still a growing process which this country needs to experience. Blacks are not second-class citizens anymore. We are writers, directors, performers, lawyers, doctors, politicians. Racism will not be the determining factor that stops people whose skin has color from getting what they dream of and deserve.

## 'Most of the racism I've experienced has originated in the A&R offices'



Freddee Towles is lead singer of the Los Angeles rock band Euclid Drive.

and the music, they wouldn't know how to sell it. Most of them are completely perplexed, marketing-wise, when confronted with a black rock singer fronting a white band. They have actually told me they weren't sure if the vast audience was ready for it. (Isn't this the '90s?) And, when I've presented my tape to black A&R people, they've told me they don't know what to do with it because they don't have access to the white rock'n'roll market.

Two years ago, when I was getting ready to release a single on my

This was not the best strategy, since it still didn't get me the record deal I had been looking for.

Considering what I've experienced, I can't say that the recent events in Los Angeles have come as a complete surprise. Racism is everywhere. It builds a wall for everyone of color; not just for the black population, but for everyone who wants to break into some form of the entertainment industry that has stereotyped them in one way or another. A person should be looked upon as a great musician, songwriter

## Letters to the Editor

### PUBLIC DISCLOSURE

In a recent editorial (Billboard, June 15), you urged the music industry to save the Apollo Theatre. It's hard for anyone, especially those of us who grew up in the New York area, to disagree. It is a landmark that should continue not as a museum but as a functioning facility.

However, according to a New York Times story, nearly \$6 million has already been paid to consultants, including lawyers, accountants, designers, etc. Before another cent is spent, I urge you to press for a full disclosure of those who received the funds, as well as an independent audit of the entity now operating the theater. An appeal for public aid requires public disclosure.

Edward M. Cramer, Esq.  
New York

### NEEDS MORE HELP

Billboard is so correct in suggesting that the Apollo Theatre needs help to survive. Although we have the best in state-of-the-art audio, recording, and video equipment, we have been, until the recent attention, unable to get appropriate utilization of our magnificent facilities.

The endorsement of the Save The Apollo effort by Billboard, the bible of the entertainment industry, gives

a much-needed boost to the efforts of Congressman Charles B. Rangel and the Harlem Urban Development Corp., a Harlem-based New York State agency that is developing a not-for-profit, tax-exempt corporation that could assume ownership of the Apollo and ensure its survival.

To make this new venture successful will call for further support by Billboard along with history-minded and sensitive members of the entertainment industry. Once a not-for-profit structure is formed and contributions become tax-deductible, it is expected that entertainers and their management will be able to give greater help to the Apollo.

Percy E. Sutton  
Apollo Theatre Investor Group  
New York

### MISSING NAMES

Billboard's recent Spotlight on the present and future of R&B music certainly had its points of information and interest. But for this reader, the supplement's most notable feature was the lack of even a single reference to the traditional Southern styles of soul survivors like Denise LaSalle, Johnny Taylor, Tyrone Davis (who at least had his photo printed), Bobby Bland, Lynn White, Clarence Carter, and Little Milton. Their affiliated labels—Malaco, Waylo, and others—were likewise ignored.

Label executives interviewed by

Billboard expended considerable hot air in praise of "the real thing," of "getting back to the foundations," of "real bands that can play live." The above-named artists are the real thing in R&B, as they have been proving—on record and on stage, year in and year out—for up to 40 years. Despite their invaluable contributions, today these performers are banished from the major-label cabal and largely ignored by black radio outside of their own deep South strongholds.

East West's Merlin Bobb told Billboard he'd "like to see R&B... incorporating live instrumentation and more true vocalists and performers... Artists like the Isley Brothers and Earth, Wind & Fire did that, and that made music so much more vibrant." Artists like the Isley Brothers and EWF honed their vocal and instrumental skills in the black church and on "chitlin' circuit" stages for years before ever hitting the Hot 100. Their recordings grew out of their performing experience in a natural and organic progression completely at odds with present-day R&B trends.

Andy Schwartz  
Associate Director/Media Services  
Epic Records  
New York

### OUTRAGEOUS PRICE

Recently I went into a music store to purchase some cassette singles and noticed that the price had gone up to \$3.49. Feeling outraged, I left the

store without buying anything. I couldn't believe that the record companies were so greedy that they wouldn't take any chance of losing an album sale.

I have been a singles buyer all my life. I am not about to change my buying habits just because the record companies want me to purchase albums. I am buying singles or nothing at all. If the record companies refuse to lower the price on the cassette single, I will be left with no choice other than to purchase blank cassettes and record from the radio.

In the '70s, an average of 50-60 singles a year sold more than a million copies, with many records selling more than 2 million copies each. In 1990, not even 20 singles sold a million copies, and only one sold 2 million. Big artists like Mariah Carey, Wilson Phillips, and Roxette have yet to score their first million-selling single. These statistics are proof enough that cassette singles are not cannibalizing album sales.

Let's forget this nonsense about cannibalization. It's better to have a profit on the cassette single than no profit at all.

Robert Ring  
Appleton, Wis.

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

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# Radio

## Stage Set For Billboard Radio Awards WBBM-FM, WLTF Lead With 5 Noms Each

BY SEAN ROSS

NEW YORK—Top 40/dance outlet WBBM-FM (B96) Chicago and AC WLTF Cleveland are the most-nominated stations for the 1991 Billboard Radio Awards. The awards ballot appears in this issue after page 36.

A total of 182 radio stations, 12 record labels, and 16 distributors of network and syndicated radio programming received nominations this year. Those selections were made by five blue-ribbon panels—one for each major radio format—made up of radio programmers and record executives.

WBBM-FM and WLTF are tied for the most radio nominations with five apiece, having been cited in all of the available radio categories for their respective formats—best station, best program director, best music director, best promotion director, and best air personality.

After more than a decade in the format, WLTF is a perennial Billboard Radio Awards nominee—it was up for three medium-market AC awards last year and won best station and best PD. B96, on the other hand, was nominated only once last year, for the best major-market top 40 PD. At that time, it was in the four-share range. Now it's in the sixes at a time when most other top 40 stations are losing shares.

A couple of other upstarts do well this year. Eighteen-month-old urban KKBT Los Angeles is tied with veteran nominees WGCI-FM Chicago and WRKS New York for the format lead this year with four nominations. And influential rock/AC hybrid WMMO Orlando, Fla., which did not exist at the time of last year's nominations, scores one for medium-market AC station of the year.

On the other hand, WNCI Columbus, Ohio—the second most-nominated top 40 station—is up for four awards this year. It was also up for four awards last year—and the year before that. Top 40 stations that were nominated for three awards are KDWB-FM Minneapolis, KMEL San Francisco, WLUM Milwaukee, and WKCI (KC101) New Haven, Conn.

In the adult radio category, which includes AC, oldies, adult alternative, and now rock/AC stations, WNSR New York caps off the best year in its six-year history with four nominations. Longtime nominee KFMB-FM (B100) San Diego is also up for four awards. Triple-award nominees are KOST Los Angeles, KVIL Dallas, and WLEV Allentown, Pa.

Besides WMMO's nomination, there are other indicators of the state of various adult formats here. This is the first time in three years that the adult alternative format has not been nominated for a major award. On the other hand, soft AC stations—which have not always been well-liked by the rest of the industry—do well this time. Among the soft ACs cited this year: WJYE Buffalo, N.Y.; WZID Manchester, N.H.; WSRS Worcester, Mass.; and WEZN Bridgeport, Conn., which pulls off a major upset by be-

ing nominated for small-market station of the year, an honor usually taken by spectrum AC rival WEBE.

In country, KPLX Dallas—which was nominated for five awards last

### Soft AC picks up more noms as adult alternative falters

year, all of which it won—is again tied for the lead with four nominations. Other four-play nominees are WPOC Baltimore; WTQR Winston Salem, N.C.; KSSN Little Rock, Ark.; and WIVK Knoxville, Tenn. Up for three awards are WYAY/WYAI Atlanta, KNIX Phoenix, KXXY Oklahoma City, and WAMZ Louisville, Ky.

Three stations score four nominations in the album/classic rock category: KLOL Houston—last year's station-of-the-year winner, KLOS Los Angeles, and WYNF Tampa, Fla. There's something of an irony there. WYNF sent KLOS its last program director; KLOL sent KLOS its current one. Up for three awards are WDVE Pittsburgh, KBCO Denver, WCMF Rochester, N.Y., WDHA Morristown, N.J., and WONE-FM Akron, Ohio.

Stations with three urban radio nominations are WOWI Norfolk, Va., WPEG Charlotte, N.C., WYLD-FM New Orleans (last year's medium-market station winner), WZAK Cleveland, WWDM Columbia, S.C., and KKDA-FM (K104) Dallas. As usual, one of those nominations is shared between WGCI-FM and K104, that of "flyjock" Tom Joyner, who works for both stations.

WGCI, whose morning man Doug Banks is also up for the best-major-market-urban-personality award, is one of two stations with intramural rivalries. The other is album rock WYNF Tampa, Fla., where Charlie Logan is pitted against morning team Ron & Ron.

Joyner also has the distinction of being up for both a best-air-personality and a best-syndicated-show award. He's one of three jocks in that position; the others are WSIX Nashville's Gerry House and Rick Dees of KIIS Los Angeles. Other double nominees include WVEE Atlanta's Mike Roberts, WZAK's Lynn Tolliver, WPAL Charleston, S.C.'s Don Kendrick, WGOK Mobile, Ala.'s Mad Hatter, and WLEV Allentown, Pa.'s Jeff Silvers.

The 1991 Billboard Radio Awards cover the period from May 1990 to May 1991. As they do each year, the nominations include some people who have moved up to bigger and better things. Among them: KBCO MD Doug Clifton, recently promoted to PD; WLUM Milwaukee PD Gregg Cassidy, now at WYDZ Chicago; WENS Indianapolis PD Joel Grey, now winging his way to KMEO Phoenix, and, in an interesting chain reaction, both KLOL Houston PD Ken Anthony, now at

KLOS Los Angeles, and the man he replaced, Carey Curelope, now at rival KQLZ.

Incidentally, KQLZ's rock 40 format, which never picked up any Radio Award nominations during its lifetime, takes one posthumously this year as Scott Shannon is nominated for major-market top 40 morning man. Two years ago, KQLZ was too new to qualify. A year ago the rock 40 trend was already faltering. This year one might reasonably assume that Shannon was top of mind again because of his move to WPLJ (Mojo Radio) New York.

One also has to wonder who will  
(Continued on page 17)



**Radio Legends Reunion.** Many of New York's legendary broadcasters participated in WCBS-FM New York's rock'n'roll radio greats reunion weekend June 8-9. Pictured seated, from left, are Herb Oscar Anderson, Cousin Brucie Morrow, Ted Brown, and Dan Ingram. Pictured standing, from left, are Ed Baer, Frank Stickle, Alan Fredericks, WCBS PD Joe McCoy, Joe O'Brien, Jack Spector, WCBS VP/GM Maire Mason, Harry Harrison, Charlie Greer, Ron Lundy, and Dean Anthony.

## BPME Installs New Chairwoman, Officers Radio Turnout Light For Annual Promotions Meet

BY PHYLLIS STARK

BALTIMORE—Although the Broadcast Promotion and Marketing Executives' newly elected chairwoman comes from radio's ranks, radio marketers comprised just 5% of the total attendees at the group's 36th annual conference, held here June 16-19.

Erica Farber Viola, executive VP/radio development director for the New York-based Interep Radio Store, was installed as BPME's first elected chairperson, a position previously known as president. She succeeds Bert Gould, VP of Fox Kids Club and Network Promotion. BPME executive director Gary Taylor announced that his title will now change to president.

In addition to the restructuring, Farber says the organization is con-



by Phyllis Stark

sidering changing its name as a result of the evolving membership profile, which now includes many cable as well as broadcast promoters. The board of directors will vote on a name-change proposal next year.

Other newly elected executive committee members include Nancy Smith of Global Television Network, who was named chairwoman-elect; John Calver of KMBC-TV Kansas City, who was elected treasurer; and former Radio Advertising Bureau

spokeswoman Joan Voukides, now with the Woodbury, N.Y.-based Cablevision, who becomes secretary.

Despite the weak showing, there was plenty for radio at this year's conference. But Jacor executive VP/chief operating officer Randy Michaels' radio luncheon speech was the talk of the hallways.

Michaels called radio promotions "a sick business" and joked that "this is a stupid thing to do with your life. If you're smart enough to make it in radio, you're smart enough to . . . go home and get a real job—a lawyer, a drug dealer, something with a little more stability and credibility than radio."

Michaels also talked about one of Jacor's promotional philosophies, "own the higher ground or burn it," but he cautioned that if a station chooses to take the latter approach, it must be undertaken carefully. "If you're going to break the rules, you've got to have your own set of rules," he said. "You have to protect the license and you can't break the law. If you're going to play by the edge, you'd better develop your own code and work within it."

KLOL Houston director of creative services Doug Harris, whose talk on "managing your program director" has been a favorite in past years, got plenty of laughs again this year with his descriptions of various types of PDs. These included the "status quo tremblus," which he described as "heavily researched and consulted PDs who are afraid to do anything," the "amiabilis felix," or "friendly, likable PD who doesn't want to confront a problem," the "clutterphobus erectus," who is "afraid of anything that is nonmusic or nonproduct oriented," and the "maximus derriere," or "a giant butthead."

During a panel on marketing to win in the '90s, Mark Ramsey, VP/research for Bolton Research, compared marketing in the '90s to fishing. First, he said, marketers must use a hook by taking a risk and sur-

(Continued on page 20)

## Broadcasters' Public Interest Of Interest To Senate Group

BY BILL HOLLAND

WASHINGTON, D.C.—The Senate Communications Subcommittee was set to hold a June 20 hearing to review the public interest obligations of

### WASHINGTON ROUNDUP

broadcasters and discuss the pending new Fairness Doctrine bill introduced in January by Sen. Ernest Hollings, D-S.C.

FCC chairman Al Sikes was asked to testify. At press time, a spokesman said Sikes' written remarks say "nothing about the Fairness Doctrine or indecency. However, he has gone on record many times, going back to his days at the Commerce Department, as being against reimposition

of the Doctrine."

### FCC TO RECOMMEND DAB SPECTRUM

Broadcasters weren't overjoyed by the decision by the FCC June 13 to recommend both the L band and the higher S band for possible terrestrial and satellite digital audio. Those recommendations go to the State Department and the National Telecommunications and Information Administration, which will then make a choice and present a U.S. view at the February 1993 World Administrative Radio Conference, which is debating, among other topics, the best new spectrum home for DAB.

However, domestic DAB spectrum choice by the FCC is a somewhat separate decision, and NAB (both its in-file members as well as its renegades) will continue to lobby for the Eureka system L band and in-band while the larger entities decide

(Continued on page 20)

# Hot Adult Contemporary™


THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	3	3	8	<b>★★ No. 1 ★★</b> RUSH RUSH CAPTIVE 4-98828/VIRGIN	◆ PAULA ABDUL 1 week at No. 1
2	4	6	9	MORE THAN WORDS A&M 1552	◆ EXTREME
3	1	1	11	LOVE IS A WONDERFUL THING COLUMBIA 38-73719	◆ MICHAEL BOLTON
4	2	2	13	I DON'T WANNA CRY COLUMBIA 38-73743	◆ MARIAH CAREY
5	5	8	10	POWER OF LOVE/LOVE POWER EPIC 34-73778	◆ LUTHER VANDROSS
6	10	13	6	CAN'T FORGET YOU EPIC 34-73864	◆ GLORIA ESTEFAN
7	9	10	9	PART OF ME, PART OF YOU MCA 54060	◆ GLENN FREY
8	7	5	17	BABY BABY A&M 1549	◆ AMY GRANT
9	6	4	12	MIRACLE ARISTA 2222	◆ WHITNEY HOUSTON
10	11	12	14	PLACE IN THIS WORLD REUNION 19019/GEFFEN	◆ MICHAEL W. SMITH
11	8	7	16	RHYTHM OF MY HEART WARNER BROS. 4-19366	◆ ROD STEWART
12	14	15	8	STARTING ALL OVER AGAIN ARISTA ALBUM CUT	DARYL HALL JOHN OATES
13	13	14	12	LOVE AT FIRST SIGHT A&M 1548	◆ STYX
14	16	25	10	WALKING IN MEMPHIS ATLANTIC 4-87747	◆ MARC COHN
15	21	30	3	UNFORGETTABLE ELEKTRA 4-64875	◆ NATALIE COLE
16	19	27	4	THE DREAM IS STILL ALIVE SBK 07356	◆ WILSON PHILLIPS
17	18	24	10	HOW CAN I EASE THE PAIN ELEKTRA 4-64897	◆ LISA FISCHER
18	12	9	14	(IF THERE WAS) ANY OTHER WAY EPIC 34-73665	◆ CELINE DION
19	17	23	9	NEVER GONNA LET YOU DOWN COLUMBIA 38-73643	SURFACE
20	15	11	21	CRY FOR HELP RCA 2774	◆ RICK ASTLEY
				<b>★★★ POWER PICK ★★★</b>	
21	36	—	2	LOVE AND UNDERSTANDING GEFFEN 19023	◆ CHER
22	33	47	3	EVERY HEARTBEAT A&M 1557	◆ AMY GRANT
23	31	39	4	CAN YOU STOP THE RAIN COLUMBIA 38-73745	◆ PEABO BRYSON
24	35	41	4	LILY WAS HERE ARISTA 2187	◆ DAVID A. STEWART/CANDY DULFER
25	28	31	4	SET ME IN MOTION ATCO 4-98874	BRUCE HORNSBY & THE RANGE
26	22	16	14	JUST THE WAY IT IS, BABY ATCO 4-98874	◆ THE REMBRANDTS
27	32	40	3	EVERYBODY GETS A SECOND CHANCE ATLANTIC 4-87679	◆ MIKE/MECHANICS
28	26	17	21	YOU'RE IN LOVE SBK 07346	◆ WILSON PHILLIPS
29	25	20	16	I'VE BEEN THINKING ABOUT YOU RADIOACTIVE 54005/MCA	◆ LONDONBEAT
30	24	19	19	MERCY MERCY ME/I WANT YOU EMI 50344	ROBERT PALMER
31	34	33	5	LOSING MY RELIGION WARNER BROS. 4-19392	◆ R.E.M.
32	23	21	16	VOICES THAT CARE GIANT 4-19350	◆ VOICES THAT CARE
33	27	18	11	CIRCLE OF ONE FONTANA 868 162-4/MERCURY	◆ OLETA ADAMS
34	20	22	12	NOTHING BUT THE RADIO ON CAPITOL 44674	◆ DAVE KOZ
35	39	45	3	MOVE RIGHT OUT RCA 2839	◆ RICK ASTLEY
36	29	29	13	JOYRIDE EMI 50342	◆ ROXETTE
37	41	43	4	I'LL BE THERE ATLANTIC 4-87683	◆ THE ESCAPE CLUB
38	38	37	6	KISSING YOU QWEST 4-19414/WARNER BROS.	◆ KEITH WASHINGTON
39	43	32	10	TOUCH ME (ALL NIGHT LONG) POLYDOR 879 466-4/PLG	◆ CATHY DENNIS
40	40	36	30	SHOW ME THE WAY A&M 1536	◆ STYX
41	37	28	23	COMING OUT OF THE DARK EPIC 34-73666	◆ GLORIA ESTEFAN
42	44	42	28	ALL THE MAN THAT I NEED ARISTA 2156	◆ WHITNEY HOUSTON
43	42	34	17	WALK MY WAY REPRISE 4-19447	BETH NIELSEN CHAPMAN
44	49	—	2	A BETTER LOVE RADIOACTIVE 54101/MCA	◆ LONDONBEAT
45	46	—	2	HERE I AM (COME AND TAKE ME) VIRGIN 4-99141	◆ UB40
46	30	26	9	YOU DON'T HAVE TO GO HOME TONIGHT MERCURY 878 864-4	◆ THE TRIPLETS
				<b>★★★ HOT SHOT DEBUT ★★★</b>	
47	NEW ▶	1	1	IT AIN'T OVER 'TIL IT'S OVER VIRGIN 4-98795	◆ LENNY KRAVITZ
48	NEW ▶	1	1	(EVERYTHING I DO) I DO FOR YOU A&M 1567	◆ BRYAN ADAMS
49	45	35	20	ONE MORE TRY QUALITY 15114	◆ TIMMY T.
50	NEW ▶	1	1	FADING LIKE A FLOWER EMI 50355	◆ ROXETTE

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

Billboard's

# PD of the week

**Don London**  
WZPL Indianapolis



TWO YEARS AGO, few people had heard of Don London. Now he's one of the few top 40 programmers with good news about his winter Arbitron.

WZPL, which was off 12.7-10.4 12-plus last fall, was back to an 11.6 share in the winter. That makes it third in the market behind full-service WIBC (13.1-13.4) and country WFMS (13.3-13.1). It keeps WZPL ahead of album rock rival WFBQ (Q95), which was up 10.2-10.6.

London's previous PD experience was at two small-market top 40s, WUPS Houghton Lake, Mich., and WIZM-FM La Crosse, Wis. When the WZPL job came open, London had little national presence. But, he says, "I'd had my sights set on WZPL for a long time. When my folks transferred from Detroit to Louisville, I'd drive down I-65 listening to them as WIKS and later as WZPL. I was a big fan of the station.

"I had a sister who lived here so she sent me newspaper articles and airchecks. I also came down and did some observing on my own. I knew a lot about [station owner] Booth because we competed against their WIOG when I was at WHNN Saginaw, Mich.

"When the job came up, I went all out. I sent faxes, cards, letters, notes, newspaper articles, ideas... My wife was in marketing and sales so she helped me barrage the radio station. [GM] Roger Ingram said he had 200 people apply for the job; I was probably the [least likely] from a market standpoint, but he told me I was the hungriest."

That says a lot about the way WZPL markets itself now. Promotion director Kay Feeney got herself hired in much the same way and sends out at least three to four press releases on the station a week. WZPL's spring birthday promotion with \$1,000 weekly prizes and \$100 daily ones is backed by a host of street promotions like the WZPL lake at the state fair where contestants fish for prizes, and a recent welcome-home party for the Persian Gulf troops.

Currently, WZPL has a showing of billboards for its new morning show, "[Dan] McKay Today." McKay, the former morning man at WCRZ Flint, Mich., should be teamed with former KEGL Dallas morning co-host Julie Patterson by the time you read this. London sees McKay as "the Rick Dees of Indianapolis" as opposed to WFBQ's Bob & Tom, "who are shockjocks and talk for four hours nonstop."

Unlike some Northeastern or Southwestern markets where there's little sharing between top 40 and album radio, there's a 35% come overlap between WZPL and Q95. That may be because, after a run at disco in the late '70s, WZPL went on the air in the early '80s as a rock 40.

It may also be because, after spending several years as an "out-of-focus Martika/New Kids station," WZPL put back a lot of '80s rock when London came around. Songs like "Shakin'" by Eddie Money and "Naughty Naughty" by John Parr are back on the station and most of them play all day long because they test well with teens and adults.

So while it isn't true for Chicago or Milwaukee anymore, Indianapolis remains "a John Cougar market" to London. Modern rock crossovers don't do well for WZPL. "Unbelievable" isn't a hit yet for London, and "Losing My Religion" will probably be gone by the time you read this.

There are dance records that do well for WZPL, but they're often songs that are too pop for more urban markets. A'me Lorain's "Whole Wide World" was a huge record for WZPL. So is Sheena Easton's "What Comes Naturally." And Rey's "Love Don't Come In A Minute" is a top 15 testing song for WZPL.

This is WZPL in p.m. drive: Phil Collins, "Against All Odds"; Luther Vandross, "Power Of Love"; Billy Idol, "Cradle Of Love"; Hi-Five, "I Like The Way"; Bryan Adams, "Run To You"; Roxette, "Fading Like A Flower"; C&C Music Factory, "Gonna Make You Sweat"; Bad Company, "If You Needed Somebody"; Mariah Carey, "I Don't Wanna Cry"; Eddie Money, "Shakin'"; Rey, "Love Don't Come In A Minute."

Some Indianapolis PDs downplay WZPL's success, pointing out that it's the only top 40 in the market. And Indianapolis is about to get a new move-in, which some people expect to do top 40 of some sort.

"Our station has had competition during the last 11 years," responds London. "We dealt with WTPI when it was a very bright AC, we dealt with [AC] WENS when it was a borderline adult CHR. We dealt with WNAP and WEAG, which were straight-ahead top 40s.

"To this day we have some great stations in Indianapolis. It still seems like an industry secret, but WIBC is the KMOX [St. Louis] of the market and WFMS is the KSCS [Dallas]. We're like WNCI Columbus, Ohio. There's no way you can discredit [PD] Dave Robbins because he's got some good stations there also."

As for the prospect of another top 40, London says WZPL is already geared up. "We keep a tight list. We never talk for 60-90 seconds at a time. We never got fat and increased the spot load from 10 to 14 units. We're protecting our low end, which would be the first to leave. But we'd be happy to help them spend their money if indeed they materialize as CHR."

SEAN ROSS

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# An Urban GM's Arbitron Counterproposal; White PD At WZOU; KSHE Nabs Owen

AS ARBITRON goes to subscribers with the option of switching from four 12-week surveys to three 16-week surveys, Amos Brown, GM of WTUX/WTLC Indianapolis and a member of NAB's COLRAM Committee, has sent a letter to Arbitron's Jay Guyther and to Arbitron's urban subscribers saying that he'll vote "no" on the proposal.

Brown's letter shares with many other critics of the proposal the complaint that the 16-week surveys will give too much importance to Arbitrends, which, he contends, are "notoriously unstable in measuring black/urban radio." But he also complains that Arbitron posits no specific action toward increasing black sample size. He instead suggests that Arbitron go to four nine-week ratings periods, something he calls the "thirty-six and nine" plan.

## SUHLER PREDICTS RISE

Radio advertising is expected to grow to \$12.1 billion by 1995, an increase of \$3.3 billion over the 1990 figure, according to this year's Communications Industry Forecast, compiled by the media brokerage Veronis, Suhler & Associates. Radio network spending is expected to grow by 5.6% to reach \$650 million by 1995, up from \$500 million in 1990.

Local advertising performed particularly well in 1990 with 75.5% of total radio advertising (\$6.6 billion) spent on local radio. Networks accounted for just 5.6% of total radio advertising. Advertising for individual stations grew 5.4% to \$8.3 billion in 1990. Eighty percent of that figure came from local advertising.

## PROGRAMMING: WHEN SUNNY TAKES ZOU

WZOU Boston creative services director Sunny Joe White has been named PD, following the departure of Steve Perun. MD Cadillac Jack McCartney is also out. White will re-

turn to work Monday (24), following a week in the hospital with an enlarged heart.

APD Howie Castle has been upped to program coordinator at AC KRMX (Mix 94.9) San Diego. He'll take over most of the day-to-day programming duties from Bobby Rich, who remains PD . . . Longtime WKLQ Grand Rapids, Mich., PD Jim



by Sean Ross with  
Craig Rosen & Phyllis Stark

Owen is the new PD of KSHE St. Louis, replacing Rick Balis. Also at KSHE, morning man John Ulett moves to middays although he'll continue to do news and sports for the morning show. Craig Hawksley takes over co-host duties with Adam Smasher.

Former WRBQ (Q105) Tampa, Fla., OM John Clay is named to the newly created OM post at adult top 40 KHMN (Mix 96.5) Houston. Across town, urban KHYS is segueing to urban/AC. MD Terri Webber is out. PD Jim Snowden will stay on.

After seven years as some variant of urban, WMYK Norfolk, Va., is now rock/AC WKOS (The Coast). Tom Graye, former PD of crosstown WJQI, is PD/mornings, replacing Chuck Woodson. Les Wooten from rival WNOR will do afternoons. Don Davis, formerly a part-timer at crosstown WMXN, will do middays. Larry Lomax from oldies rival WLTY will do overnights. Teri Michelle stays on

for middays. Other WMYK staffers, including Woodson and Phil Nelson, will go to crosstown WKSV, which has picked up the WMYK calls for one of its two frequencies.

Richard Santiago, formerly PD of English-language AC WFID San Juan, Puerto Rico, has been named PD of Spanish KKHJ Los Angeles. Those duties had been held by GM Lenard Lieberman. Across town, J.B. Stone is out as director of operations at urban KJLH.

At top 40 WLUM (Hot 102) Milwaukee, former WBBM-FM (B96) Chicago promotion director Dan Kiley replaces Gregg Cassidy as PD . . . At top 40 KBEQ (Q104) Kansas City, Mo., MD Jon Anthony has been upped to PD, replacing Karen Barber. Across town at urban KPRS (Hot 103), PD Paderick McFreem, who has been out and back several times in recent weeks, is gone again; he can be reached at 913-381-8443. Night jock Magic Man is out also.

Six months after it changed its handle to Q99.5, top 40 KLVV Salt Lake City has finally become KUTQ. Also, consultant/co-owner Jim Sumpter is now officially PD, replacing Chuck Jackson, who remains for middays. Cougar Cable GM Shelly Clements joins for late nights . . . VP/client services Gary Burns is leaving Burkhart/Douglas & Associates.

Album WRKI (195) Danbury, Conn., PD Tom O'Brien makes the big jump to the PD post at similarly formatted KGB San Diego . . . Album KKZX Spokane, Wash., PD Dick Sheetz is the new PD at album KGO Portland, Ore., replacing Scotty Brink. Sheetz rejoins former KKZX GM Steve Feder.

WEBN Cincinnati program coordinator Matthew Harris is named PD at modern WBRU Providence, R.I., replacing Ted McEnroe . . . Derek Alan is out as PD of hard rock

## newslines..

**SKIP SCHMIDT** is the new VP/GM of KDBN/KMEZ Dallas following that station's takeover by Granum Communications. He was senior VP/affiliations for Unistar. Also, Beth Davis returns to the station as GSM.

**BEAU PHILLIPS** has been named VP/GM of WFXF-AM-FM Indianapolis. He was last GM of KISW Seattle. Phillips replaces Ken Brown.

**ALVIN JONES** is the new station manager at WBGR Baltimore, replacing Sam Beasley. He was LSM for WAOK Atlanta and KHVN Dallas.

**DAVID MIDDLETON** is upped from GSM to GM at Root's WWLV Orlando, Fla., replacing Ray Blastic, who returns to corporate duties.

**WZTR MILWAUKEE** is sold from Pinnacle to Shockley for \$4.9 million.

WHVY Baltimore; no replacement has been named . . . WZTA Miami PD Pete Bolger is named group PD for owner Guy Gannett. He will name a new PD at WZTA.

WCRS/WSCZ Greenwood, S.C., GSM Jack Crawford will be the new GM/PD of WGFX Nashville, when that station's sale to Vic Rumore closes at the end of June. Acting PD David Hall remains on as MD. WGFX's sales will be handled by mainstream album rival WKDF.

At gospel/urban AC combo WWIN-AM-FM Baltimore, station manager Don Brooks is now OM for both stations, replacing Harold Pompey, who stays on for p.m. drive . . . After several months off the air, former blues/oldies outlet WXSS Memphis returns with gospel. Look for it to pick up some variant of "W-Faith" as calls. Walter Scott becomes station manager for WXSS and co-owned KFTH. Michael Davis is now acting PD of KFTH, replacing Ed Whitley.

Oldies WWKL Harrisburg, Pa., PD Al Brock is the new PD of similarly formatted WKLX Rochester, N.Y. He replaces Bill Tod . . . Rock 40 outlet WVKZ-FM (KZ96.7) Albany, N.Y., moves toward mainstream top 40. MD Nikki Donovan is upped to APD. J.T. Bosch from WAYI Glens Falls, N.Y., joins for p.m. drive

. . . Longtime KBFM Brownsville, Texas, PD Dusty Hayes is the new PD at top 40 WABB-FM Mobile, Ala., replacing Dennis Reese.

In the Coastal N.C. market, the former WJCS returns to the air this week as WKZF (KZ Country 97.9); owner/GM Chuck Wiggins will oversee programming. Also, country WELS-FM switches to Drake/Jones oldies as WKGK. Denny Royer from WJJS/WXYU Lynchburg, Va., is the new GM, replacing the retiring Jack Hankins. Also, top 40 WRHT is buying religious WHITE. The two stations expect to start simulcasting top 40 Aug. 1.

Ed Levine, who left the PD job at WJFK Washington, D.C., last week to concentrate full-time on ownership, will additionally serve as an in-house consultant to album WPYX Albany, N.Y., the station he programmed in 1986-88.

Madison, Wis., which got its first rock/AC last week, will get another one this summer when consultant/GM Jonathan Little signs on his "Thirtysomething" format at WMMM-FM (Triple-M 105). Besides PD Fletcher Keyes (Billboard, June 22), staffers will include R.J. Reynolds from WSUN Tampa, Fla., and Kate McGuire from WYCO (Y108) Wausau, Wis. Elsewhere on the rock/AC front, former WZAT (Z102) Savannah, Ga., GM Jerry Rogers' new station, crosstown WRHQ, is on the air with that format. Former Z102 MD Stanton Jay is PD.

John Fields, most recently the midday host at AC WSNY Columbus, Ohio, is the new OM/mornings at Christian/AC WJRX (RX107) Chattanooga, Tenn. Rod Hampton remains PD. Ginger Sattler becomes MD. Overnighter Burt Sumner is named promotion director . . . Modern KTOW Tulsa, Okla., is currently simulcasting urban KTOW-FM. It will go religious around Aug. 1.

KLUC-AM Las Vegas, which had been planning to park the old KZZP Phoenix calls, following that station's change to KVRV, is no longer doing so, which means that the KZZP calls are up for grabs . . . After six months, tourist info WVTI Fort Myers, Fla., has gone dark.

At country/AC combo KGHL/KIDX Billings, Mont., Don Snyder and Sharon Stompro from co-owned KZMT Helena, Mont., are named GM and PD, respectively. Stompro replaces Charley Parker, who is now doing middays at country KHAY Ventura, Calif. . . . Top 40 WMEE Ft. Wayne, Ind., PD Tony Richards replaces Walt Steffan as station manager.

## PEOPLE: BROADY INVESTIGATION; ALMOND'S ORDER

BALTIMORE POLICE are still investigating the arson death of veteran gospel personality Kathryn "Kitty" Broady. The 69-year-old WBGR midday host died of smoke inhalation following a May 30 fire at her duplex. Two people in a separate living unit on the first floor of Broady's building escaped. Although several juveniles were seen in the area with gasoline cans, police have no suspects and no idea whether Broady—whose son Guy is also a veteran R&B jock—was the target of the fire.

In other police blotter news, the Detroit Free-Press reports that Alan Almond, former host of the WNIC Detroit show "Pillow Talk" and later a love-songs host at rival stations WOMC and WMJC, is the target of a restraining order from an Oakland County judge aimed at keeping him from physically and verbally assaulting his ex-girlfriend, Diane Lynn Kent. The couple broke off their 2½-year relationship last month.

Former KOY-FM Phoenix MD Dena Yasner joins rival KKFR (Power 92) as MD. She'll also co-host mornings as Kelly Boom goes to nights. Monsoon Eddie exits to look for a PD job . . . Former WABC New York midday host Lynn Samuels returns to the station for weekends.

At AC WMXC (Mix 104.7) Charlotte, N.C., morning man Chuck Boozer, ND Cleo Crowder, and p.m. driver Arroe Collins are out. Boozer's exit

came 24 hours after he announced to the Charlotte Observer that he'd been told to look for another job. Bobby Knight, who had worked at rival WWMG, returns to the market for afternoons.

After trying a primarily sports-talk approach to morning drive, classic rock KCFX Kansas City, Mo., adds standup comedian David Nestor to the shift. Joe McCabe exits . . . At classical WNCN New York, longtime overnighter Oscar Buhler is retiring. Part-timer Rich Miles takes his shift. Former morning co-host Candice Agree rejoins the station for weekends.

Overnighter Michael Knight is upped to MD at top 40/dance WKSS (Kiss 95.7) Hartford, Conn., replacing Chris Walsh . . . KRNQ (Q102) Des Moines, Iowa, overnighter Sara Marx heads for that shift at top 40 WRBQ (Q105) Tampa, Fla., replacing Mark "Mojo" Allen. Meanwhile, Q102 adds new p.m. driver John Weis from WBNQ Bloomington, Ill.

Top 40 WAEB-FM Allentown, Pa., MD Eric Johnson exits for an unspecified jock shift at AC WKSZ Philadelphia. MD Cadillac Jack is interim PD. Meanwhile, amid rumors of further changes at rival WHXT, "Dance Party U.S.A." host Andy Guri joins for mornings. Overnighter Jack Hammer leaves for WBQB (B101) Fredericksburg, Va.; midday host Joni Myers is also out.

AC WMGN (Magic 98) Madison, Wis., midday

host Juli Hinds goes to oldies WJMK Chicago for middays, replacing John Charleston. Sara Freeman from co-owned WNNS Springfield, Ill., returns to WMGN to replace Hinds . . . At oldies WSWZ (Z103) Columbus, Ohio, midday host Jay Gabriel and overnighter Steve Thompson are out, replaced by the Pure Gold format.

WDRE Long Island, N.Y., midday host Matt Cord adds weekend duties at WMMR Philadelphia; also returning to 'MMR for weekends is local production free-lancer Sean McKay . . . AC WMJX Boston overnighter Jesse Sandidge goes to weekends at crosstown adult alternative outlet WCDJ . . . Late-nighter Dal Hunter is out at album WRXL (XL102) Richmond, Va. . . APD Kris DeCarlo adds MD duties at country WDSY Pittsburgh, replacing Bob Curti. Production director Dave Leonard will do nights.

WILD Boston p.m. driver Earl Boston joins urban WUSS Atlantic City, N.J., as APD; he'll assume some of the day-to-day programming duties currently held by PD Maurice Singleton . . . Former WVEE (V103) Atlanta night jock Nate Quick goes to urban WPEG Charlotte, N.C., for late nights, replacing Todd Haygood.

AC WCOZ (Kiss 96.9) Lexington, Ky., is looking for a morning show. T&R to PD Pete Kennedy . . . Former urban KJMS Memphis PD Terry Alexander is looking for another PD job; call 901-372-6407.

# Authorized/Unauthorized: Tips For Avoiding Trouble

LOS ANGELES—The recent copy-right-infringement suit filed by the former members of the Eagles against Unistar Radio Networks for its 1989 special "The Eagles Story" brings the "authorized"/"unauthorized" syndicated-program issue to the forefront once again.

Unistar was involved in a similar controversy over an allegedly "unauthorized" Crosby, Stills & Nash special (Billboard, Aug. 4). That incident didn't end up in court, but it did lead CSN manager Bill Siddons to take out a trade advertisement denouncing the "unauthorized special."

Unistar chairman/CEO Nick Verbitsky would not discuss the Eagles suit beyond calling it "totally unfounded" and saying, "We look forward to defending ourselves." So Billboard asked "Up Close" host and executive producer Dan Neer and manager Danny Goldberg to offer comments on the "authorized special" issue.

Neer says "Up Close" has been successful because he caters to the artists and managers. He often has discussions with managers to find out when it would be most advantageous to run the programs featuring their clients. "That way, everyone is

happy," Neer says.

Goldberg says, "It's important for a manager to realize that syndicated radio is a business and not just a means to sell records and tickets. They should look at it in that context and make sure that they are protected."

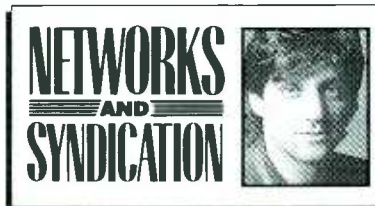
Goldberg suggests that when an artist does an interview to promote an album, the manager should sign an agreement limiting the broadcast of the interview to a specific time period. "You have to try to get in that kind of language, whether you need them more than they need you or vice versa," Goldberg says. "It is clearly an important thing to limit the uses of an interview."

Neer usually steers clear of rerunning old taped interviews on new programs. "Only in connection with a new interview does it make sense to do that," he says. "It doesn't make sense for me when I am interviewing Eric Clapton for the second or third time to ask him about his history. It doesn't make sense to have him drudge up his history again. And, they are usually quite happy not to have to rehash their history."

However, Neer acknowledges that "the temptation exists for some pro-

duction houses. They put together programs without letting artists know and they feel that it is their right to do it."

If a program producer is considering using an old taped interview, Neer says it is better to contact the manager and let him or her know in advance of the program's air date. "It's harder to do it that way," Neer



by Craig Rosen

says. "Legally, you can argue that [an old interview] is public domain, but I think it's more of a moral question."

In the case of assembling a special on a band that is no longer in existence, Neer says he would contact representatives for the key principals of the band, as he did when producing his 1990 special "Jimi Hendrix: Inside The Experience." For that show, Neer contacted former Experience members Noel Redding and Mitch Mitchell and he worked closely with the Hendrix estate.

In catering to artist managers, Neer has lost out on occasion, but it has paid off for him in the long run. "I have never gotten in [legal] trouble, but I have had to pull a few shows at cost and aggravation to us, because an artist's management decided that they didn't want us to do it," he says. "It happened once with the Rolling Stones. They had OK'd it and then they realized that OK violated another contract they had signed. We decided to be the good guy, even though we had a contract signed, too."

Yet Neer's cooperation allowed him to land the Stones the next time around for a two-part "Up Close" special.

Occasionally managers will ask to listen to a show before it airs, a request Neer will usually comply with. "It varies from management to management," he says. "Some are more

paranoid and want to hear the show before it goes out. One artist wanted a transcription of the whole interview."

According to Neer, not one manager has attempted to pull the plug on one of his shows because of content after listening to an advance tape.

In the end, Neer says cooperation is the key. "After all, we want to continue to do business with their bands for as long as we are around and as long as they're around. We are not looking to piss them off," Neer says. "It's always better to work with people."

## AROUND THE INDUSTRY

"American Health Report," a shortform feature produced by Washington, D.C.-based Jameson Broadcasting in association with American Health magazine, will debut July 1 on more than 300 stations. The show will cover such topics as passive smoking, Lyme disease, and exercise and PMS.

WW1's Mary Turner scored a coup when she was invited up to Madonna's Hollywood home for an exclusive national radio interview. The show, which is scheduled to air Wednesday (26), features such memorable moments as the Blond One's secret dancing desire. "I wanted to be Rudolf Nureyev," Madonna tells Turner. "Unfortunately I didn't want to be a ballerina—I wanted to be a male ballet dancer."

WW1 and ABC Radio Networks were big winners at the recent New York Festival Programming & Promotion Awards. WW1 picked up gold medals for "Young Black Men: A Lost Generation," best social-issues program; "First Light," best magazine format; "Scott Shannon's All Request Top 30 Countdown," best regularly scheduled music series; "The Lost Lennon Tapes," best radio-personality series; and "Casey's Top 40 With Casey Kasem," best writing in a series. ABC scored gold for "American Top 40's 20th Anniversary Special," best music special; "American Agenda Radio Specials," best magazine format series; and "When Johnny And Janie Come Marching Home," best human relations program.

## BILLBOARD RADIO AWARDS NOMINEES

(Continued from page 14)

show up at this year's awards ceremony, scheduled for Sept. 13 in San Francisco to coincide with the National Assn. of Broadcasters' convention, if Bruce McGregor wins the award for best small-market album rock PD for KEZO Omaha, Neb. McGregor is across town now at new album outlet KRRK and so is half of his KEZO staff. Will both stations bring their vans to San Francisco? Will they both demand signage at the awards ceremony?

On a more serious note, there's the posthumous nomination that really is a posthumous nomination. Claude Tomlinson of WIVK Knoxville, Tenn., died after the nominees were chosen. Tomlinson was already in poor health when he retired this spring.

Columbia leads the label nominations this year with four, followed by Atlantic with three. On the syndica-

tion side, Westwood One is again the leader with four nominated shows. Both Unistar and ABC have three nominations.

Nominating panels in each format were composed of 15 radio professionals and five people from the label side, plus a Billboard staffer. Panelists could be nominated by a majority of the other panel members but were not allowed to vote for themselves or other members of their company. And if you disagree with the nominations, a space is provided for your write-in vote.

The top 20 Arbitron markets are eligible for large-market awards. Markets 21-65 are considered medium. The remaining stations are counted as small markets.

The Billboard Radio Awards were revived in 1987. The current two-tier nomination panel/public voting process began in 1988.

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**Hot Hits in Tokio**

Week of June 9, 1991

- The Other Side Of Summer - Elvis Costello
- Rush Rush - Paula Abdul
- Love Is A Wonderful Thing - Michael Bolton
- Lift Me Up - Yes
- Power Of Love/Love Power - Luther Vandross
- What Comes Naturally - Sheena Easton
- Baby Baby - Amy Grant
- Save Some Love - Keedy
- Touch Me (A Night Long) - Cathy Dennis
- Here We Go - C&C Music Factory
- Ring Ring Ring (Ha Ha Hey) - De La Soul
- I Wanna Sex You Up - Color Me Badd
- Amaz - Randy Crawford
- Kissing You - Keith Washington
- More Than Words - Extreme
- Strike It Up - Black Box
- La Chabola - Cathy Claret
- Because I Love You - Stevie B
- Couple Days Off - Huey Lewis & The News
- I Touch Myself - Divinyls
- We Are In Love - Harry Connick Jr.
- Joyride - Roxette
- I Don't Wanna Cry - Mariah Carey
- Rhythm Of My Heart - Rod Stewart
- I Like The Way (The Kissing Game) - Hi Five
- Welcome To The Edge - Billie Hughes
- Don't Treat Me Bad - Firehouse
- Sur Ton Ile - Isabelle Antena
- Miracle - Whitney Houston
- Highwire - The Rolling Stones
- Stranger Than Fiction - Joe Jackson
- Rico Suave - Gerald
- Saviness Part 1 - Enigma
- One More Try - Timmy T
- You Don't Have To Go Home Tonight - The Triplets
- Unbelievable - EMF
- Sayonara Natsu No Hi - Takuro Yamashita
- Secret Love - Bee Gees
- Gonna Make You Sweat - C&C Music Factory
- Light In Your Heart - Hanson
- Another Like My Lover - Jasmine Guy
- There Must Be An Angel - Eurhythms
- Crazy - Seal
- I Like You - Culture Beat
- From A Distance - Bette Midler
- Never Dreamed You'd Leave In Summer - Etete Negretos
- Saturday - Mariah Carey
- Only Love - Sedao Watanabe
- See The Lights - Simple Minds
- Eyes To Me - Dreams Come True

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







# Album Rock Tracks™

COMPILED FROM NATIONAL ALBUM ROCK RADIO AIRPLAY REPORTS.					
THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	3	—	2	<b>★★ No. 1 ★★</b> <b>LEARNING TO FLY</b> MCA 54124	TOM PETTY & THE HEARTBREAKERS <small>1 week at No. 1</small>
2	1	1	4	<b>POUNDCAKE</b> WARNER BROS. ALBUM CUT	VAN HALEN
3	2	3	8	<b>SEEING THINGS</b> DEF AMERICAN ALBUM CUT/REPRISE	THE BLACK CROWES
4	4	5	4	<b>SMOKESTACK LIGHTNING</b> ATLANTIC ALBUM CUT	LYNYRD SKYNYRD 1991
5	7	—	2	<b>LOWDOWN AND DIRTY</b> ATLANTIC 4-73999	FOREIGNER
6	5	2	13	<b>WIND OF CHANGE</b> MERCURY 868 180-4	SCORPIONS
7	11	—	2	<b>THE SOUND OF YOUR VOICE</b> CHARISMA ALBUM CUT	38 SPECIAL
8	9	7	7	<b>TEXARKANA</b> WARNER BROS. ALBUM CUT	R.E.M.
9	<b>NEW ▶</b>	—	1	<b>★★★ FLASHMAKER ★★★</b> <b>YOU COULD BE MINE</b> Geffen Album Cut	GUNS N' ROSES
10	6	6	9	<b>ORDINARY AVERAGE GUY</b> PYRAMID 35-73843/EPIC	JOE WALSH
11	10	8	13	<b>RIGHT HERE, RIGHT NOW</b> SBK 07345	JESUS JONES
12	14	18	6	<b>JET CITY WOMAN</b> EMI ALBUM CUT	QUEENSRYCHE
13	8	4	11	<b>LIFT ME UP</b> ARISTA 2218	YES
14	19	25	3	<b>MONKEY BUSINESS</b> ATLANTIC 4-73957	SKID ROW
15	15	14	7	<b>BLOOD ON THE BRICKS</b> JAMBICO ALBUM CUT/MERCURY	ALDO NOVA
16	<b>NEW ▶</b>	—	1	<b>(EVERYTHING I DO) I DO IT FOR YOU</b> A&M 1567	BRYAN ADAMS
17	<b>NEW ▶</b>	—	1	<b>HEY STOOPID</b> EPIC 34-73845	ALICE COOPER
18	12	10	12	<b>DIRTY LOVE</b> Geffen 19026	THUNDER
19	13	12	10	<b>ALL THE WAY FROM MEMPHIS</b> IMPACT ALBUM CUT/MCA	CONTRABAND
20	20	20	12	<b>MAN IN THE BOX</b> COLUMBIA 38-73851	ALICE IN CHAINS
21	17	15	7	<b>HELLO LITTLE GIRL</b> EMI ALBUM CUT	GEORGE THOROGOOD
22	16	9	13	<b>WALKING IN MEMPHIS</b> ATLANTIC 4-87747	MARC COHN
23	22	21	7	<b>BEEN YOUR FOOL</b> ATLANTIC ALBUM CUT	TATTOO RODEO
24	24	28	6	<b>HANG ON ST. CHRISTOPHER</b> WARNER BROS. ALBUM CUT	BULLETBOYS
25	21	16	8	<b>DESERT MOON</b> CAPITOL 44713	GREAT WHITE
26	32	—	2	<b>★★★ POWER TRACK ★★★</b> <b>HOLE HEARTED</b> A&M 1564	EXTREME
27	29	38	3	<b>OH WELL</b> VIRGIN ALBUM CUT	JOE JACKSON
28	<b>NEW ▶</b>	—	1	<b>ROCKAWAY</b> REPRISE ALBUM CUT	RIC OCASEK
29	28	33	4	<b>I CAN'T LIVE WITH YOU</b> HOLLYWOOD ALBUM CUT/ELEKTRA	QUEEN
30	33	—	2	<b>SAY IT WITH LOVE</b> POLYDOR ALBUM CUT/PLG	THE MOODY BLUES
31	31	39	4	<b>BUILD A FIRE</b> ISLAND ALBUM CUT	DRIVIN' N' CRYIN'
32	23	17	10	<b>MOTHER'S EYES</b> ATCO 4-98845	ENUFF Z'NUFF
33	26	30	5	<b>SET ME IN MOTION</b> RCA 2846	BRUCE HORNSBY & THE RANGE
34	30	35	4	<b>ALL THE TIME IN THE WORLD</b> Geffen Album Cut	JUNKYARD
35	45	—	2	<b>SOMETHING TO TALK ABOUT</b> CAPITOL 44724	BONNIE RAITT
36	18	11	10	<b>COUPLE DAYS OFF</b> EMI 50346	HUEY LEWIS & THE NEWS
37	49	—	2	<b>SAVING MY HEART</b> ARISTA ALBUM CUT	YES
38	35	40	4	<b>3 STRANGE DAYS</b> CAPITOL ALBUM CUT	SCHOOL OF FISH
39	44	49	4	<b>MISS YOU IN A HEARTBEAT</b> ATLANTIC ALBUM CUT	THE LAW
40	<b>NEW ▶</b>	—	1	<b>RUNAROUND</b> WARNER BROS. ALBUM CUT	VAN HALEN
41	39	44	3	<b>TELL THE TRUTH</b> WARNER BROS. ALBUM CUT	DAVID LEE ROTH
42	41	45	4	<b>THE MORE THINGS CHANGE</b> MERCURY ALBUM CUT	CINDERELLA
43	<b>NEW ▶</b>	—	1	<b>RIGHT NOW</b> WARNER BROS. ALBUM CUT	VAN HALEN
44	25	13	10	<b>BLACK MONEY</b> CYPRESS 2786/RCA	VINNIE JAMES
45	42	31	16	<b>LAYING DOWN THE LAW</b> ATLANTIC ALBUM CUT	THE LAW
46	36	24	17	<b>LOSING MY RELIGION</b> WARNER BROS. 4-19392	R.E.M.
47	48	—	2	<b>FACTS OF LIFE</b> CAPITOL ALBUM CUT	BILLY SQUIER
48	<b>NEW ▶</b>	—	1	<b>STAND BY LOVE</b> A&M 1568	SIMPLE MINDS
49	27	19	12	<b>HEAVEN HELP THE LONELY</b> COLUMBIA ALBUM CUT	WILLIE NILE
50	34	36	6	<b>EVERYBODY LOVES EILEEN</b> MCA 54096	STEELHEART

○ 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

### WASHINGTON ROUNDUP

(Continued from page 14)

whether aerospace and military band users must give up or share space. Alan Box, NAB's DAB task force chairman, says, "We hope the FCC—as the expert agency—will be able to convince NTIA and the State Department of the importance of the L band."

Meanwhile, NAB president Eddie Fritts, in a joint board meeting overview speech, attacked critics of the group's aggressive stance and L band/Eureka system position on DAB, saying they are "either uninformed or have their own agenda." Fritts also called for a broadcasters' futurist summit at next April's convention to get the industry looking long-term.

Also at the joint board meeting, Richard Novik was elected chairman of the Radio Board of Directors. Novik, president of WKIP/WRNQ Poughkeepsie, N.Y., replaces David Hicks. LIN Television president Gary Chapman is the new joint board chairman, replacing Lowry Mays. Former Group W Radio head Dick Harris succeeds Novik as vice chairman of the radio board.

### QUELLO SAILS

Democratic FCC commissioner James Quello, renominated by President Bush for a fifth term, sailed through his renomination hearing June 13 and should be confirmed by the Senate by the July 4 Congressional recess.

### FCC CODIFIES POLITICAL AD LAW

The FCC, at its June 13 meeting, proposed codification of its political programming policies to make clear what broadcasters' obligations are under the law requiring them to sell time to political candidates before elections. The FCC especially wishes to clear up the confusing "lowest unit charge" sections. The proposal stems from the spot audit the FCC sprang on stations last year that found candidates paying higher rates than commercial advertisers. In a related development, NAB officials told a House panel the same day that NAB members are willing to "accept reasonable changes" in campaign reform legislation by Congress as long as they are fair "to both broadcasters and candidates."

### BPME INSTALLS OFFICERS

(Continued from page 14)

prising the audience. Second, they must bait the hook by offering a promotion with substance. Finally, Ramsey said, "Find the fish, not the fishermen. If everyone is fishing in a place and you're not the No. 1 fisherman, go somewhere else. Find a unique target audience and [service] it."

Panelists at a session on database marketing warned promotion directors not to sell their database to any other marketing organization, both because of potential negative backlash from listeners, and because it could eventually end up in the hands of the competitor. "I consider that a very dangerous thing to do," said Judy Baldwin, VP/GM of Broadcast Marketing Services.

Total attendance at this year's conference was 2,837, down from last year's total of 2,908.

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THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	2	10	<b>★★ No. 1 ★★</b> <b>GET THE MESSAGE</b> WARNER BROS. 2-21832	ELECTRONIC <small>2 weeks at No. 1</small>
2	3	3	6	<b>KISS THEM FOR ME</b> Geffen 7-24387	SIOUXSIE AND THE BANSHEES
3	2	1	8	<b>THE OTHER SIDE OF SUMMER</b> WARNER BROS. 4-19333	ELVIS COSTELLO
4	7	13	3	<b>CHOCOLATE CAKE</b> CAPITOL 44725	CROWDED HOUSE
5	18	—	2	<b>STAND BY LOVE</b> A&M 1568	SIMPLE MINDS
6	6	10	10	<b>DIANE</b> MERCURY 868 165-2	MATERIAL ISSUE
7	14	23	3	<b>FLOWERS IN THE RAIN</b> REPRISE ALBUM CUT	STRESS
8	4	7	7	<b>TEXARKANA</b> WARNER BROS. ALBUM CUT	R.E.M.
9	17	—	2	<b>KOZMIK</b> VIRGIN 4-98819	ZIGGY MARLEY & THE MELODY MAKERS
10	10	11	7	<b>SING YOUR LIFE</b> SIRE ALBUM CUT/REPRISE	MORRISSEY
11	<b>NEW ▶</b>	—	1	<b>SHINY HAPPY PEOPLE</b> WARNER BROS. 4-19242	R.E.M.
12	9	9	12	<b>AMERICAN MUSIC</b> SLASH ALBUM CUT/REPRISE	VIOLENT FEMMES
13	5	4	12	<b>THERE SHE GOES</b> LONDON 869 370-4/PLG	THE LA'S
14	8	5	9	<b>OBVIOUS SONG</b> VIRGIN ALBUM CUT	JOE JACKSON
15	21	22	3	<b>CRAZY</b> SIRE 4-19298/WARNER BROS.	SEAL
16	24	—	2	<b>EVERYDAY SUNSHINE</b> COLUMBIA 38-73859	FISHBONE
17	12	14	8	<b>SHOOT YOU DOWN</b> RADIOACTIVE ALBUM CUT/MCA	BIRDLAND
18	15	21	6	<b>CARAVAN</b> ELEKTRA ALBUM CUT	INSPIRAL CARPETS
19	20	27	3	<b>WHICH WAY SHOULD I JUMP?</b> A&M ALBUM CUT	MILLTOWN BROTHERS
20	16	16	7	<b>DON'T FIX WHAT AIN'T BROKE</b> POLYDOR ALBUM CUT/PLG	GANG OF FOUR
21	29	—	2	<b>I WANNA BE A BOSS</b> Geffen 19102	STAN RIDGWAY
22	<b>NEW ▶</b>	—	1	<b>MARBLE</b> FONTANA ALBUM CUT/MERCURY	HOUSE OF LOVE
23	28	26	3	<b>BETTER BACK OFF</b> PARADOX ALBUM CUT/MCA	MARSHALL CRENSHAW
24	23	—	9	<b>MAKE OUT ALRIGHT</b> VIRGIN 4-98780	DIVINYLS
25	<b>NEW ▶</b>	—	1	<b>PEARL</b> DEDICATED ALBUM CUT/RCA	CHAPTERHOUSE
26	25	19	5	<b>WOMAN WITH THE STRENGTH OF...</b> EPIC ALBUM CUT	PETER HIMMELMAN
27	26	18	5	<b>HEAVEN (I WANT YOU)</b> ATLANTIC 0-86043	CAMOUFLAGE
28	<b>NEW ▶</b>	—	1	<b>SUBMARINE SONG</b> DGC ALBUM CUT	THE CANDY SKINS
29	13	15	6	<b>RIPPLE</b> ARISTA ALBUM CUT	JANE'S ADDICTION
30	<b>NEW ▶</b>	—	1	<b>GROOVY TRAIN</b> REPRISE ALBUM CUT	THE FARM

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



**En Vogue Does The Spike Thing.** Double-platinum Atlantic act En Vogue is joined by renowned director Spike Lee in New York as the group shoots two commercials for a new Diet Coke campaign. The commercials are directed by Lee. Shown, from left, are Dawn Robinson, Maxine Jones, Lee, Terry Ellis, and Cindy Herron.

## Walden's Celebrated Way With Women Prod/Songwriter Keeps Stars Shining

■ BY JANINE McADAMS

NEW YORK—Name the superstar female pop/R&B singers of today and chances are that hit producer Narada Michael Walden has worked with them. His production and/or songwriting magic has meant top-charting hits for Mariah Carey ("Vision Of Love," "I Don't Wanna Cry"), Lisa Fischer ("How Can I Ease The Pain"), Aretha Franklin ("Freeway Of Love," "Who's Zoomin' Who," and "I Knew You Were Waiting" with George Michael), Regina Belle ("Baby Come To Me"), and Whitney

Houston ("So Emotional," "Where Do Broken Hearts Go," "I Want To Dance With Somebody (Who Loves Me)").

Walden's stamp is also on new product. He produced Franklin's current single, "Everyday People," a remake of the Sly Stone classic that leads off Franklin's upcoming album, "What You See Is What You Sweat," on Arista. Soon to come is product by Shanice Wilson on Motown, including the likely first single "I Love Your Smile." He has also begun work on tracks for Qwest's Tevin Campbell.

### GIRL CRAZY?

Arista president Clive Davis says, "We've always worked great together. Narada personally brought out the best in our artists that he's worked with, particularly Whitney and Aretha. He has tremendous energy and spirit, the artists feel very comfortable with him. Basically he's able to take material—even material he hasn't written—and breathe spectacular life and freshness and energy into it."

Franklin is no less enthusiastic in her praise of the producer who has netted her top pop and R&B hits. "Narada is a tremendous, well-rounded, multifaceted producer, the consummate producer," she says. "He is a fabulous human being, a humanitarian. He's full of fun in the studio, and wonderful to work with."

Though Walden has worked with male artists as well—note the current success of "Emotionally Yours" by the O'Jays (EMI)—he is matter-of-fact about his success with females. "I like women. I did some work with Johnny Gill on the duet album with Stacy [Lattisaw], I did Carl Carlton's 'Bad Mama Jamma,'" and tracks on George Michael, George Benson, Elton John, and James Brown—but not like whole albums. But the girls have carried me forward."

Walden's particular gift is crafting

tracks that appeal to both R&B and pop audiences. But it is also a gift the former rock/jazz drummer has taken a lot of criticism for, particularly from R&B purists.

### MAKING HAPPY MUSIC

"I'm making the music that makes me happy," he replies. "If it makes you happy, that's cool, if it doesn't make you happy, that's cool, too. I don't like this expectation stuff, like you aren't black enough, or you're not white enough... It took people like myself, Quincy Jones, Michael Jackson, even Madonna to let the world know that black music has always been where it's at."

The Kalamazoo, Mich., native got his start in the industry by studying drummer Billy Cobham, who played with the innovative Mahavishnu Orchestra in the '70s. At 21, Walden met band leader John McLaughlin, convinced him of his playing talent and spiritual commitment, and was hired as Cobham's replacement when the former pursued a solo career. McLaughlin introduced Walden to his spiritual teacher, Sri Chinmoy, who remains Walden's guru to this day. Chinmoy bestowed on Walden the name "Narada," which means "supreme musician," says Walden.

### 'DISCO SAVED MY CAREER'

When the Mahavishnu Orchestra disbanded in 1976, Walden was 24. "I got a solo deal at Atlantic and made an album called 'The Garden Of Love Lights' with [guitarists] Carlos Santana, Jeff Beck, and Steve Gomez, all my friends," says Walden. "It did all right, but I longed for more commercial success. My next album moved more in that direction. By my third album, the label told me, 'If the next album doesn't hit, we'll have to cut you.' It was '79, the time of disco, so I wrote a song called 'I Don't Want No-

(Continued on page 28)

## D.J. Magic Mike Demonstrates Rap Wizardry Also, Jam & Lewis Visit Apollo; Yogi Horton Salute Set

**THE MAGIC OF MIKE:** There hasn't been much talk about him, nor has there been much national TV or radio exposure. But just wait. Miami's **D.J. Magic Mike** has proven himself a rap powerhouse, putting three albums on the Top R&B Albums chart in the last year. The latest, **Vicious Base Featuring D.J. Magic Mike's** "Back To Haunt You" (Cheetah), is a prime example of his style: Miami-centered, bass-driven, party-tuned. His "Bass Is The Name Of The Game" (Cheetah) has spent almost a year on the albums chart. Last year, his "Magic Mike & The Royal Posse" also racked up an impressive chart stay. Just this year, the single "It's Automatic" has begun to get play on radio and video outlets.

Known as the king of the Miami Bass sound, "Magic Mike" Hampton has parlayed his skills as a DJ and mixmaster into

a lucrative business. He owns a 50% stake in 5-year-old Cheetah Records with label president **Tom Reich**. "We'll do an anniversary album," says Mike. "We'll try to use all the artists on the label and do a compilation." The current album is just for fun, says the soft-spoken Mike. "I don't do serious things, but I don't think people want to hear serious stuff all the time," he says. "I don't want to spark that kind of hatred between people... 'Back To Haunt You' is more of a fun album."

Mike is set to appear at Atlanta's first Summer Jam concert series July 6 at the Omni, with **Too Short**, **Chubb Rock**, **Ice Cube**, **DJ Quik**, **Kilo**, **the Dogs**, and **Another Bad Creation**.

**TESTIFY:** **Jimmy Jam & Terry Lewis** are getting new accolades for their work with the inspirational **Sounds Of Blackness** chorale. The group and its producers were in New York recently to get acquainted with the press and visit the beleaguered Apollo Theatre on Amateur Night. (Their visit to the historic theater has touched off a wave of new-artist appearances on Amateur Night in weeks to come!) Now that their Perspective label is in place, the two have a full schedule of promoting SOB, preparing for the next release (by classic Minneapolis-sound band **Mint Condition**), writing and producing (they have done cuts on the upcoming **Shanice Wilson** and **Karyn White** albums), and holding onto their ubiquitous hats. As for working with **Janet Jackson** again, now that she is signed to Virgin, the two are cagey. "If that happens, fine," says Jam. "We're certainly free to work

with her."

**SALUTE TO YOGI:** A musician's jam session is planned for the fourth annual **Yogi Horton** Tribute, a benefit to be held Monday (24), 8 p.m., at New York's The Grolier. Horton was a well-known and well-respected drummer/percussionist who worked with a wide array of artists—including **David Byrne**, **Bob James**, **Al Green**, **Chaka Khan**, **Luther Vandross**, the **Rolling Stones**, the **B-52's**, **James Brown**, **Chic**, **Diana Ross**, and **Yoko Ono**—before his untimely death in June 1987. Among those scheduled to perform are **Sarah Dash**, **Janice Dempsey**, **Lillias White**, **Onaje Allan Gumbs**, **Lenny White**, **Alex Bugnon**, **Buddy Williams**, **Steve Kroon**, and **Carol Coleman**. The \$25 ticket price will benefit Horton's



alma mater, Alabama State Univ. Call **Gwendolyn Quinn** at 718-783-5964.

**PEACE IN THE VALLEY:** Did I mention before that I was a disco doll? And we're not talking the **Bee Gees**, either. Anyway, I'm slow to report on it, but you really must get your hands on a copy of the "Classic Mix Mastercuts Volume 1" from Beechwood Music Ltd. This album features original 12-inch mixes of tracks from 1980-83, including **Gwen Guthrie's** "Seventh Heaven" and "Ain't Nothing Going On But The Rent"; **Serious Intention's** "You Don't Know"; **D-Train's** "You're The One For Me"; **Unlimited Touch's** "Search To Find The One"; and much more. The Mastercuts Series is also offering a "Classic Philly Cuts" and "Definitive Jazz-Funk Mastercuts" as well. Stellar!

**STUFF:** **Keith "Kissing You" Washington** headlines the USO/Warner Bros. "Rhythm On The Rocks" tour to Japan, Guam, and the Philippines... The great R&B singer **Betty Everett** ("Shoop Shoop Song (It's In His Kiss)") is seeking a recording deal. She is being represented by the Music Submission Corp. out of Chicago. Contact **Steve Neely** at 312-645-0300... **Jody Watley's** forthcoming MCA album is called "Affairs Of The Heart." The first single, the ballad "Begins With You," is due in August... **Dr. Dre & Ed Lover**, that wacky duo from "Yo! MTV Raps," is keeping busy. The two are now heard on WBLS New York Friday and Saturday nights with their "The Operating Room" show. They have also been signed to a record deal by S.O.U.L.: Sounds Of Urban Listeners Records.

**The  
Rhythm  
and the  
Blues**

by Janine McAdams



**Three-D Adds New Dimension.** Three-D Records and American Record Distribution jointly announce a distribution agreement. Three-D product will be distributed by ARD through the CEMA system. Three-D is expected to deliver five acts by year's end with the first, "Why Should I Cry" by Tiana, due in late June. Shown, from left, are David Braun, ARD legal counsel; David Johnson, president, Three-D Records; Ed Sax, CEO, ARD; and Norman Russell, head of production, ARD.



AND THE WINNER IS: The top five of the Hot R&B Singles chart holds in place, with two records switching positions. "How Can I Ease The Pain" by Lisa Fischer (Elektra) leaps 4-1, replacing "Power Of Love /Love Power" by Luther Vandross (Epic), with reports from the entire panel, including 33 No. 1 reports. Two stations—KBLK Tulsa, Okla., and KMJJ Shreveport, La.—added "Don't Go" by En Vogue (Atlantic) this week, giving it reports from the entire panel. All of the singles except "Power Of Love" gained points, though not enough to change their overall placement on the chart.

POWER PICKIN': This week's Power Pick/Airplay record is "Always" by Pebbles (MCA), as it gains new reports from 28 stations. Some of the new reports come from WBLN New York, WUSL Philadelphia, WMXD Detroit, and WEDR Miami. It has reports from 48 stations. This single has long been a radio favorite, receiving considerable airplay from the album. Look for a remix soon. "Let The Beat Hit 'Em" by Lisa Lisa & Cult Jam (Columbia) misses the power pick by a small margin. It garners reports from 23 stations this week, for a total of 76. A few of the stations listing "Beat" this week: WWDM Columbia, S.C.; WVEE Atlanta; and KKDA-FM and KJMZ, both in Dallas.

CAN'T STOP: WRKS New York and WOWI Norfolk, Va., newly report "Can You Stop The Rain" by Peabo Bryson (Columbia); it now has reports from 101 stations. In its sixth week on the chart it already has two top 10 reports: No. 8 at WNHC New Haven, Conn., and No. 9 at WGCI Chicago. It also earns this week's Power Pick/Sales award.

DAUGHTER DEBUTS DAD'S DITTY: "Unforgettable" by Natalie Cole (Elektra) enters the singles chart at No. 79, with reports from 34 stations, gaining 28 this week. Featured on the track and in the video is Cole's father, Nat "King" Cole. Ironically, this song is one of many signature tunes for Nat Cole, yet it never charted pop or R&B.

THREE RECORDS GAIN points but are forced back on the chart. "Rush Rush" by Paula Abdul (Captive) has reports from 66 stations, gaining WFXM Macon, Ga., but is forced out of the top 20. It has good numbers around the country, including No. 4 at WRKE Ocean City, Md. "Lilly Was Here" by David A. Stewart (of Eurythmics fame) introducing Candy Dulfer (Anxious) gained reports from two stations—WFXE Columbus, Ga., and WXOK Baton Rouge, La.—for a total of 36 radio reporters. "How Can You Hurt The One You Love" by Cheryl "Pepsi" Riley (Columbia) gets pushed back, even though it is also gaining points. This week it has 72 radio reporters, gaining WQKQ Nashville. A funny thing happened while riding through Columbus, Ga., a few weeks ago. I heard the announcer, who is also the program director, warn men to make sure they keep this record out of their houses because it lists an 800 number for abused women to call for assistance. Wow! I wonder if his sentiments, in jest or not, reflect the opinion of many program directors, the overwhelming majority of whom are men.

# Hot R&B Singles Sales & Airplay™

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

Table with columns for SALES and AIRPLAY, including sub-columns for THIS WEEK, LAST WEEK, TITLE, ARTIST, and HOT R&B POSITION. Lists top 40 singles for both metrics.

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

Table listing R&B singles A-Z with columns for TITLE, PUBLISHER, SHEET MUSIC, and PERFORMANCE RIGHTS. Includes song titles like 'ADDICTIVE LOVE', 'I FIND EVERYTHING IN YOU', etc.

## HOT R&B SINGLES ACTION RADIO MOST ADDED

Table showing radio most added singles with columns for SINGLES, GOLD ADDS, SILVER ADDS, BRONZE/SECONDARY ADDS, TOTAL ADDS, and TOTAL ON REPORTERS. Lists songs like 'SO MUCH LOVE', 'SUMMER BREEZE', etc.

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.

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AND RECORDS.



## Couples Only: R&B Duos 'Sell' Their Love

### Damian Dame, LaRue, Linsey Playing Dating Game

BY JANINE McADAMS

NEW YORK—Not since Peaches & Herb or Ashford & Simpson has there been such an emphasis on the male-female duo, dynamic in R&B recording acts.

Apart from BeBe & CeCe Winans, the contemporary gospel act whose new single, "Addictive Love" (Capitol), debuted last week, most of the newer acts on the charts trade on the sexual sparks that they create together. Damian Dame, a young Atlanta-based duo from the LaFace stable, is charging the chart with "Exclusivity," the fast-rising first single from its eponymous debut album; LaRue, two singer/songwriters from California, send their second single, "Wish That I Could Find Another," from the album "Do It For Love" (RCA), to radio this week. Linsey, a husband-and-wife act on Virgin, is bubbling under the Hot R&B Singles chart with "Sweet Talk," the first single from its "Perfect Love" album debut.

"When you look at most male-female singing acts it's like projecting the image of two people in love," says Miller London, VP of marketing and promotion for RCA. "They can play off that, and

work with that. It's like all the duets that Marvin Gaye & Tammi Terrell did, Peaches & Herb, the Patti LaBelle duets, Dionne Warwick doing an album of duets. More so, it's to give the consumer the image of two people being in love, without the group itself necessarily having affectionate ties.

### Male-female acts like giving the image of being in love

"When they do have that relationship—like Ashford & Simpson—that makes it more believable, because then they are singing to each other," London continues. "But the consumer can tell the difference by how the act is projected to them."

For Virgin's Wayne Linsey and Lynne Fiddmont Linsey, the act grew out of their complementary talents and strong love relationship. Lynne was a sought-after session singer who was performing with her own band, while Wayne was an instrumentalist who spent many years as a member of Maze. The two met when Lynne

needed a keyboardist; they soon began writing songs together. But for a while they performed as separate acts.

"We considered doing two separate recording projects," says Wayne.

"But then we thought that if one of us failed, we didn't want to be apart," adds Lynne. "We have a bond that we care more about, a priority to each other."

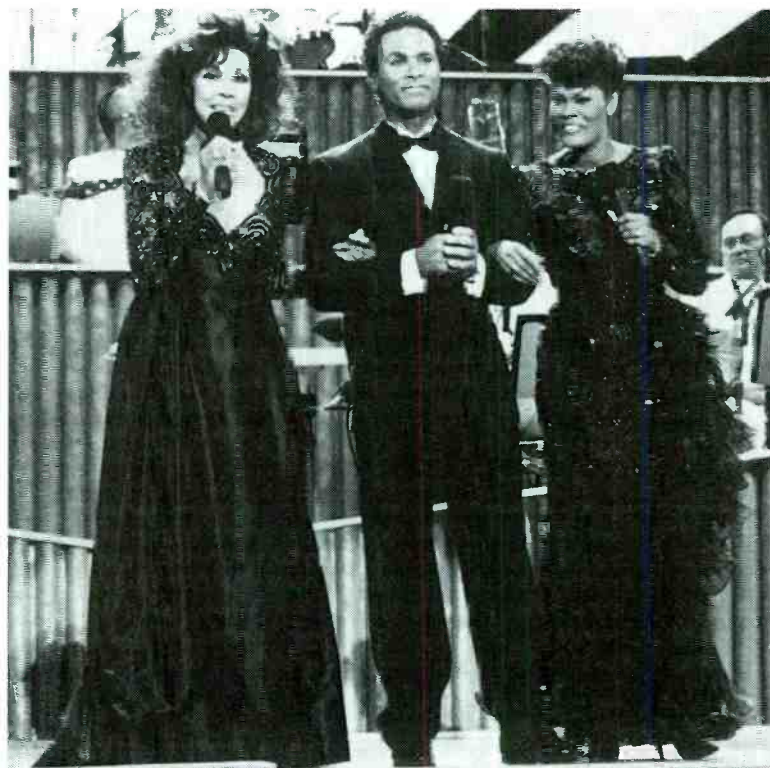
Written and produced by the couple and largely recorded in their L.A. apartment studio, the album tracks range through black AC, contemporary R&B, and contemporary jazz. Lyrics are devoted to love and family; the couple's 3-year-old son Courtney is featured on one track. While most of the album features Lynne's soprano vocals (her sound is likened to Minnie Riperton), Wayne takes the lead on three instrumental tracks, while Bill Withers sings the Linsey composition "It's Not A Waste Of Time."

Their appeal to their audience is that special male-female bond, says Virgin A&R director John Brown. "There's an interest in romance, in interaction between people, and in Linsey there's an inter-

(Continued on page 28)

## The Soul Of American Music

HOLLYWOOD, Calif.—The first "Celebrate The Soul Of American Music" two-hour Black Music Month TV special, taped June 10 at the Pantages Theatre here, featured tributes to several legends in R&B: Etta James, Ella Fitzgerald, Charley Pride, the Dells, the Shirelles, Dizzy Gillespie, and Little Richard. Performers included Levert, Oleta Adams, Chaka Khan, Lalah Hathaway and Al Jarreau, En Vogue, and Dianne Reeves. The event raised more than \$100,000 for the Thurgood Marshall Scholarship Fund. Industry legend Clarence Avant was honored with a special Pioneer Award. The program was sponsored by Burger King and Sony Music, and was broadcast by Tribune Entertainment.



Hosts of "Celebrate The Soul Of American Music"—from left, Diahann Carroll, Philip Michael Thomas, and Dionne Warwick—perform "Lift Every Voice And Sing" at the program's close.

## Yo-Yo Making Way For Solo Success

### Femme Rapper Bounces From R&B To Pop Acceptance

BY WENDY BLATT

NEW YORK—Yo-Yo knows her relatively quick rise can be attributed to more than just a brilliant album, her East West Records disc "Make Way For the Motherlode," which has been on the Top Pop Albums chart for three months now.

"I think the shows had a lot to do with it," she says, "a lot of people getting to see me perform and see what I'm about, as well as hear what I'm about."

What she's about, as rap's most outspoken feminist to date, is a message of pride, self-confidence, and self-esteem, without stooping to the braggadocio all too common in the rap genre. Her next single, "Ain't Nobody Better," continues in that vein. It's about believing in yourself, "which a lot of people should do. That's basically what it stands for. I'm giving you me; giving you the best that I've got, which is myself."

Yo-Yo has finally stepped out on her own, making her move in a career that until now has been closely associated with, and nurtured by, that of Ice Cube, her producer, manager, and cousin. He introduced her to the rap world with the dueling duet on his last album, "It's A Man's World," took her on his tours, and appears on several cuts on her album.

"Now the public is getting a real good chance to see Yo-Yo by herself," she notes, speaking as she often does in the third person. "I like that more because I want people to know me for me."

Which they most certainly do. She's performed strongly on the Hot Rap Singles chart, and the Hot R&B Singles and Top R&B Albums charts before crossing over to the pop chart.

"I've been on the road for five months straight," she continues. "I think I touched a lot of people by me just being real. And I go out and

sign autographs, perform at schools, and talk at schools, which really made a difference, not just putting an album out and saying, 'Here, buy this.'"

Originally signed to Atlantic, which last fall released her single "Stompin' To The 90's," Yo-Yo moved over to East West shortly after that label was formed. The album release was delayed while clearances were arranged, and East West took advantage of the time.

"We did a lot of advance press on her before the album hit the street," notes East West co-president Sylvia Rhone. "When we put the album out there was already months of press on her. That made a real difference, so when the album was released in March there was such expectation and demand for Yo-Yo that it went out in major numbers."

"Her introduction to the music world through Ice Cube really set the table for her success, followed up by her own abilities as an artist, followed by the promotion and marketing strategy of the company," Rhone continues. "Her delivery, her lyrics, and her production have really placed her as one of the premier female rap artists, accompanied by a tremendous setup. Sometimes we don't have the luxury of that kind of time frame, but in this case we did. We took advantage of that time in other aspects of the marketing plan."

"Our first phase was the rap market, then we crossed it to the black singles [chart], then pop. And it's happened that way letter to letter. She definitely has broken ground at all formats."



The Dells, who recently had a hit with the tune "A Heart Is A House For Love" from the film "The Five Heartbeats," pick up their awards as musical treasures.



Little Richard is all smiles as he accepts his honor during the night's festivities.



Trumpet maestro Dizzy Gillespie is the proud recipient of his award.

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## R&B DUOS DAMIAN DAME, LARUE, LINSEY

(Continued from page 26)

est in the black family in being a creative and cohesive unit," he says. "It's nice to see a husband, wife, and child who live together and love each other. It sets a great example. We need to see that there are some real, functional black families out there. And taking it from point A, they are musicians and performers first."

RCA's LaRue and LaFace's Damian Dame also play off of their male-female attraction. LaRue began years ago as a quartet featuring two additional female singers. But diverging interests diluted the group to its two main songwriters: Donnie Woodruff and Bobbi Sanders.

"We're blessed in developing a writing relationship," says Woodruff. "When you write with somebody creatively like this, you see into what they're trying to do, especially when you know their personality."

The album "Do It For Love"—featuring contemporary up-tempo tracks like first single "Serious" as well as smooth ballads—is crafted so that the tracks tell the story of love lost and then found again through the male and female perspective. But both Woodruff and Sanders make clear that theirs is a working relationship.

"If Donnie & Bobbi were an item, we would play it up in all their marketing and promotion,"

says RCA's London. "We would play up that these are two people who live and love together. They are really on the cutting edge, and what makes it special is that they work and perform together really well."

Similarly, the scorching Damian Dame duo of singer/rapper Damian and singer Deah have turned in an album produced by L.A. Reid & Babyface that explores all facets of love, including some that most people don't like to talk about, including raw lust, forced celibacy, and the concept of fidelity, they say. "I told L.A. we don't need to come out too goody-goody," says Deah, "but [the producers] went way on the other side."

Says Kathi Moore, national director of artist development/video for Arista, which distributes LaFace: "Usually the male-female duo is into a love thing, but with Damian Dame, the concept is that they are always at each other; there is some tension going on. It isn't the lovey-dovey, overemotional type of thing. It's loose, it has street appeal. That's the portrayal of the couple today. It makes it more exciting than the real sweet type of relationship."

And on the real tip, adds Moore, "They are just close friends who work together well."

## NARADA MICHAEL WALDEN'S WAY WITH WOMEN

(Continued from page 21)

body Else To Dance With You.' Disco saved my career!"

That tune went to No. 9 on the R&B singles chart; the subsequent "I Shoulda Loved Ya" rose to No. 4.

Walden recorded nine albums for Atlantic, then moved to Warner Bros. He continued to chart with solo singles, but none had the impact of "I Shoulda Loved Ya." But Walden had begun producing as well, starting with a jazz album for trumpeter Don Cherry. He then approached Henry Allen, president of Cotillion Records, whose roster boasted teen acts Stacy Lattisaw, Johnny Gill, and Sister Sledge. As yet untested in the pop/R&B market, Walden convinced Allen to let him try four tracks on Lattisaw. Walden ended up producing the whole album and netted Lattisaw three top 10 R&B hits: "Let Me Be Your Angel," "Dynamite," and "Love On A Two Way Street."

Walden subsequently produced the Lattisaw-Gill duet album, "Perfect Combination," and tracks for Sister Sledge. Then, says Walden, his phone began ringing off the hook. "Clive Davis wanted me to do Angela Bofill and Phyllis Hyman and Patti Austin—all these girls," he says.

Walden's discography as a producer also includes Starship ("Nothing's Gonna Stop Us Now"), Jermaine Stewart ("We Don't Have To Take Our Clothes Off"), Jeffrey Osborne, Brenda Russell, Teddy Pendergrass, Eddie Murphy, D'Atra Hicks, the Four Tops, Kenny G ("Songbird"), Gladys Knight, and Regina Belle & J.T. Taylor ("All I Want Is Forever").

At Tarpan Studios at his home in Marin County, Calif. (Tarpan means "satisfaction unparalleled"), Walden

likes to create an atmosphere he likens to "heaven," with candles, incense, and flowers to get the most from his artists.

"I try to get them all hyped up at first, like a racehorse, I try to get them energized... And then I play the tracks, we play them loud! So then when they go out to sing, they're really ready to sing."

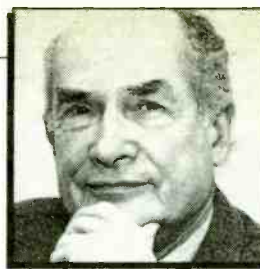
### LAST THINGS FIRST

Walden adds that often the end of the song is what gets completed first. "I'll say, 'Just get it out of you, go, blow, sing, sing, sing!' And many times that's the ending of the record. Then we go back and focus, now we have all that energy out, all that spirit, so we go back to the beginning and work on the perfection of each line, each word, make sure we have what we need. And they don't mind, because they got their rocks off."

The producer says he is working to nurture other young writers and producers. "I believe in fueling," he says. Though Walden is most associated with Arista divas Houston and Franklin, he remains an independent entity. And he doesn't rule out solo recording again, though in an era of producer-driven hits, he doesn't believe that his name guarantees him success as an artist.

"I don't believe in my track record," he says. "I think it's more who the artist is than the producer. If it's Whitney, or Mariah Carey, then it's like [radio DJs will say], 'Throw that sucker on!' My name has been on things that haven't been like 'throw that sucker on,' like my solo stuff. So I've been slapped hard enough to know that ain't the truth."

## Classical KEEPING SCORE



by Is Horowitz

**CROSSING OVER:** Paul McCartney's "Liverpool Oratorio," a 90-minute classical work, will be recorded live by EMI/Angel at premiere performances in Liverpool Friday and Saturday (28-29). The piece, written with film composer Carl Davis, is based on McCartney's early days in Liverpool. Soloists include Kiri Te Kanawa and Jerry Hadley. Davis conducts, with John Fraser as producer. The package will be rushed through for release this fall.

While the McCartney oratorio may be Angel's most ambitious June project, it's far from the only one on the label's recording schedule, notes VP Tony Caronia.

Te Kanawa has just completed an album of Jerome Kern songs, with the London Sinfonietta under the direction of Jonathan Tunick. Fraser also produced that package. Anne-Sophie Mutter adds to her Mozart discography with June recordings of the Violin Concerto No. 1 and the Sinfonia concertante, K.364, the latter with violist Bruno Giuranna as collaborator. Sir Neville Marriner conducts the Academy of St. Martin-in-the-Fields, and David Groves produces.

A Rossini/Meyerbeer recital has baritone Thomas Hampson, with Geoffrey Parsons at the piano, before Angel microphones this month. Simon Rattle conducts the Mahler Symphony No. 7 with the City of Birmingham Symphony Orchestra, produced by David Murray, and Groves is the producer of a program of opera choruses and overtures performed by Riccardo Muti and the La Scala Orchestra and Chorus.

**THE RAINS CAME:** A torrential downpour aborted the "Pavarotti in the Park" concert and live recording in New York's Central Park June 11 after just a couple of

arias. Luciano Pavarotti, James Levine, the Metopera forces and the London Records recording team were forced to decamp, to the vocal objections of dedicated remnants of the soaked audience.

The concert's rain date, two days later, was relinquished to the Metopera for a "Don Giovanni" concert performance featuring Thomas Hampson. So the Pavarotti project is down the drain, at least for now.

But it may be salvaged later this summer. The Decca/London plan to tape (for home video only) a Pavarotti concert in London's Hyde Park may now be expanded to encompass an audio recording as well.

In any case, London's hope of rushing through a "Park" package to lead off its September release has been scuttled, and a "Pavarotti Songbook" pickup disc has been moved up as replacement.

## Angel's busy schedule includes McCartney work

**PRICING STRATEGIES:** Libretto, a new Erato midline opera series, kicks off in August with Prokofiev's "War and Peace," conducted by Mstislav Rostropovich, a package that was available for a short time here under BMG auspices. Seven more Libretto titles will be released in September.

Also due in September are the first titles in Hommage, a midline series spotlighting individual artists. Cellist Paul Tortelier is the first to be featured.

And come November, the label will market yet another midline series, the Maurice Andre Edition, starring the trumpet virtuoso in 10 titles. Add all the above to Erato's midline Emeraude series, mentioned here earlier. Latter line enters the retail arena in July.

**PASSING NOTE:** The Siegel-Schwall Band will give its first performance in a decade of Russo's "Three Pieces for Blues Band and Symphony Orchestra" Thursday (27) with Chicago's Grant Park Symphony. David Amram conducts.

## Jazz BLUE NOTES



by Jeff Levenson

**YOU COULD PRESENT A POWERFUL** argument that no more magical a relationship existed in jazz than the one between Miles Davis and Gil Evans. Over the course of several albums—primarily "Sketches Of Spain," "Porgy And Bess," and "Miles Ahead," all on Columbia—Evans' orchestrations and direction gave shape to Miles' vulnerabilities. The results were poignant reminders that pure collaborations are intimate affairs.

Evans, of course, is no longer with us. But Miles is. And after hearing him wax poetic on Shirley Horn's last album, "You Won't Forget Me," there was reason to believe that he has a powerful need to reinvestigate his soulful side.

He will get the chance soon. The 25th anniversary of the Montreux Jazz Festival (co-produced by first-year participant Quincy Jones and fest founder Claude Nobs and scheduled for July 2-21) features a remarkable show and it is being billed as "l'Evenement" (The Event). Simply, it is Quincy, leading Miles and a double big band, through classic arrangements by Evans. (During a press conference a few years back, Miles dismissed suggestions that he get together with former compatriots or play any music he once played. "That shit's history," he grumbled.)

The orchestra will be an expanded edition of George Gruntz's Concert Jazz Band and will include Lew Soloff, Clark Terry, George Adams, Wallace Roney, and Kenny Garrett. Getting Miles to front these guys, playing music so deeply rooted in his past, is nothing short of a miracle. It appears that Nobs' decision to get Quincy involved with Montreux is about to pay instant dividends—for the fest, for those lucky enough

to attend *l'Evenement*, and for the viewers of the high-definition technology that will document the proceedings.

**IN THE MAINSTREAM, ONCE AGAIN:** Producer Bob Shad came to prominence at Mercury and its subsidiary label, Emarcy, where, in the '50s, he recorded some notable sides with jazz's elite—Cannonball Adderley, Sarah Vaughan, Dinah Washington, and Errol Garner, among them. Soon after leaving Mercury, he founded his own label, Mainstream, and continued to capture important music.

After years of dormancy, the label is being reactivated by Tamara Shad, Bob's daughter. Reportedly, she is reviewing the company's stash of 300 master tapes. They include works by Max Roach, Maynard Ferguson, Clark Terry, and Carmen McRae on the

## The main Event: Miles exploring Evans classics at Montreux

jazz side; and John Lee Hooker, Lightning Hopkins, Ray Charles, and Brownie McGhee on the blues side. Additionally, the label intends to sign new talent. Distribution in the U.S., Canada, and U.K. will be handled by Koch International.

**STUFF:** The Univ. of North Texas has one of the top music departments in the country. It is about to get some help rounding out its student body of promising young musicians. Justice Records has just made a generous gift to the school on behalf of the Justice-Records-Stan Kenton Memorial Scholarship. The fund will be used primarily to subsidize the cost of out-of-state tuition. Kenton, who regularly employed graduates from North Texas in his bands, donated his music library to the school... A recent Billboard review of "Sakura," Yosuke Yamashita's new record on Antilles, suggested that it was his debut stateside release. We're told that his actual stateside debut was "Breath Take" on West 54 Records, issued in 1980.



IN MEMORIAM

CLAUDIO ARRAU

1903-1991

PHILIPS CLASSICS

# Nat'l Gay Pride Week: Sing Out And Be Counted

*Because there is strength in numbers. We will remain out, loud, and proud.*

**THE STIGMA:** Labels. People just love them. No, we're not referring to the recording kind this time, but rather the kind that you wear as a means of identifying who and what you are all about.

Some labels are obvious: black, white, male, female, fat, skinny. Others are not as easy to identify: straight, gay, conservative, liberal. Very often, it is the less obvious tag that makes people most uncomfortable—even in a field as unconventional as the music industry.

June 24-30 is National Gay Pride Week in the U.S. To commemorate this event, we set out (much in the manner that my African-American colleagues cover Black Music Month) to interview members of the dance-music community on the issue of being a gay or lesbian person in the music industry. It became a continual exercise in crashing against a brick wall.

Not one industry professional agreed to be quoted for the record on this issue. "What if someone outside of dance music reads it?" and "I'm out, but I'm not out" were among the most frequent comments. Even discussing the issue on a general or abstract level was deemed out of the question.

Why? Most people did not want to risk carrying the stigma of being publicly gay in the mainstream of the music industry. Although we believe that every person is entitled to his or her privacy, the fear we sensed from people was both puzzling and disconcerting—especially after interviewing several management-level label execu-

tives. Every executive we spoke to offered a similar comment: "We don't discriminate against anyone here."

Is that the truth? We assume it is, but may never know for sure. What we do know is that the industry closet continues to overflow.

A casual, unscientific survey suggests that the dance music community is dominated by gay and lesbian people. At various times, we have made our voices heard. A prime example is last year's moderately successful boycott of Snap! singles after the group's rapper, Turbo, was allegedly involved in a gay-bashing incident.

But lashing out occasionally in anger is not enough. We as a community need to be visible in a positive light. We need to show that on a day-to-day basis we're not all that different from anyone else. We have relationships, make music, and are proud of who we are as human beings.

**STAKING THEIR CLAIM:** Although the New Jersey music scene has made many solid contributions to the club community over the years, it hasn't received much credit for its efforts.

The onset of **The Jersey Sound Coalition** will, hopefully, correct that. The Coalition is a nonprofit organization, comprising singers, dancers, rappers, DJs, and industry executives. Among the executive board members are **Movin' On Records** president **Abigail Adams** and producers **Ace Mungin** and **Derek Jenkins**.

The Coalition will stage a talent showcase in conjunction with the **International Black Music Festival** at 7 p.m. Thursday (27) at the

**Apollo Theatre** in New York. It will feature performances by **Jomanda**, **Sabrina Johnston**, and **Curtis Masters**, among others.

While it has been in existence since November 1990, the Coalition has recently begun to make headway in its endeavors thanks to the national attention generated by such homegrown faves as **Tony**



by Larry Flick

**Humphries**, **Jomanda**, and, most recently, **Johnston**.

According to **Adams**, the Coalition feels that New Jersey has its own unique musical style, and aims to develop local talent and promote it on a national level. A number of educational programs are currently being finalized, including a scholarship fund for college music majors and industry internship counseling and placement.

**A NEW 'LIFE':** The U.S. arm of **Big Life Records** has undergone its second change in leadership in less than a year. **Doreen D'Agostino** has exited her post as VP/GM and has been replaced by **Rosie Lopez**. D'Agostino stepped in for **Dennis Wheeler**, who is now VP of **Pendulum Records**, in March.

Lopez was previously VP/GM of the U.S. branch of the U.K.-based **Disco Music Club (DMC)**. Although her responsibilities will include coordinating releases with Big Life's distributing label, **Mercury**, and **A&R**, Lopez says one of her first priorities will be to bolster the label's street-level awareness.

"We have some pretty hip and innovative artists on our roster," she says. "My goal is to drive that

point home with DJs, and then make a connection between street action and corporate-level awareness."

She will implement this plan by creating the label's first in-house promotion staff. The first person hired is **Alan Levine**, who will act as promotion coordinator.

Lopez's initial projects will be establishing such new acts as the **Orb**, **Ultra Violet**, and **A Man Called Adam**, and further developing **Blue Pearl**, **Junior Reid**, and **Yaz**.

D'Agostino could not be reached for comment.

**SPIN THIS:** Speaking of the Orb, its first U.S. single, "Perpetual Dawn," has just been shipped to club DJs. It is from the group's upcoming full-length debut, "Adventures Beyond The Ultraworld," which is due out in August.

"Perpetual Dawn" scores with its subversive reggae intonations within a chugging hip-hop context. The groove is covered with swirling synth pulses and echoed toasting. It is innovative and exciting—the way dance music should be.

Another ground-breaker is "Safe From Harm" by **Massive Attack (Virgin)**. The track is featured on the act's long-awaited album, "Blue Lines." Clocking in at roughly 90 beats per minute, "Safe From Harm" is the first of a slew of down-tempo nouveau soul releases about to find their way to these shores from the U.K. A languid bass line is countered by aggressive drum snatches and expressive vocals. An adventurous choice—but one that should be made.

Staying in a down-tempo frame of mind, we advise you to investigate "Money" by **M.S.D. Featuring Gina D. (ARS, Belgium)**, a percussive rap track that oozes with subtle Indian vocal inflections and clever rhymes. Ripe for U.S. exposure both in R&B-gearred clubs and urban radio. Jam on it.

Epic finally unleashes Cut 'n

**Move's** "Get Serious," the first release in the label's joint venture with **Cutfather & Soulshock's Soul Power** company. This highly infectious pop/hip-hopper boasts sturdy rap verses and haughty diva vocals at the chorus. The **Basement Boys** have concocted a nifty house remix that should get the ball rolling in clubs, though we're predicting major radio action for this one. Be on it first.

A couple of months ago, we recommended that **Island Records** take femme folkie **Phranc's** in-

(Continued on next page)



**A Happy Woman.** Mercury recording artist **Crystal Waters** recently headlined at the Palladium in New York. The elaborately staged show featured several dancers, a rapper, and a full string section. Waters performed her multiformat hit single, "Gypsy Woman," which holds at No. 1 on Billboard's 12-Inch Singles Sales chart this week, as well as songs from her debut album, "Surprise." The album is in stores this week, while the new single, "Makin' Happy," ships to club DJs shortly. (Photo: Chuck Pulin)

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ZHANA - SANCTUARY OF LOVE -- POWER TRAX  
DJ JAZZY B - ADDICT TRAX -- ACE BEAT  
SLAM JAM - TECH NINE RMX -- STRICTLY RHYTHM  
APHRODISIAC - YOUR LOVE -- NUGROOVE  
MAURICE - MELODY RMX -- ID RECORDS  
DIONNE - IF YOU WANT MY LOVE -- FIRST CUT  
SHAY JONES - ARE YOU GONNA BE THERE -- ID RECORDS  
DA REBELS - BACK TO BASICS -- CLUB HOUSE  
MGEM - ROCK MY BODY -- MARTRU  
CFM BAND - WELCOME BACK JAMES -- REY-D RECORDS  
RARE ARTS - BORIQUA POSSE RMX - STRICTLY RHYTHM  
BOP - COME ON LET'S MOVE -- BIG BEAT  
MOBY - GO RMX -- INSTINCT  
SHAMEN - MOVE ANY MOUNTAIN -- FOKUS  
VOODOO CHILD - VODOO CHILD -- INSTINCT  
BITTIN BACK - SHE'S BREAKIN UP -- FOKUS  
HOMBOY - CONTROL YOURSELF -- INSTINCT  
DEE GORGEOUS - BETTER THAN SEX -- NUGROOVE  
VARIOUS - PARADISE PRESENTS BIG BEAT -- BIG BEAT  
JOMANDA - GOTTA LOVE FOR YOU -- BIG BEAT  
RAID - JUMP UP IN THE AIR -- LUMAR  
DV8 - EGO TRIP -- STRICTLY RHYTHM  
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## DJ Assn. To Bow Union At East Coast Forum In Pa.

**NEW YORK**—When the inaugural East Coast DJ Forum convenes Sept. 27, it will mark the institution of the American DJ Assn., a nationwide union for club and mobile DJs.

According to **Bruce Kessler**, one of the founders of the association as well as the organizer of the convention, the purpose of the union is to provide DJs with a network of information on changes in technology, equipment discounts, and group health and life insurance, among others.

"There are an estimated 80,000 club and mobile DJs working the U.S. right now," Kessler says. "Of that, only 20% have more than five years of experience. Most are of them are still learning as they go along. An association such as this will hopefully provide some much-needed education."

Kessler says that members have not yet been solicited, but that heads of local chapters will be chosen shortly.

The DJ forum will be held Sept. 27-29 at the Valley Forge Convention Center in King of Prussia, Pa. Kessler's company, **Ultimate Entertainment**, is producing the event, which is being co-sponsored by **Anheuser-Busch**. Panel discussions will be geared toward raising awareness of DJs regarding the rigors of the music industry, with topics tentatively to include the politics of dealing with major labels and preparing for the age of CDs.

There will be artist showcases at two local nightspots, **Pulsations** and **Shadows**. The lineup will feature local and major-label acts, which have yet to be confirmed. **LARRY FLICK**

ADVERTISEMENT  
**THE UNDERGROUND AND INDEPENDENT DANCE CHART**

1. LIQUID OXYGEN "Revenge"	DANCEFLOOR
2. HI TECH BOYS "Shattered Dreams"	DANCEFLOOR
3. DREAMSCAPE "Techno Dreams"	F.B.B.
4. A BITCH JOHANNA "Freak It (Re-mix)"	PROJECT X
5. SAMPLE MINDED "Eternity"	BOTTOM LINE
6. RARE ARTS "Boriqua Posse (Re-mix)"	S.A. RECORDS
7. SMOKE SIGNALS "Epilogue/Want Your Love" EMOTIVE	
8. MAURICE "Melody (Re-mix)"	ID RECORDS
9. CHOSEN FEW "Positivity"	FOKUS RECORDS
10. SERIOUS BEATS "Volume Two"	DANCEFLOOR
11. APHRODISIAC "Just Before The Dawn"	MJ GROOVE
12. FREQUENCIES, BASS & BLEEPS "Vol 2"	F.B.B.
13. TRANSCENDENCE "Frenzy"/etc.	STROBE
14. "HOUSE WITHOUT A HOME - Vol 5"	MAACHAN
15. JACKIE JONES "Thanking You"	RIGHT AREA
16. EBORNEE "Stand Strong, Stand Tall"	ECHO USA
17. PROJECT XYZ "4 Track E.P."	MORE MUSIC
18. BITS AND GROOVES "Volume 2"	F.B.B.
19. TALAAM "It's A Political Thing"	HYPERTHRUST
20. YOLANDA "Living For The Nile"	U.R. RECORDS

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**DANCE TRAX**

(Continued from preceding page)

spired cover of the **Beach Boys** evergreen "Surfer Girl" and give it a dance remix. Well, we're pleased to say it has! **Roger Greenwalt** has given the song a **DNA**-style hip-hop base, replete with festive tambourine breaks and **Temptations** samples. A fun one for alternative-minded spinners.

We're also quite happy to note the return of house diva **Liz Torres** with "Out Of My Life (Don't Mess With Me)" (**Streetwise**, Chicago). Torres has teamed with longtime partner **Jesse Jones** to create a deliciously sassy deep houser, fueled with lots of mixable breaks and a finger-snappin' vocal.

If that doesn't satisfy your hunger for divas this week, check out the domestic version of hot Italo-houser "Hold Me" by **Velvet** (**RCA**). This chirpy rave sports a contagious groove and an anthemic chorus, with new mixes by **Bye Bye Blues** emphasizing its underlying retro-disco tendencies.

**TID-BEATS:** Gail "Sky" King, who recently produced **Vanilla Ice's** new "Extremely Live" album (**SBK**), will continue her alliance with the rapper by collaborating with him on several new songs for his upcoming film, "Cool As Ice." She will also write the score for the film.

Lending weight to the notion that everything old will eventually be new again is the growing popularity of retro-disco parties in clubs around the U.S. Jocks in Los Angeles, Detroit, and Chicago report that '70s music nights occasionally surpass new music nights in popularity at the moment. A member of the New York club community, who goes by the pseudonym "Des," has taken this idea one step further and has begun circulating cassette tapes bearing the title "Diva Dynamite." These tapes have become quite coveted in the local scene for the mix of campy classics.

**RUMOR MILL:** Word on the street is that **Cary Vance**, who has kept a fairly low profile since leaving his post as director of dance music at **Virgin Records** several months ago, will re-emerge shortly at a major management and production company.

**Hot Dance Breakouts**

**CLUB PLAY**

1. **NOW THAT WE FOUND LOVE** HEAVY D. & THE BOYZ UPTOWN
2. **RED HILLS ROAD** CANDY FLIP ATLANTIC
3. **FREE LOVE** THE VOICE FARM MORGAN CREEK
4. **SUCH A GOOD FEELING** BROTHERS IN RHYTHM 4TH & B'WAY
5. **BORROWED LOVE** BINGO BOYS ATLANTIC

**12" SINGLES SALES**

1. **THIS BEAT IS HOT** B.G. THE PRINCE OF RAP EPIC
2. **I SHOULDN'T HAVE DONE IT** SLICK RICK DEF JAM
3. **PIECE OF MY HEART** TARA KEMP GIANT
4. **THAT'S THE WAY IT IS** THE ADVENTURES OF STEVIE V MERCURY
5. **STRAIGHT DOWN TO BUSINESS** READY FOR THE WORLD MCA

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



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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
<b>★★ No. 1 ★★</b>					
1	3	5	8	(I WANNA GIVE YOU) DEVOTION CAPITOL V-15733 1 week at No. 1	◆ NOMAD
2	5	12	5	GOT A LOVE FOR YOU BIG BEAT BB-0031	JOMANDA
3	7	16	4	LET THE BEAT HIT 'EM COLUMBIA 44-73834	LISA LISA & CULT JAM
4	1	1	9	GOOD BEAT ELEKTRA 0-66550	◆ DEEE-LITE
5	8	13	5	MOVE YOUR BODY (ELEVATION) OPTIMISM (IMPORT)/ARISTA	◆ XPANSIONS
6	2	2	11	GYPSY WOMAN (SHE'S HOMELESS) MERCURY 868 209-1	◆ CRYSTAL WATERS
7	9	9	7	TASTE THE BASS MERCURY 868 305-1	SAFIRE
8	12	27	4	3 A.M. ETERNAL ARISTA AD-2231	◆ THE KLF
9	4	4	9	FASCINATING RHYTHM VIRGIN 0-91616	BASS-O-MATIC
10	10	10	7	WHAT IS THIS THING CALLED LOVE TABU 38-73810/EPIC	◆ ALEXANDER O'NEAL
11	15	21	6	GET THE MESSAGE WARNER BROS. 0-19465	◆ ELECTRONIC
12	6	3	11	TONITE MCA 54069	THOSE GUYS
13	16	24	4	CAN'T HELP MYSELF ZYX 6455-US	2 BROTHERS ON THE 4TH FLOOR
14	11	11	7	RHYTHM OF TIME EPIC 49-73767	◆ FRONT 242
15	20	33	4	MALFUNCTION RCA PROMO	N-JOI
16	13	19	8	THIS TIME MAKE IT FUNKY CAPITOL V-15704	◆ TRACIE SPENCER
17	19	22	5	RING RING RING (HA HA HEY) TOMMY BOY TB-965	◆ DE LA SOUL
18	24	38	4	DEEP IN MY HEART ATLANTIC PROMO	CLUBHOUSE
19	28	41	3	CARAVAN MUTE 0-66543/ELEKTRA	INSPIRAL CARPETS
20	26	36	4	OH YEAH (THINK ABOUT...) RCA 2816-1-RD	D.J.H. FEATURING STEFY
21	14	8	9	HEY DJ SIRE 0-40025/REPRISE	BETTY BOO AND THE BEATMASTERS
22	17	7	8	MEA CULPA PART II CHARISMA 0-96352	◆ ENIGMA
<b>★★★ Power Pick★★★</b>					
23	41	—	2	THROW YOU DOWN REPRISE 0-19378	THELMA HOUSTON
24	18	6	11	WHERE THE STREETS HAVE NO NAME EMI 56217	◆ PET SHOP BOYS
25	22	18	9	PHOENIX OF MY HEART WING 422 868 133-1/MERCURY	◆ XYMOX
26	34	48	3	TEMPTATION CUTTING CR-248	CORINA
27	25	31	6	BOB'S YER UNCLE ELEKTRA PROMO	HAPPY MONDAYS
28	39	47	3	BRUTAL EQUATION NETTWERK V-13822	CONSOLIDATED
29	27	20	11	NOW IS TOMORROW CARDIAC 4010	◆ DEFINITION OF SOUND
30	45	—	2	LOVE DESIRE FEVER 38-73755/COLUMBIA	SANDEE
31	48	—	2	DROPPIN' LIKE FLIES WARNER BROS. PROMO	SHEILA E
32	31	23	8	I SAY YEAH EPIC 49-73773	SECCHI FEATURING ORLANDO JOHNSON
<b>★★★ Hot Shot Debut★★★</b>					
33	<b>NEW</b>	1	1	MOVE (DANCE ALL NIGHT) MCA 23998	SLAM SLAM
34	35	39	5	THIS IS YOUR LIFE LONDON 869 373-1	◆ BANDERAS
35	32	35	6	FREAKY ATCO 0-96358	SOHO
36	49	—	2	ONE STEP AHEAD ATLANTIC PROMO	DEBBIE GIBSON
37	46	—	2	HUMAN NATURE RCA 2855-1-RD	GARY CLAIL
38	36	37	5	PLAYGROUND MOTOWN 2088	◆ ANOTHER BAD CREATION
39	33	28	8	DO YOU WANT ME NEXT PLATEAU NP-50137	◆ SALT-N-PEPA
40	40	45	3	IT'S UNBELIEVABLE I.R.S. PROMO	YEN
41	30	30	7	SET ME FREE ZYX 6639-US	BEVERLEE
42	<b>NEW</b>	1	1	NIGHT BY NIGHT COLUMBIA 44-73816	ALANDA DRAKE
43	<b>NEW</b>	1	1	SEX ON WHEELZ WAX TRAX 7163	MY LIFE WITH THE THRILL KILL KULT
44	23	17	12	MAMA SAID KNOCK YOU OUT DEF JAM 38-73706/COLUMBIA	◆ L.L. COOL J
45	37	43	4	I CAN'T TAKE THE POWER EPIC 45-73751	OFFSHORE
46	47	—	2	ANOTHER MAN'S RHUBARB RCA 2834-1-RD	POP WILL EAT ITSELF
47	21	15	12	SPILLIN' THE BEANS ATLANTIC 0-86031	◆ JELLYBEAN
48	43	40	5	VOICES RCA 2825-1-RD	KC FLIGHTT
49	38	25	10	LET'S PUSH IT CHRYSALIS V-23597	INNOCENCE
50	29	14	13	WEEKEND TSR 866	◆ DJ DICK

## 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
<b>★★ No. 1 ★★</b>					
1	1	1	9	GYPSY WOMAN (SHE'S HOMELESS) MERCURY 868 209-1 6 weeks at No. 1	◆ CRYSTAL WATERS
2	2	2	8	I WANNA SEX YOU UP (FROM "NEW JACK CITY") GIANT 0-19382	◆ COLOR ME BADD
3	3	3	9	WHERE THE STREETS HAVE NO NAME EMI 56217	◆ PET SHOP BOYS
4	4	5	11	TONITE MCA 54069	THOSE GUYS
5	5	6	9	ESP/GOOD BEAT ELEKTRA 0-66550	◆ DEEE-LITE
6	11	24	3	LET THE BEAT HIT 'EM COLUMBIA 44-73834	LISA LISA & CULT JAM
7	7	10	6	WHAT IS THIS THING CALLED LOVE TABU 38-73810/EPIC	◆ ALEXANDER O'NEAL
8	9	12	7	TEMPTATION CUTTING CR-248	CORINA
9	8	8	8	RING RING RING (HA HA HEY) TOMMY BOY TB-965	◆ DE LA SOUL
10	10	16	6	TASTE THE BASS MERCURY 868 305-1	SAFIRE
11	6	7	10	PLAYGROUND MOTOWN 4765	◆ ANOTHER BAD CREATION
12	15	23	4	CAN'T HELP MYSELF ZYX 6455-US	2 BROTHERS ON THE 4TH FLOOR
13	20	27	5	MOTOWNPHILLY MOTOWN 2090	◆ BOYZ II MEN
14	21	29	3	POWER OF LOVE/LOVE POWER EPIC 34-73778	◆ LUTHER VANDROSS
15	29	49	3	LOVE DESIRE FEVER 38-73755/COLUMBIA	SANDEE
16	17	21	6	I CAN'T TAKE THE POWER EPIC 45-73751	OFFSHORE
17	18	19	7	GET THE MESSAGE WARNER BROS. 0-19465	◆ ELECTRONIC
18	23	35	4	GOT A LOVE FOR YOU BIG BEAT BB-0031	JOMANDA
19	19	20	6	MEA CULPA PART II CHARISMA 0-96352	◆ ENIGMA
20	22	25	5	RHYTHM OF TIME EPIC 49-73767	◆ FRONT 242
21	26	32	4	DO ME RIGHT MCA 54097	◆ GUY
<b>★★★ Power Pick★★★</b>					
22	40	—	2	SUMMERTIME JIVE 1465-1-JD/RCA	◆ D.J. JAZZY JEFF & THE FRESH PRINCE
23	25	26	7	WEEKEND TSR 866	◆ DJ DICK
24	14	9	15	UNBELIEVABLE EMI V-56209	◆ EMF
25	33	36	4	(I WANNA GIVE YOU) DEVOTION CAPITOL V-15733	◆ NOMAD
26	35	43	3	CIRCLE OF ONE FONTANA 868 162-1/MERCURY	◆ OLETA ADAMS
27	12	4	12	PEOPLE ARE STILL HAVING SEX SMASH 879 667-1/PLG	◆ LATOUR
28	37	47	3	SPILLIN' THE BEANS ATLANTIC 0-86031	◆ JELLYBEAN
29	13	13	8	HEY DJ SIRE 0-40025/REPRISE	BETTY BOO AND THE BEATMASTERS
30	36	40	4	WE WANT THE FUNK INTERSCOPE 0-98815/EAST WEST	◆ GERARDO
31	16	15	8	I SAY YEAH EPIC 49-73773	SECCHI FEATURING ORLANDO JOHNSON
32	39	38	4	THIS TIME MAKE IT FUNKY CAPITOL V-15704	◆ TRACIE SPENCER
33	24	11	15	STRIKE IT UP RCA 2792-1-RD	◆ BLACK BOX
34	28	28	5	FASCINATING RHYTHM VIRGIN 0-91616	BASS-O-MATIC
35	47	—	2	3 A.M. ETERNAL ARISTA AD-2231	◆ THE KLF
36	32	31	6	LET'S PUSH IT CHRYSALIS V-23597	◆ INNOCENCE
37	46	—	2	DO WHAT I GOTTA DO MCA 54035	◆ RALPH TRESVANT
38	27	14	10	NOW IS TOMORROW CARDIAC 3-4010-0	◆ DEFINITION OF SOUND
39	42	—	2	EXCLUSIVITY LAFACE 4000/ARISTA	◆ DAMIAN DAME
<b>★★★ Hot Shot Debut★★★</b>					
40	<b>NEW</b>	1	1	YOUR LOVE JUST AIN'T RIGHT VIRGIN 0-96363	◆ ANGEL
41	<b>NEW</b>	1	1	SEE-SAW EMI 56206	ATOOZI
42	38	30	16	HERE WE GO COLUMBIA 38-73690	◆ C&C MUSIC FACTORY FEAT. FREEDOM WILLIAMS
43	30	18	10	DADDY'S LITTLE GIRL DEF JAM 38-73696/COLUMBIA	◆ NIKKI D
44	45	41	5	YOU CAN'T PLAY WITH MY YO-YO EAST WEST 0-98831	◆ YO-YO
45	34	17	9	FOLLOW 4 NOW WARNER BROS. 0-40004	SWAY & KING TECH
46	<b>NEW</b>	1	1	OPTIMISTIC PERSPECTIVE 0001/A&M	◆ SOUNDS OF BLACKNESS
47	<b>NEW</b>	1	1	THE CHUBBSTER SELECT 62379	◆ CHUBB ROCK
48	31	22	9	FEEL THE GROOVE SCOTTI BROS. 5281-1	CARTOUCHE
49	<b>NEW</b>	1	1	P.A.S.I.O.N. IMPACT 54063/MCA	◆ RYTHM SYNDICATE
50	48	—	2	POP GOES THE WEASEL DEF JAM 44-73702/COLUMBIA	◆ 3RD BASS

○ 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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# Talent

## Queen Of 'Heart' Raitt Returns On 'Luck Of Draw'

■ BY THOM DUFFY

NEW YORK—The week before the 32nd annual Grammy Awards, Bonnie Raitt was not to be found schmoozing around the L.A. music scene. A long-shot Grammy nominee for her Capitol Records debut "Nick Of Time," Raitt retreated that week to a cabin on the North-

*The new disc caused little 'nervousness or trepidation'*

ern California coast to write in solitude.

No matter what happened at the Grammys, Raitt had decided, she would return with confidence in new songs to sing and knowledge she was growing as a songwriter.

What happened the night of Feb. 21, 1990, of course, was one of the most remarkable sweeps in Grammy history, with Raitt taking home four awards, including album-of-the-year for "Nick Of Time," which then hit No. 1 on the Top Pop Albums chart and sold more than 3

million copies.

A decade after she emerged from the blues-club scene of Cambridge, Mass., after a much-respected but commercially modest career, this daughter of Broadway star John Raitt was in the center spotlight herself.

The heady thrill of Grammy night, however, was less important to Raitt than the earlier discovery she made on "Nick Of Time," collaborating with producer Don Was, engineer Ed Cherney, and A&R exec Tim Devine.

"The real relief was when I felt Don, Ed, Tim Devine, and the guys at Capitol knew what I wanted to do," she says. "I was so happy after 'Nick Of Time' was done, that I had found a team like that after a careerlong search. Once I knew that had worked, coming into this next one was a breeze."

This "next one" is the aptly titled "Luck Of The Draw," which arrives Tuesday (25) from Capitol. Like its predecessor, the album is wrapped in Raitt's beloved blues, recorded with a sonic simplicity. It is a heartfelt collection of songs by outside writers and Raitt herself, including songs such as the intro-

spective "All At Once," begun during her cabin retreat. Album-rock radio has already jumped on the slide-guitar-fired single "Something To Talk About" and Raitt has filmed videos for that song and the ballad "I Can't Make You Love Me."

A U.S. tour with Chris Isaak will open July 26 in Park City, Utah, presented by VH-1, which has

made Raitt its Artist of the Month for July, with a unique sponsorship deal with JVC of America (see story, page 34).

Despite the daunting expectations that greet "Luck Of The Draw," Raitt says she began making the new disc without "any nervousness or trepidation." Recording the new album this spring, in fact, kept Raitt from suffering

nerves over another event: her wedding April 28 to actor Michael O'Keefe. Raitt may be the only bride, one associate says, to shop for a wedding dress and an amplifier in the same day.

At 41, Raitt has struck a chord particularly with listeners of her generation, sharing emotions and a viewpoint that have endeared her  
*(Continued on next page)*

## Multigenre Tours: Excitement's Not Extinct; Living Colour Serving 'Biscuits'; Ned's News

IN THE HEAT OF summer, the dinosaurs are once more on the loose across the land. Coast-to-coast, amphitheater schedules are clogged with veteran acts—many touring without even the benefit of new albums—turning the shed season into something of an open-air, grass-covered, classic-rock hell.

But there is hope. Three impending tours this year promise to break the classic-rock lock on the summer sheds, while busting through preconceptions about new music fans that affect everything from radio formats to record marketing. Each of these three lineups boldly combines acts in different genres, while offering a recession-busting ticket price to boot.

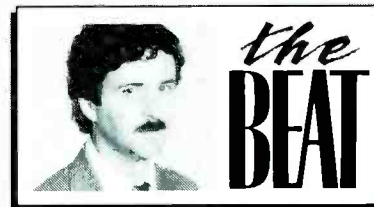
"Gathering Of The Tribes"—a multi-act, genre-busting festival conceived by Ian Astbury of the Cult and staged last September in L.A. and San Francisco—served as inspiration for this year's crop of festival-style outings. Gathering Of The Tribes 1991, opening July 4 at Red Rocks Amphitheatre in Denver, features **Steve Earle, EPMD, Fishbone, John Wesley Harding, Ledoos Gurus, Johnny Law, King's X, the Mighty Lemon Drops, Primus**, the reunion of **X**, and **Yo-Yo**. Co-promoted by **Bill Graham Presents**, the **Nederland Organization, ICM**, and **Burton Management**, the Tribes concerts also will feature booths for political and environmental groups as well as visual artists from each community.

The **Sisters Of Mercy, Public Enemy**, the reconstituted **Gang Of Four** (less two), and **Warrior Soul** make up the lineup for the "Tune In, Turn On, Burn Out..." tour, opening July 12 at the Poplar Creek Music Theater outside Chicago.

And the "Lollapalooza" tour, which opens July 18 at Compton Terrace in Phoenix, boasts **Jane's Addiction, Siouxsie & the Banshees, Living Colour, Nine Inch Nails, Ice-T, the Butthole Surfers**, and the **Rollins Band**. Conceived by **Perry Farrell** and **Stephen Perkins** of Jane's Addiction and **Marc Geiger** and **Don Muller** of Triad Artists, the Lollapalooza fest also is aimed at sparking political and environmental activism by offering tents and booths to such groups as well as art displays.

Will such fests sell? The Lollapalooza lineup has an early answer. More than 26,000 tickets for the festival's concerts July 21 and 23 at Irvine Meadows in California were sold out in less than a day, with the first date going clean a mere 21 minutes after ticket sales commenced.

While it stands in a different class from the outings above, a fourth multi-act roadshow deserves notice here. The hit makers on the Club MTV '91 Tour may not carry the same cachet as these other acts, but the lineup of **C&C Music Factory, Bell Biv DeVoe, Tony! Toni! Toné!, Gerardo**, and **Tara Kemp** takes dance-pop from the airwaves to the stage, where it must prove it also can flourish.



by Thom Duffy

DISCS DUE: Coinciding with the launch of the Lollapalooza tour—and after a commanding performance in recent weeks on the U.K. albums chart—**Living Colour** will release "Biscuits" July 16, a six-track EP combining unreleased tunes, live tracks, and some killer covers, including **Jimi Hendrix's** "Burning Of The Midnight Lamp," the **Talking Heads'** "Memories Can't Wait," **Al Green's** "Love And Happiness," and the immortal **James Brown's** "Talking Loud & Saying Nothing." Lead singer

**Corey Glover** said recently, "When I was younger, I hated James Brown because he did what I do now... jump around, scream, act like a crazy man. We're real happy he's back with us. He's still an inspiration"... Genuine column fodder: **Ned's Atomic Dustbin** shot onto the U.K. albums chart this spring with its major-label debut, "God Fodder," while its home video

compilation, "Nothing Is Cool," left the superstar competition in the dust as well. Signed to Sony Music by **Muff Winwood**, the band has been building its base among Ned Heads abroad with fun, frenetic tunes like "Kill Your Television" and "Happy." The latter is the anchor track of a promo CD-5 introducing Ned's Atomic Dustbin to U.S. modern rock programmers in advance of the stateside release of "God Fodder" in early July. Sweep it up.

WAKE-UP CALL: If there is any doubt that a young generation is rediscovering the power and groove of live jams and bands on the R&B edge (as noted by my colleague **Janine McAdams** in her R&B Music Spotlight essay June 15), one of the acts that makes the case is **Momma Stud**. On "Cockadoodledoo," a modest yet marvelous funk'n'roll debut on Virgin Records, this L.A. quintet weaves hot horns, rising organ riffs, some fierce guitar lines, and gospel-fired vocals into tracks like "Stormy" that truly portend a change in the weather. A&R director **Aaron Jacoves** signed the band and, in an inspired move, funk master **Bernie Worrell** was paired as producer with rock'n'roll engineer **John Hanlon**, veteran of **Neil Young's** sessions. Is Momma Stud rock or R&B? Like many of the '90s' best bands, mixing the best of both, they make the question moot.

ON THE BEAT: U.K. music industryites turned out June 12 for the International Rock Awards, staged at London's Dockland Arena and telecast later that evening on ABC-TV in the U.S. **Adam White** reports: "Some of the Brits present took it all with a pinch of salt, accepting honors with few words [**Peter Dinklage**, named a Living Legend; **Roger Waters** for "The Wall" event] or sending up the whole process. At one point, the **Kinks' Ray Davies** declared the winning songwriter of the year with an incredulous "Don Henley?" Other  
*(Continued on next page)*

## Champion's Doyle & Hoffman Form New Management Group

NEW YORK—After building their business relationship for the better part of a decade, most notably in their high-level artist-management roles with the Champion Entertainment Organization, **Brian Doyle** and **Randy Hoffman** have moved on to a new horizon.

"We felt very, very strongly about wanting to do something on our own," says Doyle. "We decided it was the time to do it."

Hoffman and Doyle last month announced the formation of the **Horizon Entertainment Management Group Inc.**, which will represent **Mariah Carey** and **Daryl Hall & John Oates**, both former Champion clients.

Concurrently, Horizon entered into a co-management agreement with **Harry Sandler** of Artist Services

Corp. to represent **John Mellencamp**. Joining Artist Services is **Dave Lonca**, former VP of album rock promotion at **PolyGram Records**, Mellencamp's label.

With the two firms coordinating Mellencamp's management needs, Doyle will serve as a liaison on the retail front, Hoffman on international matters, and Lonca on radio promotion. And "real important is [Sandler's] position of day-to-day quarterbacking because of his relationship with John," says Hoffman. "Collectively, we make up the team."

The dissolution of Champion (where Sandler also was a manager with Mellencamp as a client) coincided with the move this spring of Champion's **Al Smith** to a new position.  
*(Continued on next page)*



Brian Doyle, left, and Randy Hoffman, formerly of Champion Entertainment, have launched the Horizon Entertainment Management Group Inc. in New York. (Photo: Ebet Roberts)

## JVC Backing Raitt's Tour—And Causes

NEW YORK—For the first time, Bonnie Raitt will be backed by a corporate tour sponsor when she hits the road this summer behind "Luck Of The Draw." But the choice of a deal was no simple pick.

An agreement with JVC, the consumer electronics firm, will allow a ticket price of about \$20 for most shows on the tour by Raitt and opening act Chris Isaak. But the deal—unique in several respects—also will support Raitt's longstanding efforts to raise funds in concert for causes of social and political importance, according to Danny Goldberg and Ron Stone of Gold Mountain Entertainment, Raitt's management firm.

JVC of America, under executive VP Harry Elias, has built a history of arts sponsorship, ranging from the JVC Jazz Festival and Ballet Hispanico in New York to last year's Crosby, Stills & Nash tour. Graham Nash's recommendation of JVC carried weight with Raitt.

"The idea was to pass along whatever she was benefiting through the relationship with JVC to the public," says Stone. As a result, "I would say 80% of the tickets are \$20 and under." While service charges and venue fees not under an act's control may add to the ticket price, "this was a conscious effort on Bonnie's part to be sensitive to the market," says Stone.

Further, on several stops on the summer tour, as many as 200 floor seats will be provided to activist organizations, which may then sell them at \$50-\$100 apiece to raise funds. Among the groups receiving Raitt's support in this way are El Rescate, an organization for human rights in El Salvador, at a Los Angeles show; the National Organization for Fetal Alcohol Syndrome, at a Washington, D.C., concert; the Environmental Planning Lobby, at a New York-area date; and the Friends of the Long Island Shelter,

at a Boston-area show. Raitt will meet with those groups after shows, and when the gatherings coincide with meet-and-greet sessions for JVC the sponsor will pick up the tab.

JVC also is helping to underwrite the cost of Raitt's tour program and donating its share of profits from that merchandise to Raitt's causes.

Stone notes that the combination of sponsor support and premium tickets will allow Raitt to incorporate benefit-style fund raising into the normal course of her tour, a significant advantage for the artist. The strategy—which may well be adapted by other acts—both reduces the risk for organizations that previously staged full benefits themselves and allows as much as 10 times more cash to be raised. Raitt accepts the concept of tour sponsorship, says Stone, "if she can engage corporate America into her agenda."

THOM DUFFY

## RAITT RETURNS WITH 'LUCK OF THE DRAW'

(Continued from preceding page)

to those fans. She talks of themes like passion, faith, and commitment, which run through the new album—in the vulnerability of "One Part Be My Lover," co-written with O'Keefe; the sensuality of her own "Tangled And Dark"; the rocking blues of John Hiatt's "No Business"; the gritty duet of Raitt and Delbert McCClinton on "Good Man Good Woman"; the joyous title track by Paul Brady; and more.

"That is going to be the challenge of our '40s, '50s, and '60s," she says of emotional commitment. "Whether any of us have the guts to stick around."

Raitt's manager, Danny Gold-

berg of Gold Mountain Entertainment, knows that "Nick Of Time" sales benefited from a "once-in-a-lifetime phenomenon—not only winning Grammy but winning as an underdog."

But it is not inconceivable that "Luck Of The Draw" will match or exceed the success of the earlier disc. "'Nick Of Time' sort of created a niche for Bonnie in the culture that wasn't there before," says Goldberg. "There are so few artists that have that niche."

But Raitt certainly does, as a grown-up blueswoman with a lucky heart—and the guts to stick around.

## THE BEAT

(Continued from preceding page)

leading honorees: the **Black Crowes**, artist and album of the year; **Jesus Jones**, top newcomer; **Paul McCartney**, tour of the year . . . The Rock and Roll Hall of Fame Foundation executive board has expanded with West Coast label chiefs **Al Teller** of MCA and **Joe Smith** of Capitol Industries. The foundation is also planning a fund-raising special for network television and is seeking clearances from past inductees. Next year's Hall of Fame dinner is set for Jan. 15 in New York.

**ON THE LINE:** The re-formed **Procol Harum** has signed with **Zoo Entertainment**. An August release is planned with original Harum mates **Gary Brooker** on piano, **Matthew Fisher** on organ, **Robin Trower** on guitar, and lyricist **Keith Reed** . . . As expected (Billboard, June 1), the **Stone Roses** have signed with Gef-

fen in the U.S. as well as abroad . . . The **Neighborhoods** of Boston have signed with Third Stone/Atlantic Records and will tour with **Cheap Trick** in July.

**ON THE ROAD:** Acts booked for Summerfest '91 in Milwaukee, June 27-July 7, include **Warrant**, **Trixter**, **Firehouse**, **Whitney Houston**, **Poison** with **Slaughter** and the **Bulletboys**, **Huey Lewis & the News**, **Julio Iglesias**, and **Jimmy Buffett** . . . Five Black Rock Coalition acts—the **Good Guys**, **PBR Streetgang**, **JJJumpers**, **D-Extreme**, and **Michael Hill's Bluesland**—will play the first Black Rock Festival June 22-27 in Bari, Italy. The BRC will release its first compilation disc, "The History Of Our Future," on Rykodisc in August . . . EMI celebrated the launch of its "Legends Of Rock'n'Roll" series with a few veteran hit makers, including **Gary Lewis** of the **Playboys**, **Dean Torrance** of **Jan & Dean**, **Billy Jay Kramer**, **Jay Traynor** of **Jay & the Americans**, the **Exciters**, the **Clovers**, **Les Paul**—and **Mickey Mantle**, at whose Manhattan restaurant and sports bar the event was staged. Guess who fielded the most autograph requests?

## DOYLE & HOFFMAN

(Continued from preceding page)

tion as VP of Sony Music, under Sony Music president Tommy Mottola, another former Champion manager.

By mutual agreement, other major artists on the Champion roster have since obtained new management. Taylor Dayne is now represented by Frank DiLeo Management and Carly Simon by Jeff Schock, through his newly launched Schock Entertainment Ltd. Both are New York companies.

Although Horizon is based in the New York offices previously occupied by Champion, Hoffman and Doyle emphasize it is, in fact, a new and different company. Further, they note that they now have the responsibilities of both artist managers and company owners.

Hall & Oates are currently touring behind the success of their most recent Arista Records album, "Change Of Season." Carey, after the platinum-plated, Grammy-winning Cinderella story of her Columbia Records debut, is planning her second release. At present, Horizon plans no additions to its artist roster.

"For Randy and I," says Doyle, "our interest at this time is just to represent the artists we represent."

THOM DUFFY

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ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
THE BEE GEES BONZAI	Waldubhne Berlin	June 4-5 & 7	\$1,564,146 (2,737,256 German marks) \$31.42	56,840 66,360	Marek Lieberberg Konzertacetur GmbH
THE BEE GEES DAVID HANSELMANN & THE DUDES BONZAI	Weserstadion Bremen, Germany	June 8	\$1,165,722 (2,040,014 German marks) \$31.42/\$28.57	42,004 50,516	Marek Lieberberg Konzertacetur GmbH
GRATEFUL DEAD VIOLENT FEMMES	Buckeye Lake Music Center Hebron, Ohio	June 9	\$900,135 \$24/\$22.50	40,522 sellout	Metropolitan Entertainment Belkin Prods.
GRATEFUL DEAD	Deer Creek Amphitheatre Indianapolis	June 6-7	\$816,237 \$23.50/\$21.50	38,205 sellout	Metropolitan Entertainment Sunshine Promotions
GRATEFUL DEAD	Charlotte Coliseum Charlotte, N.C.	June 11-12	\$786,791 \$22.50	36,661 47,802	Metropolitan Entertainment Cellar Door Prods.
THE BEE GEES	Westfalahalle Dortmund, Germany	May 27-28	\$723,251 (1,265,690 German marks) \$45.71/\$17.14	25,046 sellout	Marek Lieberberg Konzertacetur GmbH
THE BEE GEES	Festhalle Frankfurt, Germany	May 30-31	\$547,671 (958,425 German marks) \$57.14/\$20	16,537 sellout	Marek Lieberberg Konzertacetur GmbH
THE BEE GEES DAVID HANSELMANN & THE DUDES THE GIFT BONZAI	Ludwigspark Saarbrucken, Germany	June 2	\$458,708 (802,739 German marks) \$31.42/\$25.71	16,660 40,000	Marek Lieberberg Konzertacetur GmbH
STEVE WINWOOD ROBERT CRAY BAND	World Music Theatre Tinley Park, Ill.	June 15	\$274,274 \$32.50/\$25/ \$17.50	11,488 20,000	Tinley Park Jam Corp.
AC/DC L.A. GUNS	San Diego Sports Arena San Diego	June 7	\$270,535 \$21/\$19	13,499 sellout	Bill Silva Presents
WHITNEY HOUSTON AFTER 7	Miami Arena Miami	June 11	\$238,250 \$25	9,530 10,000	Fantasma Prods.
STEVE WINWOOD ROBERT CRAY BAND	Riverport Amphitheatre St. Louis	June 14	\$208,858 \$22/\$18	11,531 19,684	Contemporary Prods.
AC/DC L.A. GUNS	Oakland- Alameda County Coliseum Oakland, Calif.	June 13	\$182,505 \$25/\$22.50	8,038 10,000	Bill Graham Presents
THE BEE GEES	Ostseehalle Kiel, Germany	May 25	\$168,240 (294,420 German marks) \$40/\$17.14	6,308 sellout	Marek Lieberberg Konzertacetur GmbH
AC/DC L.A. GUNS	Henry B. Gonzales Convention Center Arena San Antonio, Texas	June 3	\$166,528 \$19.50/\$18.50/ \$17.50	9,287 12,269	Stone City Attractions
MORRISSEY PHRANC	Hearst Greek Theatre Univ. of California- Berkeley Berkeley, Calif.	June 8	\$165,750 \$22/\$19.50	8,500 sellout	Bill Graham Presents Cal Performances
BUDWEISER SUPERFEST: KEITH SWEAT RALPH TRESVANT PEBBLES W/BABYFACE SPECIAL GENERATION L.L. COOL J	Charlotte Coliseum Charlotte, N.C.	June 14	\$161,404 \$24.50/\$23.50	6,829 15,978	A.H. Enterprises
STEVE WINWOOD ROBERT CRAY BAND	Target Center Minneapolis	June 12	\$159,840 \$20	7,992 11,946	Jam Prods. Company 7
WHITNEY HOUSTON AFTER 7	Orlando Centreplex Arena Orlando, Fla.	June 10	\$159,593 \$22.50	7,093 15,500	Magic Prods. American Concerts
STEVE WINWOOD ROBERT CRAY BAND	Starlight Theatre Kansas City, Mo.	June 11	\$152,397 \$35/\$21.50	6,908 7,858	Contemporary Prods. New West Presentations
GMC AMERICAN MUSIC TOUR: RANDY TRAVIS ALAN JACKSON TAMMY WYNETTE	Starwood Amphitheatre Nashville	June 9	\$145,754 \$21/\$18/\$12	9,438 14,000	in-house
SCORPIONS MR. BIG	Henry B. Gonzales Convention Center Arena San Antonio, Texas	June 8	\$125,504 \$17.50/\$16.50	7,798 9,835	Stone City Attractions
MANNHEIM STEAMROLLER	Starlight Theatre Kansas City, Mo.	June 13	\$125,222 \$25/\$22	5,063 7,858	Contemporary Prods. New West Presentations Sandstone Entertainment
CONWAY TWITTY/GEORGE JONES	Lanier Music Park, Concerts in the Country Cumming, Ga.	June 8	\$122,400 \$15	8,350 8,766 sellout	in-house
SAWYER BROWN BUTCH MYERS	Festival Grounds Zellwood, Fla.	May 26	\$119,994 \$10/\$8	14,527 20,000	Corn Festival

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**ARTISTS  
IN CONCERT**

**JAMES BROWN**  
*The Wiltern Theatre  
Los Angeles*

IT TOOK A WHILE for this gala June 10 tribute/comeback performance to get on the good foot, but once the Godfather of Soul himself hit the mike, everybody in the star-studded house had a funky good time.

The first 90 minutes of the affair, which was broadcast as a live cable pay-per-view event, was an enervating revue-style parade of brief, half-hearted performances by contemporary R&B chart-toppers. Performing live to prerecorded tracks, few could light a fire under the disinterested audience; Tone Loc, Kool Moe Dee, Al B. Sure!, the Boys, C&C Music Factory, and Bell Biv DeVoe all turned in flat, curt appearances.

The only bright moments in the early going were delivered by En Vogue, whose a cappella harmonies and sensuous delivery were truly arousing, and M.C. Hammer, who wiped out the crowd with a Desert Storm-like assault by his massive troupe.

But finally Star Time arrived, and Brown, appearing in full-scale performance for the first time since 1988, restated his credentials as Soul Brother No. 1. Backed by a typically pumping 13-piece band and

surrounded by eight statuesque, peripatetic Vegas chorines, Brown brought the crowd to a boil immediately with a hypertensive "Living In America."

The 63-year-old singer looked trim, and two years in a South Carolina prison serving a sentence for aggravated assault have had little effect on his vocal powers. He still owns pipes that could strip barnacles off the hull of the Queen Mary.

Brown's trademark showmanship was usually limited to a few shimmying foot moves. But when he executed an amazing spin-kneedrop-mike-stand-snatch during a marathon version of "It's A Man's Man's Man's World," the audience members erupted to their feet as one.

Subtract the excess glitter and the presence of such guest sidemen as Rick James and Bootsy and Catfish Collins from the evening, and you had essentially the same show Brown has been doing for 35 years—a procession of funky hits, sung hard and played humbly. The ritualized nature of the show was emphasized during "Please Please Please," which reached its inevitable climax when Brown's veteran MC, Danny Ray, draped the singer's quivering shoulders with a royal purple cape.

As it was and probably will ever be, James Brown today has got soul, and he's superbad.

CHRIS MORRIS

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PHOTO BY STEVEN H. BEGLEITER

## TALENT

### Burton Lane: Automatic Renewal Is The Write Move

**R**IGHT CAUSE, RIGHT SONG: Composer and ASCAP board member **Burton Lane**, standing in for ASCAP president **Morton Gould**, testified June 12 before the Senate Judiciary Committee in favor of a bill to make automatic renewals of copyrights on songs written between 1963 and 1977 that would otherwise fall into the public domain if not renewed after their first 28 years of copyright life.

Lane, in fact, turned to one of his own compositions, falling within the 1963-77 period, as an example of the fate that would befall unwary writers who fail to renew their works. The song, with lyrics by **Alan Jay Lerner**, is "What Did I



by Irv Lichtman

Have That I Don't Have?," from the 1964 musical "On A Clear Day You Can See Forever," the theme of which centered on reincarnation.

"The title of the song," Lane testified, "might be considered appropriate for today's hearing, for what I had that I don't have now could very well be my song. If I, or someone in charge of renewing my copyright in its 28th year, failed to renew, I could wake up one morning and discover my song was no longer my song, but in the public domain. That would be quite a price to pay for ignorance or neglect."

Lane's point is bolstered by the extension of life for songs in the 1976 Copyright Act. Songs written from 1978 on have a copyright span of life plus 50 years; under the 1909 act, songs had a life span of 56 years, with renewal necessary after the first 28. The 1976 act also enhanced the life of still-protected, pre-1978 copyrights by an additional 19 years, giving them a life-span of 75 years—the original 56 plus 19 years.

As for copyrights covered by the bill, perhaps they can't see forever, but at 75 years of copyright protection, the view is still far into the future.

**I**T ALL ADDS UP: To **Frank Fara**, the signs are clear that "old-style Western music" is about to resurface in a big way. So he's preparing for the resurgence with a new publishing company out of Scottsdale, Ariz.—**How The West Was Sung Music Publishing**—which will create new songs in the idiom symbolized by the '40s and '50s performances of **Gene Autry**, **Roy Rogers**, and the **Sons Of The Pioneers**. Fara, who also operates **Comstock Records**, lists the developments that led him to believe this music is returning: a surge in interest in the environment, Western history, and Southwest culture, and productions like "Lonesome Dove" and "Dances With Wolves." He even says that European interest in the idiom "could become the staging ground for Western music's comeback." Perhaps another sign is a new mu-

sic book, "For A Cowboy Has To Sing," by **Jim Bob Tinsley** (Words & Music, May 25).

**G**ORE KNOWS THE SCORE: **Michael Gore**, a successful songwriter in his own right—he's currently riding high with **Whitney Houston's** Arista recording of "All The Man That I Need," with lyrics by **Dean Pitchford**—has embarked on a long-term producing project to bring great Hollywood music to the CD market. He has been signed by **Philips Classics Productions**, a unit of

**PolyGram International Music**, to be executive producer of 15 recordings over the next five years featuring the newly created **Holly-**

**wood Bowl Orchestra** and "guest" artists conducted by **John Mauceri**. Actually, the first edition is already on the market, "Hollywood Dreams," with selections from "Gone With The Wind" and "The Wizard Of Oz," as well as Gore's own theme from "Defending Your Life." The next release, to be recorded and produced by Gore starting in July, is "The Gershwins In Hollywood," with vocal turns by **Gregory Hines** and **Patti Austin**. Gore is an Oscar winner/nominee for such films as "Fame" and "Terms Of Endearment," while also a music man for "Pretty In Pink," among other movies.

**D**EALS: **MCA Music** has made a worldwide publishing deal with writer/producer/mixer **Prince Paul**, currently charting as co-writer and co-producer of all tracks on the new **De La Soul** album, "De La Soul Is Dead" (**Tommy Boy**). He recently set up his own **Rush-associated** label, **Doo Doo Man Records**, bowing with **Donald Newkirk**, **Resident Alien**, and **Mike Tee Lux**... The **Williams Brothers** have signed with **Virgin Music**, with current contributions by the duo on sessions by **MC Skat Kat**, **Angel Ferrara**, **LaVar**, **Queen**, **Deanna Eve**, and the **Party**... **NEM Entertainment** has signed a co-publishing deal with writer **Steve Dorff**, formerly with **Warner/Chappell**. He has penned songs for such acts as **Whitney Houston**, **Dionne Warwick**, **Eddie Rabbitt**, and **B.J. Thomas**. Among his successes are "Through The Years" by **Kenny Rogers** and "I Just Fall In Love Again" by **Anne Murray**.

**P**RI NT ON P RI NT: The following are the top-selling folios at **CPP-Belwin**:

1. **Extreme, Extreme II** Pornografitti
2. **The Doors, Guitar Anthology**
3. **Creedence Clearwater Revival, Guitar Anthology**
4. **Garth Brooks, No Fences**
5. **Jimmy Buffett, Songs You Know**



# Country

## Black, Brooks Rated Favorite Artists In Fair's Poll

BY EDWARD MORRIS

NASHVILLE—Clint Black and Garth Brooks were the two favorite artists among those attending the 20th annual Fan Fair here, June 10-15, according to an on-site Billboard survey. The poll secured facts and attitudes from 291 fans, randomly selected from the approximately 24,000 attending.

Among those polled, 34 were under 21 years old; 131 were between

21 and 35; and 112 were between 36 and 55. Fourteen said they were older than 55 or did not respond to the question on age.

More than half the people attending this year's event, the poll revealed, were doing so for the first time—a conclusion further supported by estimates from the Grand Ole Opry, which co-sponsors Fan Fair with the Country Music Assn.

Of those responding to the ques-

tion on attendance, 159 listed themselves as first-timers; 88 said they had attended two to five times; and 31 reported that they had been to Fan Fair more than five times.

The respondents named 61 different acts as their favorites. However, Black led the votes with 43, and Brooks followed with 38. Ricky Van Shelton, George Strait, and Alan Jackson got 20 votes each; the Oak Ridge Boys and Ran-

dy Travis took 19 each; Reba McEntire, Alabama, Gary Morris, and Sawyer Brown had 17, 14, 13, and 10 votes, respectively; the Judds and Barbara Mandrell tied at eight each; and George Jones and Travis Tritt pulled down six votes each.

Nearly a third of the respondents—84—reported they had bought more than 10 albums each during the first half of 1991, and many of them said they had

bought as many as 30 to 50 albums in that period.

Eighty-one claimed to have purchased from six to 10 albums each, and 102 said they had added one to five albums to their collections since the start of the year.

As to album format, 183 preferred cassette; 97, CD; and nine, vinyl. More than a third—107—said they own a CD player, and 273 said they have a VCR.

On the question of how many concerts they had bought tickets to in 1991, 36 marked the "none" category; 171 said one to five; 52, six to 10; and 24, more than 10.

In spite of its age, Garth Brooks' "The Dance" emerged as the favorite country video of the respondents, garnering 33 votes. "The Thunder Rolls," Brooks' controversial and current video, came in second with 15 votes. It was followed by "Love Can Build A Bridge" (the Judds), 10; Randy Travis' "He Walked On Water" and Travis Tritt's "Here's A Quarter (Call Someone Who Cares)," eight each; Gary Morris' "Miles Across The Bedroom" and Reba McEntire's "Fancy," seven each; Pirates Of The Mississippi's "Feed Jake" and Ricky Van Shelton and Dolly Parton's "Rockin' Years," six each; and Clint Black's "Killin' Time," five votes. In all, 65 separate videos were cited as "favorites."

Videos are an important means of introducing music and artists, according to those polled: 51 reported that they watch Country Music Television regularly, and 206 said they watch The Nashville Network. Ninety-two said they spend as much or more time watching videos for their country music as they do listening to radio. However, 233 claimed they spent as much or more time with radio. (Some indicated their attention was equally divided between the two media and were, thus, counted twice.)

(Continued on page 47)

## Brass, Platinum, Catfish: Tastes Of Fan Fair's Fare

**BRASS & BRAVOS:** As is usually the case, Fan Fair was a lot more this year than just concerts and autograph booths. Most of the major record labels seized the occasion to conduct some of the showier parts of show business and to entertain out-of-town brass. Here's a summary of that activity, gathered by Scene Spy Debbie Holley.

Sony Music president **Tommy Mottola** led a parade of company executives to Nashville during Fan Fair week, among them **Mel Ilberman**, executive VP; **Paul Smith**, president of Sony Music Distribution; **Robert Bowlin**, senior VP of finance; **Frank Calamita**, senior VP of administration and personnel; and **Ron Wilcox**, senior VP of business affairs administration. The label heavies honored Columbia artist **Ricky Van Shelton** for his new album, "Backroads," his platinum "RVS III," and his gold-selling music video, "Ricky Van Shelton . . . To Be Continued." Epic's **Joe Diffie** also got a No. 1 party at Sony/Tree Publishing for his latest No. 1 single, "If The Devil Danced In Empty Pockets." Britain's Country Music People magazine gave Columbia's **Chet Atkins** its award as international instrumentalist of the year.

Warner/Reprise's **Emmylou Harris** also earned a trophy from the magazine, that of international female vocalist of the year. **Kevin Welch**, **Mark O'Connor**, and **Highway 101** played after-hours sets at Tower Records. Several WEA Distribution officials came to town for the festivities, including national sales director **Alan Shapiro**. After the label's afternoon Fan Fair showcase, it held a "catfish soiree" in its parking lot for artists, managers, and staff.

RCA chief **Joe Galante** returned to his old stomping grounds to catch the week's highlights, accompanied by his trusty sidekick and VP of product development, **Randy Goodman**. RCA's A&R department threw a champagne reception for the more than 30 publishers who had contributed a top 10 country song to the label within the past year. (Plans are to make this an annual event.) **Restless Heart** picked up a gold album (for "Fast Movin' Train") during the group's fan club lunch. More than 350 believers crowded into **Aaron Tippin's** first fan club celebration, and Tippin signed autographs for all of them. **Clint Black** discovered that fame is transferable, when he noticed people snapping shots of his dog, Cole, whom his road manager had just taken for a walk.

MCA made a sales presentation of its "Monster Country" campaign to the 30-40 retail and rack buyers it and six other major country labels had brought to Fan Fair. The buyers were treated to a barbecue before the MCA concert and to a **Lionel Cartwright** showcase after-

ward. **Vince Gill** and **Patty Loveless** serenaded weatherwag **Willard Scott**, who broadcast his "Today" show segments from Fan Fair June 12. And Gill, Cartwright, **Mark Chesnutt**, and **McBride & the Ride** did a set at Tower Records.

Mercury Records hosted a host of PolyGram execs, among them **David Fitch**, VP of national accounts, PGD; **Tom Nilsen**, VP of administration; **Claudia Weldon**, VP of marketing and finance; **Michael Kushner**, director of business affairs; and **David Ellner**, director of finance. **Paul Lucks**, Mercury/Nashville's VP and GM, staged a party at his home for artists,



by Edward Morris

executives, managers, and staff, following the label's Fan Fair show. **Kathy Mattea**, sidelined from talking and singing by a throat infection, stayed in the Fan Fair game, nonetheless, by going to her booth and "chatting" with her fans by tapping out messages on a computer.

Awards were in the air at Arista Records. **Alan Jackson** copped a gold album for "Don't Rock The Jukebox," and **Diamond Rio** accepted a prize from Nashville radio station WSM for the straight-to-the-top success of its first release, "Meet In The Middle." On hand to witness these triumphs were **Ken Levy**, VP of creative services, and **Maude Gilman**, senior director of creative services. **Steve Wariner**, formerly with MCA, did his first public performances under the Arista logo at the fair.

Checking in to check out Atlantic Records festivities were **Mark Schulman**, the label's senior VP/GM, and **Nick Maria**, senior VP of sales. Atlantic's country chief, **Rick Blackburn**, announced the signing of **Johnny Rodriguez** and presided over a barbecue and showcase for the band **Confederate Railroad**, another new signing. **Dean Dillon**, **Robin Lee**, and **Neal McCoy** all performed at the new Willie's Nightlife club during the week.

As befits his status as country music's reigning best seller, Capitol Nashville's **Garth Brooks** spent much of Fan Fair wading through accolades. One honor was a quadruple-platinum album for "No Fences." He also got platinum records from Canada for "No Fences" and his first album, "Garth Brooks."

And he was featured in a four-page advertising supplement in both Nashville dailies. **Tanya Tucker** co-hosted the TNN Music City News Awards, as well as performed on the special. Her sometime singing partner, **T. Graham Brown**, solidified his brand-spokesman status by hosting his fan club party at a local Taco Bell. **Gary Morris** earned an award from the National Ataxia Foundation, to which his fan club has donated \$10,000. And **Suzu Bogguss'** fan club contributed 300 pounds of dog food to the Animalland Humane Shelter in Franklin, Tenn.

Curb Records drew visits from **Dick Whitehouse**, president of the country division, and **Dennis Hannon**, VP of marketing and sales. A showcase by sister team **JJ White** and **Hal Ketchum** convinced Handleman exec **Jim Powers** to feature the two acts on the company's Selavision program; it spotlights current albums on in-store television monitors.

**MAKING THE ROUNDS:** Alan Jackson was inducted as the 68th member of the Grand Ole Opry June 7. . . **Carlene Carter** will be featured on the 1991 Marlboro Music Military Tour of 12 armed services bases. Also on the program: **38 Special** and **America** . . . Long-ago Ovation and Elektra country artist **Joe Sun** called Scene from Norway to say he's keeping busy in Europe, both on records and in concert . . . It's off again in the on-again, off-again tug of war between **Jett Williams** and the late **Hank Williams'** estate. A recent federal court ruling denied Williams' illegitimate daughter any share of his copyrights on the grounds that she waited too long to file suit . . . Affable manager **Jack McFadden** has been voted the Nashville Assn. of Talent Director's man of the year . . . In what had to rank as one of the goofiest promotions of all time, MCA's **Wild Jimbos** staged a sweepstakes that was open *only* to members of their families, their record label, and their management agency. At least they didn't have to have accountants on hand to verify results . . . The TNN Music City News Awards special June 10 on TNN earned the highest ratings in the network's eight-year history . . . According to many who attended **Alabama's** 10th annual June Jam (June 15,) Atlantic's developing artist **Neal McCoy** was one of the top hits of the show.

**SIGNINGS:** **Riders In The Sky** to Sony Music's Columbia label . . . Songwriter **Kent Westberry** to Berry Hills Songs (of the Southern Writers Group) . . . **Eddy Raven** to McFadden & Assocs. for management . . . **Ray Wylie Hubbard** to Celebrity Speakers & P. R. Bureau in Dallas for publicity and exclusive convention entertainment representation.





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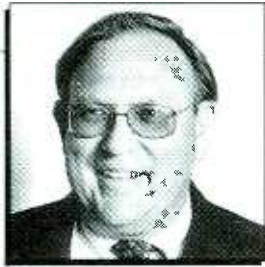


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## COUNTRY CORNER



by Lynn Shults

**NO. 1:** Garth Brooks' "The Thunder Rolls" hangs on to the top country singles spot for the second week in a row. This is the fourth time Brooks has held the No. 1 position for two weeks and the eighth time an artist has achieved this feat in 1991. Brooks also occupies positions 3, 8, 22, and 25 on the Hot Country Recurrents chart as well as continuing to dominate the Top Country Albums chart. Further, Brooks is the only country artist in the top 10 on the Top Pop Albums chart.

**INSIDE THE TOP 10:** "Somewhere In My Broken Heart" by Billy Dean explodes from No. 13 to No. 6. Alan Jackson's "Don't Rock The Jukebox" (4-2) continues to move to the top. "One Of Those Things" by Pam Tillis (12-7) makes a strong jump, as does Ricky Van Shelton's "I Am A Simple Man" (11-5). Randy Travis' "Point Of Light" moves from No. 5 to No. 3.

**ROUNDING OUT THE TOP 20:** Travis Tritt's "Here's A Quarter (Call Someone Who Cares)" is ringing loud and clear as it powers its way from No. 21 to No. 13. Don Williams' "Lord Have Mercy On A Country Boy" (24-19) and Alabama's "Here We Are" (23-20) are also performing above average.

**ELSEWHERE IN THE TOP 50:** The Power Pick for the second week in a row is George Strait's "You Know Me Better Than That," which powers its way from No. 34 to No. 24. Following closely is "Even Now" (55-43), the debut release from the revamped Exile, and Tanya Tucker's "Down To My Last Teardrop" (54-46). Also on the move are Vince Gill with "Liza Jane" (39-32) and Trisha Yearwood with "She's In Love With The Boy" (27-22). Making enough noise to keep your eyes and ears open is "Small Town Saturday Night" (42-35) by Hal Ketchum, the latest new act to make an immediate impact with a debut release.

**DEBUTING THIS WEEK:** Eddie Raven leads the way with "Too Much Candy For A Dime" (66), followed by the Forester Sisters, "Too Much Fun" (71); Mark Collie, "Calloused Hands" (74); and Tom Wopat, "Too Many Honky Tonks (On My Way Home)" (75).

**THE ALBUMS CHART:** Bullets are flying everywhere on both the Top Country Albums and Top Pop Albums charts. A total of 41 bullets appear on this week's country chart as compared with three last week. Much of the increased action was caused by the addition of Western Merchandisers to our panel of retailers providing piece counts for the chart. The rackjobber and its Hastings retail stores have long been noted as one of the top, if not the top, movers of country product. Further, business in recent weeks was probably depressed by the closing of the school year and outdoor Memorial Day activities. Now, consumers are returning to a more regular pattern of spending their entertainment dollars.

**COMMENTS:** The monitoring system used on the country charts provides previously unavailable information on special-events programming. Two specific instances from the recurrents chart are reflected this week as Holly Dunn's "Daddy's Hands" (No. 19) and Paul Overstreet's "Seein' My Father In Me" (34) were Father's Day favorites. Lee Greenwood's "God Bless The U.S.A." (23) was the Memorial Day winner.

## BLACK, BROOKS FAVES AT FAN FAIR

(Continued from page 43)

The places the respondents listened most to country music were their homes (182), their cars (177), and at work (42). (Again, some respondents said they listened equally at different places and were counted more than once.)

The chief Fair complaints among those polled were the long lines and large crowds. Others said they were distressed that artists left their booths before those standing in line got autographs. Some reported being in line for as long as five hours, only to have the star depart before they made contact.

Among the other complaints were booths being closed too early; booths being too close together; gates opening late on Tuesday (the first full day of activities); the shortage of stars on Friday (a day traditionally devoted to second-level attractions); lack of an advance list for fans of acts appearing; too few places to sit; and too few places to eat.

Even so, most respondents said they were generally pleased with the event. Asked to write the message they would most like to send to those who make and sell country music, dozens simply said, "Keep up the good work."

Other responses: "Don't forget the people who made you," "Tell

Crystal Gayle to start singing again," "CDs are too expensive," "Make more single cassettes," "Put words [to songs] on CD jackets," "The older artists are the reason new ones are here—and don't forget it!," "TNN, CMT, play

"The Thunder Rolls," "and "There's not enough country entertainment in Connecticut."

(Nashville bureau intern Adele Parrish assisted in conducting this survey.)

## Buyers Assn.: New Name, New Officers

NASHVILLE—The International Country Music Buyers Assn. voted to change its name to International Entertainment Buyers Assn. during its annual meeting and spring seminar here, June 7-10. According to a press release issued by the 21-year-old group, the unanimously approved name change was made as a first step toward expanding its membership.

New officers elected at the meet-

ing are John Holmes, president; H. B. Gibson, first VP; Robert Romeo, second VP; Mike Pierce, third VP; Judy Ade, secretary; and Jack Norman Jr., treasurer.

Reggie Churchwell and James Taylor were elected to the IEBA board.

Attendance at the meeting was up 13% over that of last year, the release said.

## Harris To Headline Country Concert In Japan

NASHVILLE—Emmylou Harris will headline the third annual Country Gold concert Oct. 20 in Kumamoto, Japan. The event is jointly promoted by club owner and performer "Good Time Charlie" Nagatani, the prefecture of Kumamoto, and Our House.

On the bill with Harris will be Restless Heart, Wild Rose, Alison Krauss & Union Station, J.D. Hart, and Nagatani and his band, the Cannonballs.

As with past concerts, this one will be held at the Aspecta outdoor arena.



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

- TITLE (Publisher - Licensing Org.) Sheet Music Dist.
- 57 ALL I CAN BE (IS A SWEET MEMORY) (Sony Tree, BMI) HL
  - 31 ARE YOU LOVIN' ME LIKE I'M LOVIN' YOU (WB, ASCAP/Sunstorm, ASCAP/Warner-Tamerlane, BMI/Foon Tunes, BMI) WBM
  - 14 BING BANG BOOM (Careers, BMI/Hugh Prestwood, BMI) HL
  - 25 BLAME IT ON TEXAS (Maypop, BMI/EMI Blackwood, BMI/Wrightchild, BMI) WBM
  - 33 BLUE MEMORIES (Irving, BMI/Littlemarch, BMI) CPP
  - 54 BRAND NEW MAN (Sony Tree, BMI/Sony Cross Keys, ASCAP)
  - 74 CALLOUSED HANDS (Bait And Beer, ASCAP/Forerunner, ASCAP/Colgems-EMI, ASCAP)
  - 15 CAN I COUNT ON YOU (Violet Crown, BMI/Blame, BMI)
  - 65 COME A LITTLE CLOSER (Bar None, BMI)
  - 2 DON'T ROCK THE JUKEBOX (Mattie Ruth, ASCAP/Seventh Son, ASCAP/Tom Collins, BMI/Murrah, BMI) CPP/WBM
  - 49 DOWN AT THE TWIST AND SHOUT (EMI April, ASCAP/Getarealjob, ASCAP) HL
  - 36 DOWN HOME (Maypop, BMI/Warner-Elektra-Asylum, BMI/Mopage, BMI) WBM
  - 46 DOWN TO MY LAST TEARDROP (Paul & Jonathan, BMI)
  - 34 DRIFT OFF TO DREAM (Sony Tree, BMI/Post Oak, BMI/Sony Songs, BMI/Edisto Sound, BMI) HL
  - 43 EVEN NOW (With Any Luck, BMI/Sleepy Time, ASCAP)
  - 27 FALLIN' OUT OF LOVE (Paul Craft, BMI) CPP
  - 47 FANCY (Northridge, ASCAP) CPP
  - 37 FEED JAKE (Tom Collins, BMI) CPP
  - 60 FRIDAY NIGHT'S WOMAN (Jessie Jo, BMI/Music Corp. Of America, BMI/MCA, ASCAP/Haven Harbor, ASCAP/Buddy Cannon, ASCAP/Pri, ASCAP)
  - 72 GET RHYTHM (House Of Cash, BMI) CLM
  - 13 HERE'S A QUARTER (CALL SOMEONE WHO CARES) (Sony Tree, BMI/Post Oak, BMI) HL
  - 20 HERE WE ARE (Warner Chappell, ASCAP/Macy Place, ASCAP/Benefit, BMI)
  - 29 HEROES (Scarlet Moon, BMI/Juniper Landing, ASCAP) CLM
  - 38 HOPELESSLY YOURS (Sony Tree, BMI/Sony Cross Keys, ASCAP) HL
  - 5 I AM A SIMPLE MAN (Rick Hall, ASCAP)
  - 53 IF I CAN FIND A CLEAN SHIRT (WB, ASCAP/Two Sons, ASCAP/Waylon Jennings, BMI)
  - 21 IF I KNOW ME (Music Corp. Of America, BMI/Jessie Jo, BMI/Dixie Stars, ASCAP/Brass & Chance, ASCAP) HL
  - 40 (IF IT WEREN'T FOR COUNTRY MUSIC) I'D GO CRAZY (Millstone, ASCAP)
  - 30 IF IT WILL IT WILL (Bocephus, BMI) CPP

- 9 IF THE DEVIL DANCED (IN EMPTY POCKETS) (Texas Wedge, ASCAP/Sony Cross Keys, ASCAP) HL
- 64 I KNEW MY DAY WOULD COME (Hookem, ASCAP/Blue Lake, BMI)
- 59 I MUST HAVE BEEN CRAZY (Warner-Tamerlane, BMI/Patrick Joseph, BMI/WB, ASCAP/Samosonian, ASCAP)
- 12 IN A DIFFERENT LIGHT (Polygram, ASCAP/Ranger Bob, ASCAP/Sony Cross Keys, ASCAP/Songs Of PolyGram, BMI) HL
- 50 I WONDER HOW FAR IT IS OVER YOU (Acuff-Rose, BMI) CPP
- 73 LIVIN' IN A HOUSE FULL OF LOVE (Al Gallico, BMI) CPP
- 32 LIZA JANE (Benefit, BMI/Englishtowne, BMI)
- 19 LORD HAVE MERCY ON A COUNTRY BOY (Polygram, ASCAP/Ranger Bob, ASCAP) HL
- 17 LUCKY MOON (EMI Blackwood, BMI/Wrightchild, BMI/Polygram, ASCAP/Kicklighter, ASCAP) HL/WBM
- 11 MEET IN THE MIDDLE (Sony Tree, BMI/Willesden, BMI/Zomba, ASCAP) HL
- 16 THE MOON OVER GEORGIA (Fame, BMI)
- 41 OH WHAT IT DID TO ME (Champion, BMI) HL
- 70 ONE BRIDGE I DIDN'T BURN (Tom Collins, BMI/EMI April, ASCAP) CPP/HL
- 8 ONE HUNDRED AND TWO (Irving, BMI/Littlemarch, BMI/Sheep In Tow, BMI/Kentucky Sweetheart, BMI) CPP
- 10 ONE MORE PAYMENT (Howlin' Hits, ASCAP/Red Brazos, BMI) CPP
- 7 ONE OF THOSE THINGS (Warner-Elektra-Asylum, BMI/Blood, Sweat and Ink, BMI/Scarlet Moon, BMI/Screen Gems-EMI, BMI) CLM/WBM
- 44 PICTURE ME (Nickel Nugget, BMI/WB, ASCAP/Bamatuck, ASCAP) WBM
- 51 POCKET FULL OF GOLD (Benefit, BMI) WBM
- 3 POINT OF LIGHT (Don Schlitz, ASCAP/EMI Blackwood, BMI/Bethlehem, BMI/Almo, ASCAP) CPP/WBM
- 55 RESTLESS (Cedarwood, BMI) HL
- 58 RIGHT NOW (Sylbee, ASCAP/Sovereign, ASCAP)
- 39 ROCKIN' YEARS (Southern Gallery, ASCAP) CPP
- 42 SHADOW OF A DOUBT (Fame, BMI/Bobworld, BMI/Rick Hall, ASCAP)
- 67 SHE DON'T KNOW SHE'S PERFECT (Bellamy Bros., ASCAP/Red Brazos, BMI/Urge, BMI) CPP
- 26 SHE'S A NATURAL (Grand Coalition, BMI/Maypop, BMI) WBM
- 22 SHE'S IN LOVE WITH THE BOY (Warner-Elektra-Asylum, BMI/Rites Of Passage, BMI) CLM/WBM
- 45 SILVER AND GOLD (Brick Hit, BMI) CPP
- 35 SMALL TOWN SATURDAY NIGHT (Bait And Beer, ASCAP/Forerunner, ASCAP/Little Nemo, BMI/Bug, ASCAP) CLM
- 6 SOMEWHERE IN MY BROKEN HEART (EMI Blackwood, BMI/EMI April, ASCAP/Lion Hearted, ASCAP) HL
- 69 THE SWEETEST THING (Carlooney Tunes, ASCAP/Chrysalis, ASCAP/BMG, ASCAP/2 Kids, ASCAP) CLM/HL
- 1 THE THUNDER ROLLS (Bait And Beer, ASCAP/Forerunner, ASCAP/Major Bob, ASCAP) CLM/PPP
- 18 TILL I FOUND YOU (Irving, ASCAP/Littlemarch, BMI/Little Nemo, BMI/Bug, ASCAP) CPP
- 23 TILL YOU WERE GONE (Lodge Hall, ASCAP/Polygram Int'l, ASCAP/Songs De Burgo, ASCAP) HL
- 48 TIME PASSES BY (Shedhouse, ASCAP/Polygram, ASCAP/W.B.M., SESAC/Longacre, SESAC) HL/WBM
- 52 TO BE WITH YOU (Silverline, ASCAP)
- 75 TOO MANY HONKY TONKS (ON MY WAY HOME) (Buttputter, BMI/Ben Shaw, ASCAP/Edge O' Woods, ASCAP/Tommy Barnes, ASCAP)
- 66 TOO MUCH CANDY FOR A DIME (Milene, ASCAP)
- 71 TOO MUCH FUN (Fame, BMI/Bobworld, BMI/Makin' It Up, BMI/Music Of The World, BMI)
- 4 WE BOTH WALK (Edge O' Woods, ASCAP/Kinetic Diamond, ASCAP/Moline Valley, ASCAP) CPP
- 63 WHAT ABOUT THE LOVE WE MADE (Vintage, BMI)
- 62 WHATEVER IT TAKES (Maypop, BMI/Fame, BMI/Bobworld, BMI) WBM
- 61 WITH BODY AND SOUL (Bill Monroe, BMI)
- 56 WITH THIS RING (Vee Ve, BMI/Ala King, BMI)
- 68 YOU CAN'T TAKE IT WITH YOU WHEN YOU GO (Polygram, ASCAP/Amanda-Lin, ASCAP/Pier Five, BMI/Friendly Finley, BMI) HL
- 24 YOU KNOW ME BETTER THAN THAT (Millhouse, BMI/Shedhouse, ASCAP)
- 28 YOU'RE THE ONE (Coal Dust West, BMI) WBM

# Music Video

## Focus On African-American Music IAAAM Meet Notes Impact Of Vid, Film

BY JANINE McADAMS

PHILADELPHIA—Music by African-Americans is gaining strength on the pop chart, MTV, and VH-1, and is prominently featured in a spate of new films by black directors. A panel titled "Video/Film Makers & African American Music" at the recent International Assn. of African American Music conference held here June 8 gathered representatives of the video, film, and record industries to discuss the growth of African-American

*'The wealth of black films is due to the minority population increasing'*

music through video and film.

The wide-ranging discussion—aimed at a mostly nonindustry audience—underlined the increasing importance of the African-American market to the entertainment industry.

Milton Allen, a representative of the Perry Jones Group, a production and marketing software company, began the session with an overview of new developments in broadcast and cable technology, adding that as systems become able to handle more and more channels, there is increased opportunity and need for program-

ming geared toward African-Americans.

Ralph McDaniels, head of video production company Classic Concepts, stated that, in meeting the need for increased programming, his video company is branching into the home video market. Classic Concepts Home Video will focus on entertainment and educational programming for children and teens, he said.

On the video front, African-American music video directors have long complained about the comparatively small number of projects offered to them by the music industry. But according to McDaniels, opportunities have recently been increasing. "Black [music] is pop right now. Now the black videos are getting better budgets, because the rock stuff doesn't sell," he said.

But Marjorie Clark, an independent video producer, stressed that African-American recording artists are still allotted smaller budgets to produce videos than their white counterparts, even if they are platinum-selling acts. No mention was made at this session of the recent efforts by the Beverly Hills/Hollywood chapter of the NAACP in working with record companies to increase minority hiring on music video productions.

McDaniels opened a discussion of the portrayal of African-Americans in video and film by stating that within all of his videos he tries to "bombard the viewer with positive images of African-Americans."

Audience members felt that far too many black recording artists still opt to use female models with European features for their videos. But the panelists countered that recently there has been progress in depicting the diversity of African-American beauty in videos. Panelist Bille Woodruff, head of Washington, D.C.-based production company UltraImage, was cited for the variety of women portrayed in his video for "Optimistic" by Sounds Of Blackness on Perspective/A&M.

The wealth of new films by African-Americans was also lauded by the panel. But panelists cautioned

(Continued on next page)



Where's Papa? Rapper Daddy Freddy wraps up shooting for "Daddy Freddy's In Town" for Chrysalis Records. Freddy, center, is flanked by directors Martin Coppen, left, and Sidney Bartholomew.

# THE EYE



by Melinda Newman

**SAVE THESE DATES:** The 13th annual **Billboard Music Video Conference** is scheduled for Nov. 6-8 at the Ma Maison-Sofitel Hotel in Los Angeles. Watch this space for more details about seminar topics and registration. To suggest things you'd like to see at this year's event, please call me at 212-536-5037.

**PLEASE PLAY D3:** VH-1 and the **Amusement and Music Operators Assn.** have linked together for "Jukebox Madness," a contest running July 21 to Aug. 18.

As part of the promotion, VH-1 plans to give away 10 different models of jukeboxes, from the Wurliitzer vintage model to the new CD jukebox.

VH-1 viewers can enter via postcard or a 900 number. Additionally, 15,000 jukebox locations throughout the country will be supplied with special point-of-purchase displays, entry forms, posters, and jukebox title strips.

Not only do winners get the jukebox, they also get releases from such artists as **Michael Bolton**, **Harry Connick Jr.**, **Rick Astley**, **Vanessa Williams**, and the **Texas Tornados**. These artists will also be featured on promotional point-of-entry displays.

**HAPPY BIRTHDAY TO WTMV**, better known as V-32, which celebrated its fifth anniversary with a party for label video promotion people and independent promoters June 19 in Tampa, Fla. The Lakeland/Tampa-area station broadcasts 60 hours of videos a week to 1.6 million households, alternating clips with nonmusic shows that appeal to its 18-34 demographic. The programming mix is an eclectic blend of rock, alternative, and country clips.

The birthday celebration started in May, when the channel did several special promotions, including giving away trips and tickets to movie premieres.

According to programmer **Debbie Brakke**, the channel's success can be attributed to "knowledge of the market and what will work and making that knowledge available to the labels."

As for the future, Brakke looks forward to labels further "recognizing the validity of local shows. The next five years will be very interesting," she says.

One of V-32's drawing cards is its morning simulcasts of the Q Morning Zoo from local top 40 outlet

WRBQ. That's where most of the pop and rap clips are programmed, according to Brakke.

Alternative music is highlighted weeknights from midnight to 1 a.m.; new music gets significant exposure from 3-5:30 a.m. every weekday morning.

Among the channel's signature programs are the daily "Haywood Henderson Show," which features a blend of country and adult contemporary clips, and "The Mike Pachelli Show," which airs from midnight-6 a.m. on Friday and Saturday nights.

The channel also carries syndicated music programs, such as "Smash Hits," "Live From The Apollo," and "Soul Train."

New videos added by V-32 last week included clips by **George Thorogood**, **Lenny Kravitz**, **James Brown**, **Yes**, **Richard Thompson**, **Rembrandts**, **Crowded House**, **Rolling Stones**, **Ziggy Marley**, **Stress**, **Roxette**, **Siouxsie & the Banshees**, **David Lee Roth**, **Contraband**, **Warrant**, and **Seal**. In Power rotation are the latest from **Jesus Jones**, **R.E.M.**, **Color Me Badd**, **Paula Abdul**, **Styx**, **Luther Vandross**, **Extreme**, **Elvis Costello**, **Londonbeat**, **Candy Dulfer/Dave Stewart**, **Marc Cohn**, **Lisa Fischer**, and **Michael Bolton**. Among the country artists currently in rotation are **Normaltown Flyers**, **Dwight Yoakam**, **Charlie Daniels**, **Rodney Crowell**, **Garth Brooks**, **Davis Daniel**, **Travis Tritt**, **Glen Campbell**, **Ray Kennedy**, **Marty Brown**, **Wild Jimbos**, **Kentucky Headhunters**, **Alan Jackson**, **Trisha Yearwood**, and **Billy Dean**.

**NEW ADDITION:** Director/cinematographer **Ricardo Jacques Gale** has joined **DiToro Films**. Among his credits are two **Gerardo** clips, "Rico Suave" and "We Want The Funk."

**OOPS:** The DP for **Slick Rick's** new videos is **Flashframe's Dave Waterston**. He contrasted the two clips, shooting "I Shouldn't Have Done It" in daylight and "Mistakes" at night.

**WHERE WAS I?** Gee, somehow we seem to have missed the international outcry over the banning of **Schnitt Acht's** new video, "Free." According to a press release from the rock band, the music video is being banned by "anti-war liberals" opposed to a scene that features "vivid images of **Saddam Hussein's** head exploding into dust." I guess there is absolutely no chance these bleeding hearts are banning the clip because it has gratuitous violence. Anyway, according to the release, the banning has "kept a vast majority of Americans from visually experiencing the band's deep-rooted desire to keep international attention focused on the fact that Hussein has not been stopped." I knew something was missing in my life; I thought I just wasn't getting enough fiber.

## The Jukebox Network Prepares To Take Manhattan

BY MELINDA NEWMAN

NEW YORK—After a long wait, The Jukebox Network is coming to the Big Apple.

The interactive video channel has been available in the New York boroughs of Brooklyn and Queens, but has so far been shut out of Manhattan.

However, all that will end July 1 when the Paragon and Manhattan cable systems expand their services by adding a new tier of channels, including The Jukebox Network, E! The Entertainment Channel, Comedy Central, and American Movie Channel. The set of channels, known as the Standard Plus tier, will be available for \$1 per month above the basic cable rate.

The channel will initially be available to subscribers who are in the area of the city with rebuilt systems—or 200,000 subscribers. Eventually, it will be available to all 420,000 Manhattan subscribers, according to Time Warner Cable's Dick Aurelio.

The Jukebox Network is initially placing seven boxes throughout the area so that subscribers should not have too long a wait to see their re-

quests. Each video request will cost \$2.50.

"We're going to come up with a real balanced playlist," says John Robson, The Jukebox Network's director of programming and production. "Because of the different areas of the city we'll be in, there could be a lot of diversity from box to box."

The move marks a breakthrough for the channel. "I think the value would be best expressed in terms comparable to when MTV launched," Robson says. "They were popular across the country but weren't seen in Manhattan, so for Madison Avenue they didn't exist. After they were added in the city, they were a total hit. Right now, we're out there and America loves us, but until we're on Manhattan Cable, we don't exist to a lot of people."

Aside from the value of adding half a million households and appealing to ad agencies, a real benefit of the addition is that for the first time many record company executives will be able to see the channel and monitor it on a daily basis.

"We've had very good support from the labels, but this will make us more real to them," Robson says. "This is a great opportunity for us."



# "Hot" Pop

# ARTIST-BY-ARTIST

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

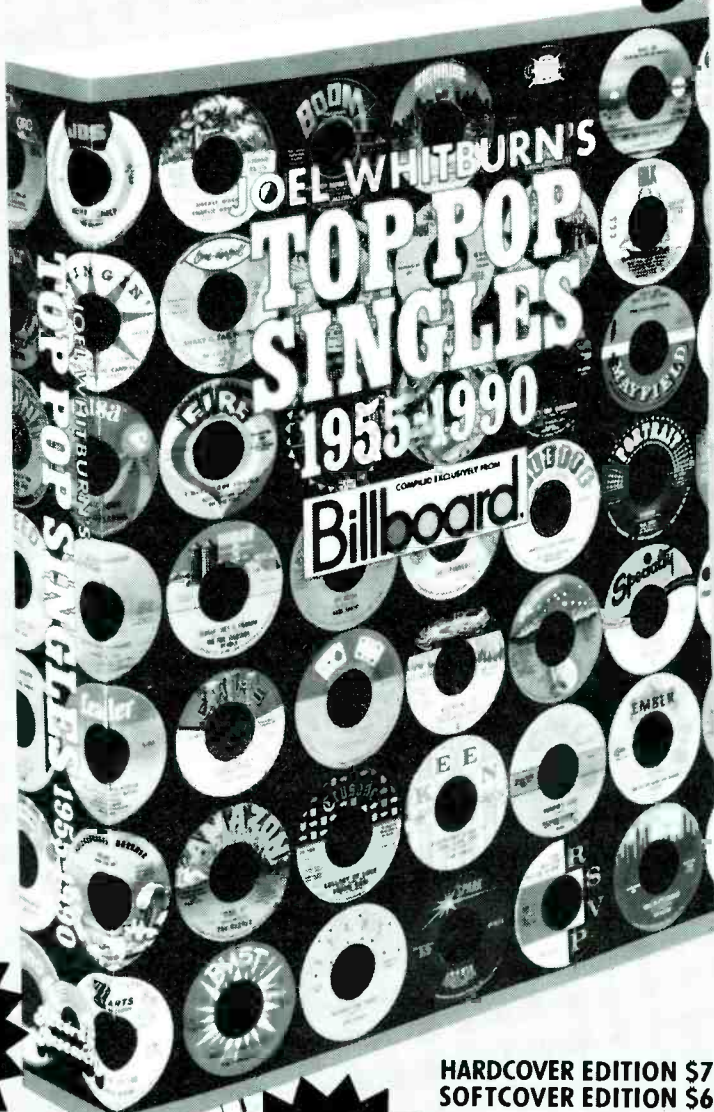
Pop Music's Only Comprehensive, Artist-by-Artist Hit List... Each & Every Title To Peak On The "Hot 100" From January, 1955 Through December, 1990

PACKED WITH ESSENTIAL DATA AND STATISTICS ON EACH CHARTED RECORD:

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- Peak chart position
- Total weeks at the #1 or #2 position
- Total weeks on the charts
- Label and record number

ALSO SHOWS:

- An artist's overall ranking in the Top 500 Artists of All-Time
- RIAA Platinum/Gold Record certifications
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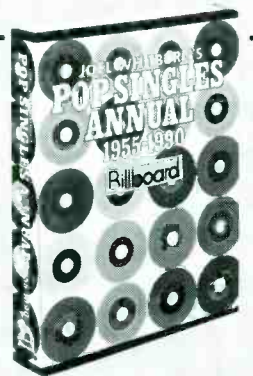
PORTION OF SAMPLE PAGE.  
(Actual size: 7" x 9-1/4")

DEBUT DATE	PEAK POS	WEEKS ON CHART	ARTIST — Record Title	Label & Number
11/12/55	16	15	<b>COLLINS, Dorothy</b> Born Marjorie Chandler on 11/18/26 in Windsor, Ontario, star of TV's Your Hit Parade; married orchestra leader Raymond Scott.	Coral 61510
1/28/56	17	10	1 My Boy-Flat Top Juke Box #16 Top 100 #22	S 8
12/21/59	43	10	2 Seven Days Juke Box #17 Top 100 #25	S 8
6/13/60	79	3	3 Baciare Baciare (Kissing Kissing) with Milton Delugg's Childrens Chorus	BUB/AC/LP S 5
			4 Banjo Boy with Milton Delugg's Childrens Chorus	Elektra 45639
				Elektra 45649
				Elektra 45657
				Elektra 45680
				Elektra 45709
1/21/67	97	2	<b>COLLINS, Judy</b> Contemporary folk singer born on 5/1/39 in Seattle; raised in Denver.	Elektra 45755
11/9/68	8	11	1 Hard Lovin' Loser	Elektra 45831
2/1/69	55	4	2 Both Sides Now *	Elektra 45253
8/9/69	78	6	3 Someday Morning *	Elektra 46020
			4 Chelsea Morning *	
			*written by Joni Mitchell	
			5 Turn! Turn! Turn!/To Everything There Is A Season lyrics adapted by Pete Seeger from the Book of Ecclesiastes	
11/29/69	69	7	6 Amazing Grace recorded at St. Paul's Chapel, Columbia University song attributed to hymn writer Rev. John Newton, 1779	
12/12/70	15	15	7 Open The Door (Song For Judith) song attributed to hymn writer Rev. John Newton, 1779	
			8 Cook With Honey	
			9 Send In The Clowns from the Broadway musical A Little Night Music	
12/18/71	90	7	10 Send In The Clowns	
2/10/73	32	11	11 Hard Times For Lovers	
6/21/75	36	11		
9/24/77	19	16	<b>COLLINS, Lyn</b> Born on 6/12/48 in Lexington, Texas. With Charles Pikes & The Scholars in Brown Revue in 1969. Billed as "The Female Preacher."	
3/17/79	66	6	1 Think (About It)..... tune sampled on Rob Base & D.J. E-Z Rock's 1988 hit "It Takes Two"	
			2 Me And My Baby Needs Now Is A Little More Lovin'	
			3 What My Baby Needs Now Is A Little More Lovin'	
			*all of above written and produced by James Brown	
9/2/72	66	7	<b>COLLINS, Phil</b> Born on 1/30/51 in London. Stage actor as a young child; played the production of Oliver. With group Flaming Youth in 1969. Joined Gene became lead singer in 1975. Also with jazz-rock group Brand X. First 1988 film Buster.	
12/2/72	86	4	1 I Missed Again	
12/23/72	56	7	2 In The Air Tonight	
			3 You Can't Hurry Love	
			4 I Don't Care Anymore	
			5 I Can't Believe It's True (Take A Look At Me Now)	
			6 Against All Odds (Take A Look At Me Now)	
			7 Easy Lover PHILIP BAILEY with Phil Collins	
			8 One More Night	
			9 Sussudio	
			10 Don't Lose My Number	
			11 Don't Lose My Number	
			12 Don't Lose My Number	
			13 Don't Lose My Number	
			14 Don't Lose My Number	
			15 Don't Lose My Number	
			16 Don't Lose My Number	
			17 Don't Lose My Number	

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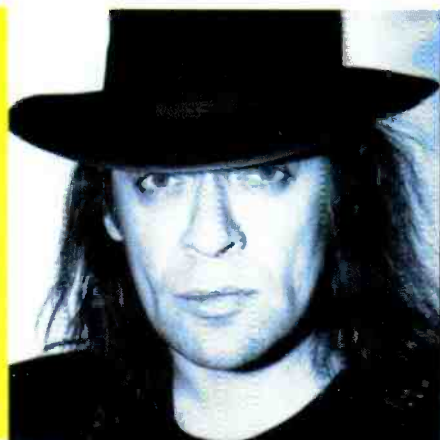
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# G A S

Germany, Austria and  
Switzerland Are Poised For  
Another Record Year.

By MIKE HENNESSEY

**W**ith a total retail sales volume of \$2.65 billion last year and continuing healthy growth so far this year, the sound-carrier markets of Germany, Austria and Switzerland remain among the most prosperous in Europe. They also remain among the most receptive to international repertoire; around two thirds of the pop product sold in the three countries originates from other—primarily Anglo-American—sources.

In terms of industry profitability, Switzerland certainly leads its neighbors, thanks to its high CD ratio in the breakdown of units sales—60.18%. Switzerland has a 47% penetration of CD players, compared with Austria's 20%.

Penetration in Germany which, before unification, was nearing 29%, is now at around 25% with the addition of the five east German states. Estimates of CD penetration in the former GDR territory average out at 3%.

While the general consensus in the GAS music industries is that the future must be regarded with considerable optimism, there is a question of primary importance awaiting a realistic answer as far as Germany is concerned: how much will the assimilation of the 15.5 million people in east Germany into the Federal Republic boost record sales for the German IFPI companies?

Last year, without doubt, after monetary union in July, the record industry gained substantial additional revenue from the five east German states. Just how much of the 580 million marks by which the market grew last year was accounted for by east German consumers is extremely difficult to assess.

Warner Music chief Manfred Zumkeller estimates the east German contribution at 60% of the total, but acknowledges a substantial margin of error element because many east Germans made their purchases in West Germany, and many west German wholesalers shipped product into the eastern part of the country.

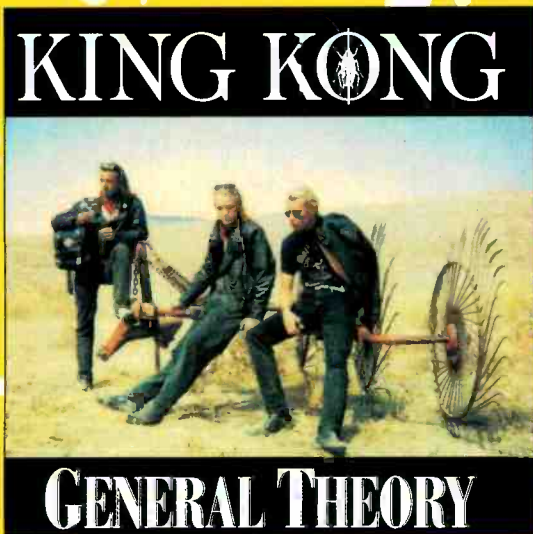
Whatever the precise contribution from the five eastern territories, there is no doubt that the music industry has sanguine expectations about the future potential of this underdeveloped segment of the newly enlarged German Federal Republic. There is also no doubt among industry leaders that we could be almost into the 21st century before the full potential is realized.

The economic and social divide between east and west is immense. In the second half of last year, the east German region had a GNP of 105.3 billion marks (some \$628.7 million)—just 8.3% of the figure for western Germany. And the average gross monthly income of east Germans, at the equivalent of \$810, is 37% of the west German figure.

In addition there are more than 1 million unemployed in the east and 2 million working short time. Despite the German government's plan to invest more than \$60 billion over the next four years in job creation and improvement of the infrastructure, the

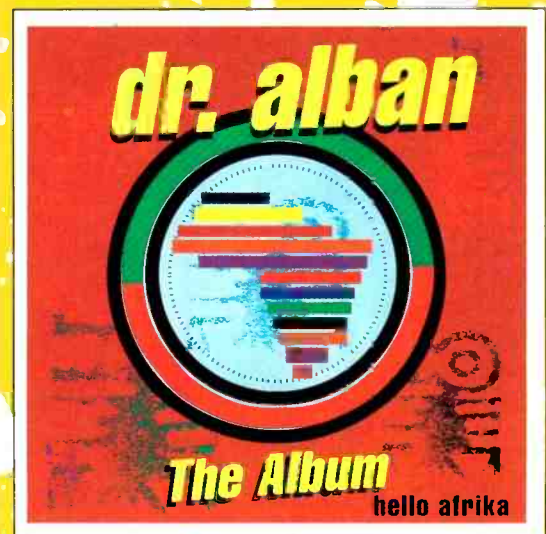
(Continued on page G-9)

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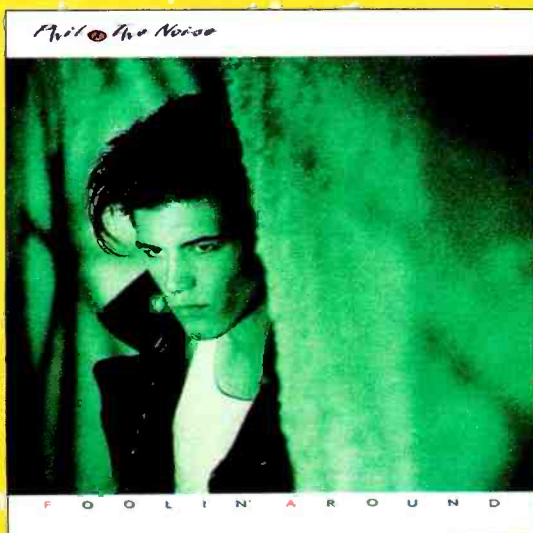
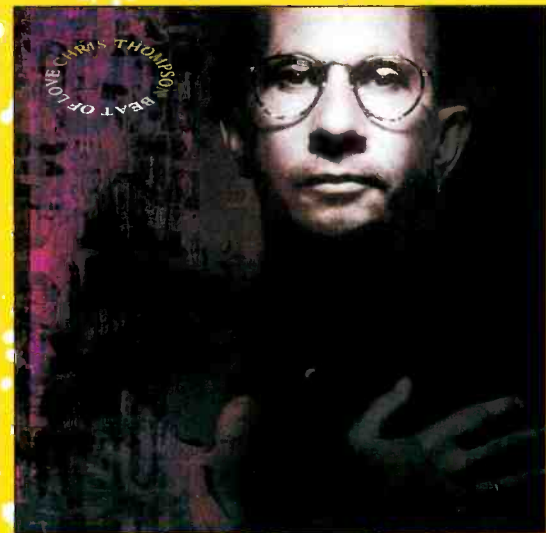
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**"HELLO AFRIKA – THE ALBUM"**  
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 "NO COKE" & "U & MI"



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**"FRAGILE AS CHINA"**  
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 INCL. "HOW CAN I SLEEP  
 WITHOUT YOU"



**CHRIS THOMPSON**  
**"BEAT OF LOVE"**  
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 INCL. "BEAT OF LOVE"



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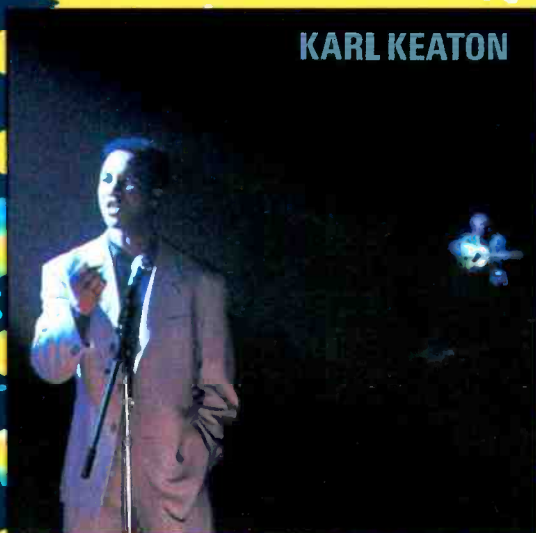
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INCL. "SEND ME AN ANGEL"  
& "BAD PEOPLE"

By MANFRED SCHREIBER

It's been a good year for the Austrian music industry. According to IFPI figures, business was up 9.6% in 1990—following the 12.5% increase posted in 1989. The Austrian economy as a whole showed a 4.5% growth last year, with inflation running at 3.3%.

Stephan von Friedberg, president of the Austrian IFPI branch, predicts the "good times" will continue, with an upturn this year of around 5%.

Last year was the first in which the compact disc outpaced the long play record.

Manfred Lappe, IFPI group treasurer, says: "We expect the CD to overtake albums in 1994 or 1995." And von Friedberg explains: "Albums are dying slower than expected but that's the result of only 16% of Austrian households having CD hardware. That compares unfavorably with the 30% penetration in what was West Germany."

He adds: "As for singles, they'll end around the same time as the album. We sold 4 million singles in 1980 and that has slumped to just 1.6 million last year."

Wolfgang Arming, president of PolyGram Austria, sees the upturn in industry gross revenue as partly due to "bargain offers" from new supermarket chains, and partly from the success of CD.

At retail level, the 1990 turnover was \$225 million, including IFPI member record club sales. According to mechanical copyright society Austro-Mechana, IFPI members account for 83% of total Austrian market action, based on central licensing deals. Other computations put the IFPI share at over 90%.

Official IFPI figures for 1990 show 1.6 million singles (down

19.2% on the previous year), with a factory value of \$4 million (down 28.8%); 463,049 12-inch singles (down 9.4%) at a value of \$2.32 million (down 20.2%); 298,317 CD singles (up 68.4%) at \$1.57 million (up 47.4%); 3.6 million albums (down 4.9%) at \$26 million (down 13.1%); 3.2 million musicassettes (up 13.9%) at \$20.7 million (up 10.6%); and 5.1 million CDs (up 47.5%) at \$59.6 million (up 29.7%).

The PolyGram group companies (Amadeo and Polydor/Phonogram) taken together were still market leader in Austria last year with 23% (as against 25.5% in 1989), followed by BMG Ariola with 21.8% (18.7%), EMI 16.3% (13.6%), Warner 13.4% (15%), Sony 12.4% (12.1%), Koch Records 4.2% (4.9%), Echo Schallplatten 4% (2.4%), Musica 2.7% (5.1%), Bellaphon 1.6% (1.8%) and GIG Records 0.6% (0.9%).

International pop (76.6%) took the biggest slice of the sales action, up 0.9% on 1989. National pop held its own at 7.4%. Folk music slipped to 5.2% (down 0.3%) on 1989. Classical product also lost a little ground, down 0.6% at 10.8%.

IFPI reckons domestic pop's poor market share is because of problems in releasing new acts. The state-owned Austrian Record Co. (ORF), with its monopoly status, gives less than 10% air-time to national pop on its "O 4" pop channel. But there are plans for a new "O 4" channel which the music industry hopes will give more exposure to local product.

Among domestic acts, top of the mega-seller list last year was Erste Allgemeine Verunsicherung, or EAV (EMI Austria), with 780,000 sales of the album "Liebe, Tod und Teufel," 650,000 of "Geld oder Leben," 550,000 of "Neppomuks Rache" and 350,000 of "Kann Denn Schachsinn Sunde Sein." The group, (Continued on page G-14)

## Austria's Good Times Roll On As CD Outpaces Vinyl LP

## Vinyl Album Slump Hits Unit Sales, But CD Boom Pumps Up Swiss Revenue

By URS HUGIN

Sales down but revenue up. The start of a lingering farewell to vinyl records, with cassette's marketplace status holding up well. And an upsurge in CD action which has injected optimism into a market which had been nursing a modicum of doubt about the future.

That's a basic summation of the Swiss music business. Says Christian Gerber, of Sony Music: "We're satisfied with our performance over the past year and we reckon prospects for the rest of 1991 are very good." EMI Switzerland claims that 1990 was its best year ever.

But the basic statistics emanating from the Swiss IFPI group tend to paint a somewhat different picture. In brief: singles and maxis were down to 1.4 million units last year from 2.4 in 1989. Vinyl albums slumped even more—from 3 million units sold in 1989 to just 1.2 million last year. Cassettes were down just 700,000 units last year, to 6 million.

But the industry's real savior was, as in most other countries, the CD, up 2 million units to 13 million. The silver disc fuelled the record industry's gross upturn from \$177 million in 1989 to \$193.6 million last year—this at an exchange rate of 1.42 Swiss francs to the dollar. That represents a gross increase of almost 9% and the majors operating in this territory are clearly satisfied with that.

However, the 60% downturn in LP sales leads PolyGram's Max Gfeller to predict: "Could be there just won't be any vinyl albums in two or three years."

The situation with home-grown talent is hardly on an expansionist surge. Musikvertrieb have no domestic acts under contract. Says Lucien Monnerat, general manager of the record division: "This isn't likely to change, unless Phil Collins suddenly becomes Swiss."

But BMG Ariola have been very successful with country-rock artist John Brack, especially with a Christmas special project which featured him with Jeff Turner and Maja Brunner and sundry other artists.

Sony Music is concentrating here on hard rock band Satrox

and believe progress—and sales—are both on course for major success.

But there's no disputing the fact that singer-songwriter Peter Reber is a national phenomenon. His album "Uf Em Wag Nach Alaska" has sold more than 100,000 units in Switzerland alone, which in this territory qualifies for double platinum. He's a very consistent mega-seller in German-speaking Switzerland, thereby outselling many an international act nationwide.

Apart from those named earlier, the major local artists in terms of sales, include Phonag's Andreas Vollenweider (though he has no new product out at present) and heavy metal band Krokus. Then there's the Kliby & Caroline act, signed to PolyGram, which fits into the "family entertainment" category and is consistently successful, and also from PolyGram is MOR act



Dieter Bohlen

Hanne Haller

Andreas Vollenweider

Cocktail.

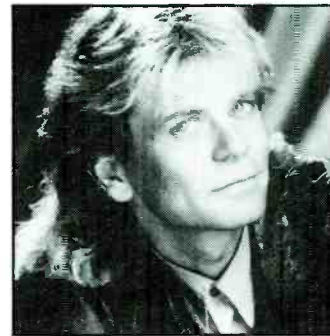
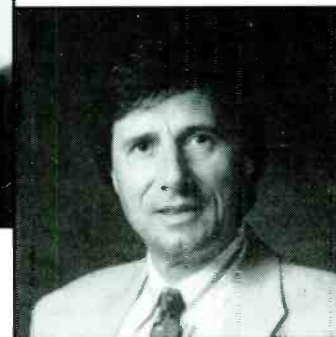
EMI's children's choir Schlieremer Chind is another consistent seller, particularly in the Swiss marketplace, as is Cabaret Rotstift, whose act is built round revue sketches.

A major seller for BMG Ariola, alongside the John Brack country-rock product, is the "Pingu" children's story series. This comes from a character, which originated in Switzerland where a kind of television sub-industry was built up via a co-production deal with Germany's ZDF TV network. Pingu, initially available only on cassette in Switzerland, is now set for release (Continued on page G-11)



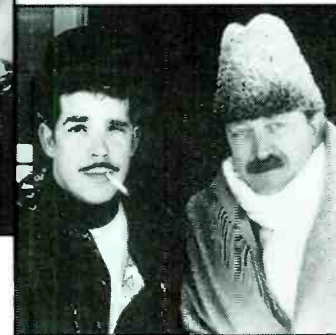
Rainbirds

Udo Jürgens



Marthias Reim

Yello



## Impressive Performances By Austrian/Swiss Indies

In Austria, the independent record companies have a market share in the region of 8%–10%, according to Wolfgang Arming, member of the board of the Austrian IFPI branch. In Switzerland, the indie sector is dominated by four companies, but if their market share is smallish they do cater for the widest musical tastes.

Arming, who is also president of PolyGram in Austria, says that three of the 11 IFPI member companies (Echo, GIG and Koch International) are independent firms. Altogether it's estimated, there are around 100 indies in Austria with around 80% of the budget price market.

The biggest indies not affiliated to IFPI are Tyrolis and VM, both based in Tyrol. Tyrolis has branches in Germany, Switzerland and Italy.

IFPI member GIG, based in Vienna, was founded by Markus Spiegel, who is also managing director. He was responsible for promoting Falco into the international marketplace—and the singer remains the most successful Austrian artist. His "Der Kommissar" and "Rock Me Amadeus" have sold hugely round the world and he has been No. 1 on the Billboard Hot 100.

Other artists on the roster include Stefanie Werger, Drahdwaberl, Dana Gillespie (J.K. folk-style singer) and the Hektiker. The GIG distributor in Austria is BMG Ariola.

Spiegel has had impressive results over the past year with his videotape series featuring old movies of the famed Austrian film actor Hans Moser, the series already well over the 30,000 unit sales mark, with each tape retailing at \$38. In the fall, he looks to launch "The Hans Moser Collection, Part Two."

Record company Echo, in Graz (Styria), distributes not only its own label, but also Arcade, Fantasy, Intercord, Zappa and nearly 200 more. The company has recently had four hit singles in the official IFPI Austrian chart by such artists as Nomax (featuring Mc Mikee), Dimones D., KLF and the Source (featuring Candy S).

Koch International, founded some 15 years ago, is a multinational music and media technology group with its headquarters in Tyrol. Franz Koch is both owner and managing director.

His general manager, Anton Selb, says, "The group is vertically integrated with five international record labels, publishing divisions, A&R divisions in six countries, three recording studios, design and an advertising agency. Additionally we have promotion and marketing divisions in eight countries, cassette and DAT duplicating facilities, with four million musicassettes produced last year."

We also have a CD manufacturing place with pre-mastering (Continued on page G-12)



Hello. This is a German lesson.



This is a German dog.



Not just any German dog!

**ELECTROLA**



And he doesn't answer to just any name.



He does like music though and hears only the best.



German stars - like him.



Or them.



Or even them.



Austrian music turns him on too...



That's more like it.



All of them on the Electrola label.



And there's even better to come.



No wonder EMI's German, Swiss and Austrian companies got together.



That's what makes us unbeatable in central Europe.



Tough for the competition.



And we'll let you into a little secret...



Inquisitive?



We've just signed a new German (Austrian really) superstar. Guess who.



Rock me Amadeus!



That was your crash German course.

**ELECTROLA**



You should now be able to call the dog. Try:



Kraftwerk, BAP, Grönemeyer, EAV, Falco!!

**ELECTROLA**



Good dog.

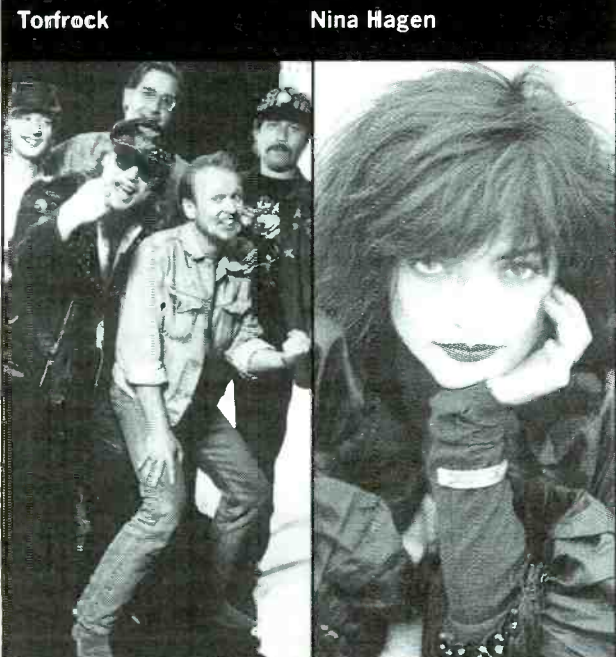
**ELECTROLA**



Sit.



BAP



Torfrock

Nina Hagen



Juliane Werding

Heinz Rudolf Kunze



Phillip Boa & the Voodoo Club

## More Exposure, Greater Variety, Record Sales: German-Language Pop Is Mega-Biz

By WOLFGANG SPAHR

Homemade pop product, from German-language songs through to the traditionally schmaltzy ballad style known as schlager, is big business in Germany again. With superstars such as Peter Maffay, Matthias Reim and Herbert Groenemeyer hitting new gold and platinum standards, domestic creativity is earning an increasingly large slice of sales.

Sony Music Entertainment founded a new label Herzklang to exploit the build-up of consumer interest, not least in the schlager/folk genres. Hubert Wandjo, director of artist marketing, says the chart and sales success of Edward Simoni, the label's first signing, "proves we made the right decision."

And he is convinced the future for German pop songs is excellent because of increased television and radio exposure available through new program schedules and the arrival of private stations.

Michael Kudritzki, of Edition Intro, says his company's acts, notably Marianne Rosenberg, Roland Kaiser, G.G. Anderson and Wildecker Herzbuben, have "proved the German pop song is a good deal better and more successful these days than its reputation sometimes suggests."

At Polydor, national A&R marketing chief Dieter Haegermann notes the success of German language pop and rock by such artists as Howard Carpendale, Stefan Waggershausen, Udo Lindenberg and Torfrock in recent months. "None of these was originally a pop singer and the old conventional schlager song has only rarely been in the charts. But now we have encouraging chart positions by artists like Heinz Rudolf Kunze and Carpendale to give us real confidence that 1991 will be a great year for German-language pop music."

And Rita Fluegge-Timm, Metronome's national repertoire manager, noting the success of Virch Band and Truck Stop, says: "German repertoire prospects will continue to improve in the next year or so."

Koch International has long nurtured its folkloric pop and schlager product, gaining substantial success in the last six

months with titles like "Tranen Passen Nicht Zu Dir" and "Feuer Im Ewigen Eis," by the Lastelruther Spatzen, the latter going gold in Germany. Koch executive Karl-Heinz Voell: "The new radio policy in both the east and west regions of the country offers great chances for promoting German pop. The music isn't just accepted by the public—it's genuinely in demand."

Hardy Schuetze, of BMG UFO Music in Munich, takes the same line. The success not just of Matthias Reim, but others like Waggershausen, Maffay, Westernhagen, BAP, Herbert Groenemeyer, Claudia Jung and others prove the "enormous consumer appetite" for German pop, he says. "We've long linked with German language artists and production teams—and we're adding to our activities in this field. But this music demands long-term promotion. If German-language pop is given the same fair treatment the industry gives Anglo-American music, we'll see it take many more strides forward."

But Helmut Schnauffer, Dino managing director, wants to see greater coverage for German pop, in all its styles, from the media, especially TV. "I'll wait a little before forecasting huge success," he says. Gerd Ludwig, BMG Ariola Munich A&R marketing director, insists "the German language in pop has for years been as lively and animated as English."

Joachim Neubauer, managing director of Siegel Musikverlage: "I think 1991 will be a good year for the German pop song. Remember Matthias Reim has broken sales records, which is a great pointer. However some of the so-called conservative German pop singers are not as successful now that consumer demand has separated them from the progressive style of German pop song. But progressive or folkloric and traditional—both have marketplace strength."

"We'll be concentrating our German pop product through the new joint distribution venture we have between Jupiter Records and BMG Ariola."

Eurostar Schallplatten, founded in October 1990, is a TV merchandiser with German pop rated a high priority. Director Wolf Urban: "Our compilation 'Herzlichkeiten' has helped boost

(Continued on page G-9)

## GAS Tour Promotions: Despite Gulf War 'Hiccup,' Box-Office Action Is Lively, With Dance/Rap Acts More On Show

By ELLIE WEINERT & MANFRED SCHREIBER

This time, tradition was defied and for once the show did not go on. Not in Germany, anyway, because of the effects of the Gulf War and fear of terrorist attacks. Many social events as well as Germany's carnival season were cancelled, leaving some tour promoters and many agents out in the cold.

This vicious circle bit the hand that booked the venue, only to be excused by the force majeure clause, which caused a loss of millions of marks for the entire entertainment industry.

The first casualty on the concert circuit in Germany was the hard rock band Cinderella, whose tour was cancelled in entirety, following by the Whitney Houston tour, which was postponed until the fall. It was feared sporadic cancellations could turn into an avalanche of postponed promotions.

On the recording side, two separate dance product packages were held back from release by Sony in Frankfurt because the rap artists involved, U.S. GI's stationed in Germany, were called up for "Desert Storm" action and so couldn't be around to promote the records.

Dance and rap have become more dominant on the concert scene in Germany and dance parties prior to the concerts are becoming increasingly popular with the fans. The question of playback or live didn't cause much of a row.

Concert agent Peter Rieger sums it up this way: "We consider ourselves to be promoters of live music. However, if artists are physically strained by dance performances so that the vocal performance one expects from the record can't be reproduced live, then we reckon the use of playback is justified."

And Franz Abraham, of Art Concerts, says: "The Pet Shop Boys, as an example, announced in advance that they would employ playback tapes and put the emphasis on a sight and sound show which was extremely innovative as a pop music

presentation—and the audiences got maximum entertainment value out of them."

Apart from indoor pop and rock concerts, open air shows still enjoy great popularity in Germany. J.B.Doerr of The Concert Company cites AC/DC as a case in point. "After 11 sell-out gigs in April, the group headlines an August open-air rock festival along with Metallica, Motley Crue, Queensryche, and the Black Crowes.

And in another concert area, three Broadway productions are involved. If "West Side Story," the first, is any indication, there will be capacity audiences in Germany for "42nd Street" and "Phantom Of The Opera" as well.

Despite the Gulf War effect, Snap, SOS Band, the Commodores, Alexander O'Neal and M.C. Hammer have toured Germany in past months.

For the Lieberberg promoter company, visiting names include ZZ Top (five open-air shows), Guns N' Roses, Sting, the Bee Gees, Judas Priest, Deep Purple, Gloria Estefan, Robert Palmer, Chris Rea and UB40. Mama Concerts and Lippmann & Rau included big-business shows for Rod Stewart, AC/DC, Simple Minds, Yes, New Kids On The Block and many more.

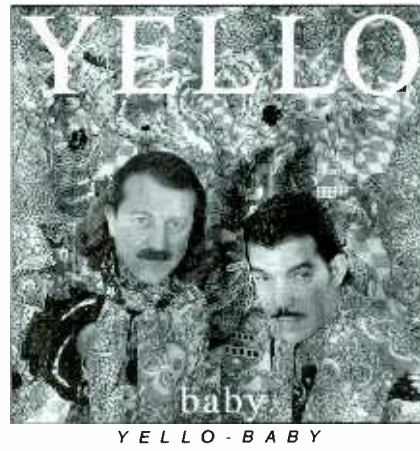
The Sunrise Concerts booking list includes Paul Simon and the Pet Shop Boys, while Peter Rieger Concerts have included Luciano Pavarotti and U.K. violinist Nigel Kennedy.

There are more than 110 promoters involved in the Austrian tour and concert scene these days. The most important are based in Vienna: Vienna Concerts, Rock Productions, Memphis Music Concerts (Profil Promotions) and Edition Karl Scheibmaier.

Says Jeff Maxian, owner/managing director of Vienna Concerts, "I am a specialist for big events." He's the only charter member of the European Promoter Assn. from Austria. Last year, he set up concerts and tours for Billy Joel, Cliff Richard, Konstantin Wecker, Joan Baez, David Bowie,

(Continued on page G-10)

**MY BABY**



YELLO - BABY

**'S GOT**

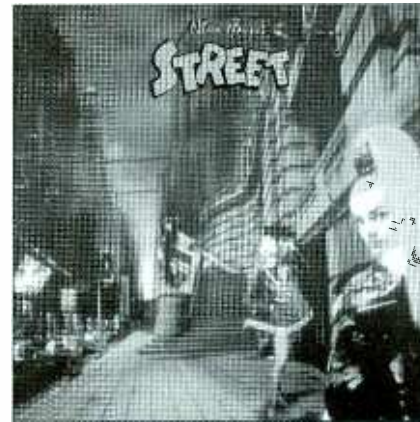
**TWO FACES**



RAINBIRDS - TWO FACES

**I MET HER ON THE**

**STREET**



NINA HAGEN - STREET

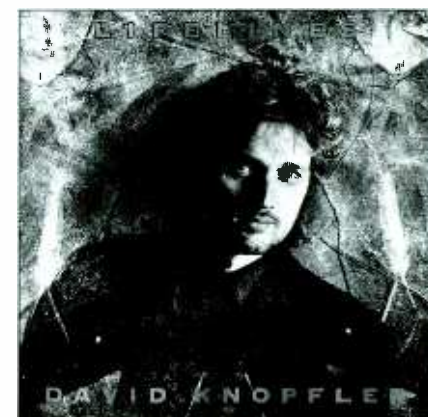
**LAST**

**NIGHT. SHE BROUGHT**

**CONFUSION TO MY**

**LIFELINES**

DAVID KNOPFLER - LIFELINES



By **ELLIE WEINERT**

**A**rtists who fully deserve the "mega" tag because of their huge record sales come from all areas of the German popular music spectrum, from hard rock through to schlager and "volksmusik."

And there are several who have maintained that tag through two decades—among them Udo Lindenberg, Peter Maffay, Howard Carpendale, Roger Whittaker, Reinhard Mey and the groups Bap and Flippers. In sales status terms in Germany, gold is for sales of 500,000 singles and 250,000 albums.

With his debut single, "Verdammt, Ich Lieb' Dich," or "I Think I Love You," Matthias Reim (Polydor) set a new record with 16 weeks at No. 1 in the national chart, going triple gold and then double platinum. His eponymous album has sold over 1.2 million units in Germany alone, and picking up big sales in Austria, Switzerland and the Benelux. He was Germany's best-selling artist of 1990.

Polydor schlager singer Howard Carpendale is another to run the megastar marathon. His "Ganz Nah," went gold last year, while Udo Lindenberg, also Polydor-signed, front runner in German rock for 20 years, has a new album, "Ich will Dich Haben" riding high. Another mega-selling style: the orchestral music of James Last who, in fact, has lasted for three decades. His new album "Pop Symphonies" is set for U.K. release.

## German Acts Strike Gold and Platinum in Myriad Musical Moods

Still with the Polydor roster: fun-rock group Torfrock is heading for platinum with the soundtrack to the cult cartoon movie hero Werner.

Virgin's Enigma scored worldwide with "Sadness—Part 1," which went to No. 1 in territories from Norway to South Africa (to two in Australia, five in the U.S.), going gold in 10 European countries, platinum in three. The album "MCMXC a.D." also topped charts, and the second single, "Mea Culpa," fast became a mega-seller.

Patrick Lindner, volksmusik superstar, signed with Virgin last year and has gone gold in all three GAS territories with his debut album. And Virgin's fun-punk group Die Toten Hosen went to number with the album "On The Crusade To Happiness."

And Sandra (Virgin) rates as the most successful German singer internationally for the past six years—and her 17th single is out in the fall.

Breaking WEA sales records is rock star Westernhagen, who went to No. 1 with his studio album and his double live package, which is on the way to double platinum. He's a megaseller of tickets, too, at concerts, and his music video is WEA's top seller thus far (40,000-plus).

Also on the WEA roster of sales successes: rock artist Heinz Rudolf Kunze, (nicknamed "Brille"), whose last album went gold; Juliane Werding, who consistently sells 300,000-400,000 copies of every album, predictably struck gold with "Zeit Fur Engel"; Italian duo Al Bano & Romina Power, signed to WEA Hamburg and released through

all of Europe; and Alphaville, Passport, Lory Bianco, Inga Humpe and such dance acts as Splasha and She.

Electrola's rock singer Herbert Groenemeyer topped the album chart for six weeks with his "Luxus" album, which went double platinum, and he is another sell-out concert specialist, with a live album of his current tour due later this year.

Bap's success for Electrola is also largely due to many live shows—they played clubs for two months early this year; bigger venues in recent weeks. Their "X Fuer e U" album went No.1, going platinum, and this band also has a live album due this fall.

EAV, signed to EMI in Austria, is mega-sales material, and the band toured Germany early this year. Following two gold and one platinum albums, their last, "Neppomuks Rache," was 41 weeks on the German charts, and they have a World Music Award as Austria's best-selling groups.

Other megasales regulars at Electrola include: rock singer Klaus Lage; Drafi Deutscher, with his knack of picking up early on new music trends—he's also half of the duo Mixed Emotions, who went platinum with the "Deep From The Heart" album and who have a new album, with tour, this fall.

At Dino, Die Flippers have already had three platinum albums inside two years, and a sold-out concert trek. And originating from Austria, the Vienna Symphonic Orchestra Project (V.S.O.P.) has seen three of its five albums gold and the others platinum, with release in 20 countries worldwide.

A platinum disc is ready for BMG Ariola's duo Turbo B and Penny Ford, better known to dance addicts as Snap (Logic label), for their "World Power" album in Germany, and they swung round Europe on part of M.C. Hammer's tour. David Hasselhoff, otherwise television's "Knight Rider" is mega-business on records for BMG Ariola, and he went

*(Continued on page G-10)*



**Edo Zanki James Last Sandra Edward Simoni Drafi Deutscher Howard Carpendale**

**I**nterest in German dance music product, fuelled by the success of such bands as Snap, Enigma and the London Boys, has increased dramatically in the past year, both at domestic level and in international acceptance.

Soul has come through strongly to become a vital part of dance energy and rap, though proclaimed dying, dead or defunct many times is still very much a part of the scene. Alongside German productivity, it's clear that U.S. dance influence shows no sign of fading away in the pan-European marketplace.

Ulrike Schoen, publisher and a producer experienced in global music trends, looks after the international publishing of new German act Masterboy, whose first two singles have been released in several markets outside Germany. "There's a lot of interest in them," he says.

His company is also doing well with product from New York producers/artists Frankie Bones and Tommy Musto, whose single "Dangerous On The Dance Floor" went Top 10 in the Billboard 12-inch chart.

But Oliver Dallmann, who handles dance music for East West Records in Hamburg, feels that so far German dance product has "no big influence" in other countries. "Acts like Snap and Off-Shore get the odd track moving in the U.S. and U.K., but the truth is German dance product is a bit out of place in such major markets because they have enough good stuff of their own.

"Even so, prospects abroad are getting better all the time. I certainly don't think we're getting the credit we deserve for the quality of our dance productions. I'd like A&R men around the world to listen to our tracks and hear for themselves that we're

## German Dance Music: 'We Don't Get Enough Credit For Great Quality Product'

By **WOLFGANG SPAHR**

not just imitating what happens in the U.K. and North America."

He sees reggae-slanted dance music as being particularly influential this year but admits it probably won't be coming from Germany. "Our producers are not strong enough to create the reggae style as efficiently as black producers who have literally grown up with this kind of music. We should also look out for a fusion between jazz and hip-hop which could have an impact on the dance scene and which will come mainly from Britain."

Dallmann says these are not really new ideas—"the roots are in rap and that won't die but will simply change its style. We'll always have the hardcore rap acts, but in Europe the new dance styles will do better."

He adds, "Proof that there's rap after death is shown in the new De La Soul album. Another continuing trend, for sure, will be the kind of techno music that German producers handle so well. It has scored heavily for 18 months and shows no sign of fading away."

He acknowledges the effect of U.S. dance music on European

charts. The problem is that so many releases are produced specifically for the U.S., not Europe. "You have some rap acts selling more copies in American ghettos than we would sell in the whole of Europe. There are so many U.S. consumer groups that we just don't have. And we certainly don't have the right kind of radio stations to project dance music."

Electrola's dance specialist executive Stefan Trapp believes that dance is essentially a global product and that it doesn't matter where it comes from as long as it's good. He cites Black Box (from Italy), Dream Warriors (Canada) and Front 242 (Belgium).

He puts German dance emphasis on what he calls "Frankfurt-er dance," but says there are now regional break-outs all over the country. "The music is strong and producers are eyeing the international market. Dance music is the strongest segment of Germany Top 50 sales action, and techno, rap and house comes straight out of the clubs without really needing TV, radio or press back-up. The singles market is dropping 12% each year, but dance is consistently increasing sales.

"Rap, mainly hip house, hasn't peaked yet. And singles successes are leading to album sales. Frankfurt-style technos is the strongest upcoming trend, and producers like Mike Staab, who handles Time To Time, are hotter than ever."

Norbert Masch, Warner-Chappell chief, says his company is number one in the dance publishing sector, its acts earning European and U.S. success. He lists Snap, Chocolate, Culture Beat, Lorca, Mystic, Device, Off, London Boys, 16 Bit, Yello, Mo-

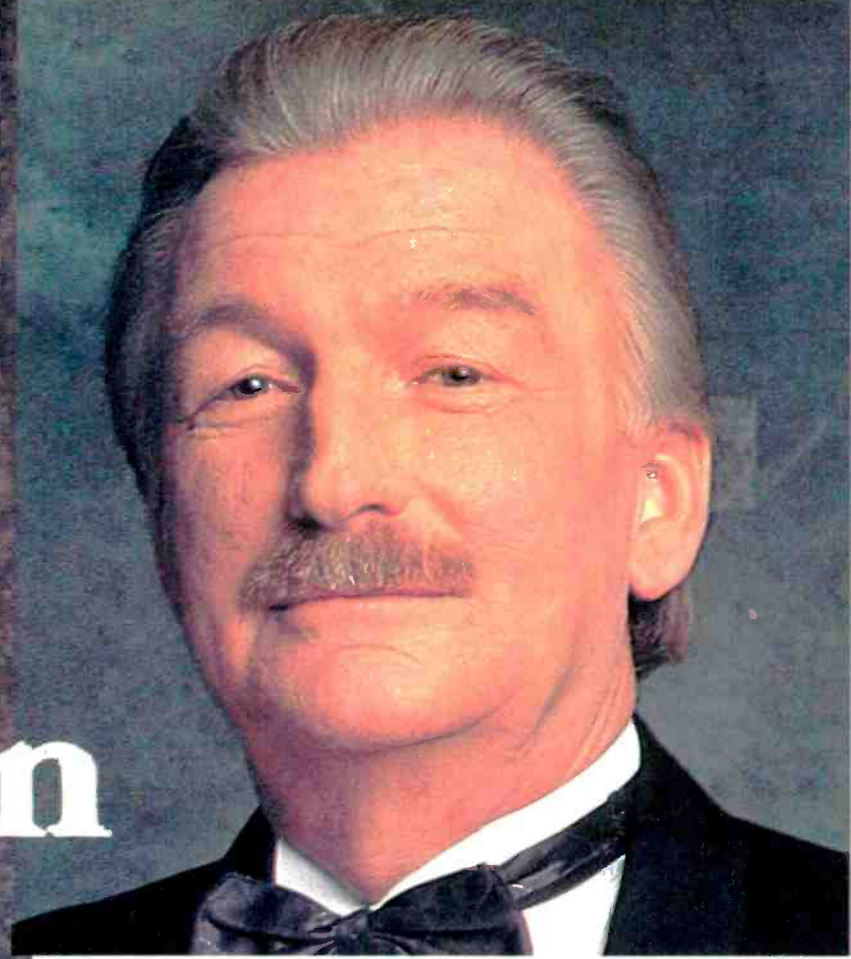
*(Continued on page G-9)*



Billboard



# The James Last Phenomenon



## Recent Album Releases and Tours

Few artists have made such an impact on the musical landscape as James Last. His unique brand of big band music has simply come to be known as the James Last Sound – a singalong, dancealong sound that appeals to all ages.

Last first became involved with music from the tender age of ten and has not looked back since.

Last's album, *"Classics by Moonlight"*, was released in 1990 to celebrate his twenty-fifth anniversary in the business. The album demonstrates his passion for classical music and is the seventh in a series of classics albums. The album features top quality pieces, many of which are already familiar from film and TV.

Last's supreme talent is in interpreting best-loved melodies such as Strauss' *"Blue Danube"* in his inimitable style, yet retaining the uniqueness of the original. Like George Gershwin, Last combines jazz and classical influences and produces an unmistakable brand of instrumental and orchestral music – the James Last Sound.

Last makes so-called "classical" music accessible to the average listener. He explodes the idea that classical music needs to be shrouded in a veil of mystique; 'out of reach'. He draws listeners into the technicolored world of Italian Grand Opera in Verdi's *"Hebrew Slaves"* and brings Bach's celebrated *"Air"* to the forefront.

Classical music is one of the many elements in Last's musical style which ranges from folk music, Beatles' hits, dance sound, country music, modern hits to jazz.

His latest album *"Pop Symphonies"*, is a departure from his normal 'party-style' and makes classics out of recent world-hits; he takes numbers such as *"Nights in White Satin"*, *"Another Day in Paradise"*, *"Hotel California"*, *"The Lady in Red"* and *"Power of Love"* and records them with brilliant new arrangements with a full orchestra.

Last is departing from his normal 'party-style' medleys. He said recently, *"I pioneered this medley-style doing instrumentals of artists such as the Beatles. I helped to bring these artists to the attention of older people. Others then started to put originals together in compilation albums and the idea wasn't new anymore."*

1990 also saw a tour of the UK with his orchestra along with a 50 piece choir culminating in five sell-out shows at London's prestigious Royal Albert Hall. He says enthusiastically, *"The Albert Hall is the finest setting for concerts in the world for me."*



The Album *"Classics by Moonlight"*, released last year, was his 54th entry in the UK charts since his first album was released there in 1967. He has had a total of 191 gold and platinum discs in his career to date.

# The James Last Trademark

Last, one of the most celebrated modern German-born performers, was born in Bremen in 1929 into a family with two brothers who were also to become renowned musicians. His interest in music began at the age of ten when he started taking piano lessons. At the age of fourteen he took up the instrument which later became his favourite – the bass. He narrowly escaped being drafted into the army because he was seventeen days too young!

He began to make a name for himself as a jazz musician from his early teens. Together with his brothers Werner and Robert, he was part of the Radio Bremen Dance and Entertainment Orchestra and at the age of twenty-one was voted best bassist by a poll of journalists and won the award for the following two years. Although Last has become identified with his brand of light entertainment, his roots lie in jazz music. Both as a band leader and a bassist, he is respected by fellow jazz musicians and producers such as Quincy Jones.



In 1964, he decided that playing for a radio orchestra was not for him and formed his own band, thus fulfilling his greatest dream. In that year, he also joined Polydor, Germany on an initial year's contract and began a successful and mutually rewarding relationship with the record company that continues to the present day. He comments, "I give 100% commitment to my record company and don't expect them to do everything for me; in contrast to many other artists." A record executive renamed him James to make his name sound more international but he is still known by his name Hans or Hansi as he is affectionately called by his friends.

Last and his wife Waltraud celebrated their tenth wedding anniversary in 1965. At the party, there was as always the old dilemma: no suitable music. Last decided to put together his own music using the hits at the time. The guests clapped and sang along with the music and were having a great time. "As a joke", recalls Last, "We taped the whole thing, and listened to it the day after. We heard the music, the singing, the laughter, the clapping... and suddenly the 'party-style' idea came to me."

Even today, 20 years after the party, experts in the music business acknowledge the inspired idea that came to Last that day. He took a gamble and repeated the party in the studio and the result was released as an album which he called, appropriately enough, "Non-Stop Dancing".

At that auspicious tenth wedding anniversary in 1965, the James Last Sound which he invented, set him on the path of success. Since then, he has been accumulating accolades around the world. He went on his first tour with his orchestra to Canada in 1969 and received six gold discs in that year alone.

He lives with his wife at their home in Coral Springs in Florida and says of her, "She is my best friend. If I want to do something with my music, I always ask her if it's okay. She comes to the concert and, if everything's all right, then she goes home. If it's not all right, she soon tells me!" When he is not on tour, he shares his home between Coral Springs and Hamburg. He says: "Coral Springs is a great place to relax and I love the hot climate. I usually wake up early and go for a round of golf. Hamburg is a great city and has become very cosmopolitan within the last ten years."

His family has always come first in his life and said recently, "I can only be someone with the help of someone around me; alone I'm nothing." His son, Ron, has inherited his musical talent and has established himself as a songwriter and studio expert. Daughter, Catarina, is a freelance translator in the film business and lives in Hamburg.

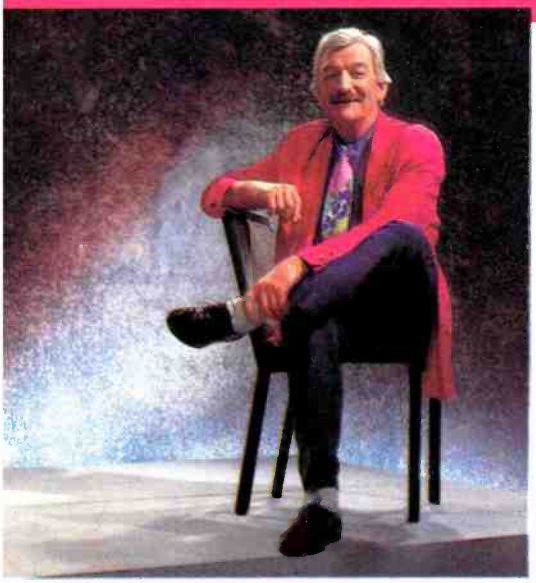
Last has notched up musical successes at a staggering rate throughout the world, especially in the UK, where he commands a massive army of loyal fans. His English fans formed the James Last Fan club. Last said on his last English tour, "It's very touching. They charter buses and planes to come to our concerts. When we hear in the dressing room 'the English are here', then we know that the evening will be a success. They create a tremendous atmosphere in the concert hall." Last has done much to foster Anglo-German relations in the last decades.

Last loves talking with his fans and never considers them a nuisance. "I never ignore my fans; after all, without them I'd be nothing."

In fact, Last's success on the international arena has often obscured the fact that he is German. His greatest official honour was awarded in his native Germany in 1978, however. He was presented with the "Bundesverdienstkreuz am Bande" by the Federal Republic of Germany's President, the most prestigious honour that can be bestowed on a German citizen.

## James Last: His music

Last's party records and classical records have always been enormously successful. He has also achieved success with other styles such as folk particularly in recent years. The album, "Rose of Tralee" – a collection of Irish songs – was released in 1983 and was enthusiastically received by his Irish audience during his tour in that year. The album sold 120,000 copies and achieved platinum status, a rare event in Ireland. In 1987, he recorded a second album of Irish songs entitled



He married Waltraud Wiese in 1955 and in contrast to the average rock marriage has remained happily married.

In addition to Last's precocious ability as a jazz bassist, he arranged for the likes of famous entertainers – Catarina Valente, Freddy Quinn and Helmut Zacharias. In 1962, he joined the North-German Radio-Dance Orchestra in Hamburg.

"James Last in 'relax' and "Live at St. Patrick's Cathedral" in Dublin for charity. This album consisted of a mixture of spiritual songs, traditional church music and Christmas melodies.

Last released his first swing album, "Swing Along" in 1986 and his roots in jazz music really show through. Swing music is still very special for him and it reminds him of fellow musicians such as Huey Lewis.



Last has happily collaborated with other great names in the music business. After Last's last trip to Brazil in 1986, he recorded some of Brazil's finest melodies together with Astrud Gilberto ("The Girl from Ipanema") - in a studio in Florida. His style blended well with that of Astrud Gilberto's. In 1990, he combined with Richard Clayderman to produce a very successful album entitled "Dream Melodies". Both artists have their individual sounds, yet worked in harmony to bring to life mainly new compositions. The melodies were composed by Last and his son, Ron, together with Paul de Senneville who has written all of Richard Clayderman's greatest hits.

Last's greatest wish is to perform a concert with Barbra Streisand and Gideon Kremer. "I think we would make a fantastic combination and have a lot to offer."

Last - bandleader, bass player, arranger and producer - is also a successful composer. His "Happy Luxembourg" signature tune has been drifting over the waves of Radio Luxembourg for years. His film music for Eric Maupas's motion picture, "Mornings at 7", has long since become an instrumental classic. Elvis Presley recorded his song "Fool". Last has also frequently written music for television such as the theme music for the series "The Country Doctor" (featuring Toots Thielemanns on the harmonica).

Last lives and breathes music. He constantly listens to new melodies to keep his mind active and interesting. New ideas are always in his mind. He says: "The music business is not for the faint of heart. You have to be a young person with a lot of energy, not to cut yourself off from the music, you distance yourself from your fans and you lose your inspiration as an artist." Last considers it in every part of the development that artists have more influence in the material which

is released: "Nowadays artists tend to write more of their own material and have more of a say in what is released. Earlier, artists such as Andy Williams or Frank Sinatra mainly sang material written by others."

Last has achieved enormous success in European and other markets but only modest success in French-speaking markets. He explains: "It's difficult for a non-French speaking artist to achieve success there."

Last would like to achieve more success in the American market. He said recently, "It's difficult to get consistent airplay in the top 40 charts in the US for my brand of orchestral music and hence to achieve awareness. My major success in the US was the album "Seduction" - "The Love Theme from American Gigolo", starring Richard Gere. The film score was written by Giorgio Moroder and played by myself. We were lucky to have David Sanborn as a soloist when he was still relatively undiscovered. We reached the top ten with that album which was very pleasing." Last remains optimistic, however, that he can achieve a breakthrough in the US with the right amount of promotion.

Last appreciates modern dance music artists such as MC Hammer and Shalva F. He is also a big fan of jazz music, jazz artists such as Chick Corea.



# James Last: The Man

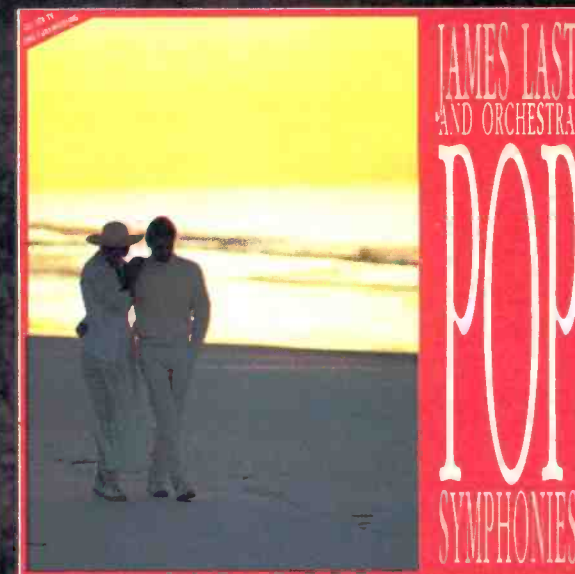
Last's refreshing philosophy on life is simple: *"Being honest is easier and achieves better results in life"*. Last cares about his fellow musicians in the band. Many of the band members have been with him from the start. When Last travels on tour, the band members' wives travel on the next plane.

His musicians and choir come from all over the globe, Britain, Sweden, USA etc. Many of the members of his choir and orchestra are or were formerly established soloists in their own right. Others such as Londonbeat's George Chandler and Jimmy Helms of *"I've been thinking about You"* fame were part of his choir at various times and have now moved on to become solo artists.

In trying to explain the intense loyalty between himself and the band members, he said recently, *"Everyone in the band is accepted as being their own person and considered as being an equal. No-one has to conform to other people's expectations and everyone can develop their musical ability in their own way."*

James Last is a keen golfer and many of his musicians have taken up the game. *"In my opinion golf is the best sport in the world. You get lots of fresh air and you walk a lot, usually in very pleasant surroundings. Nearly all the members of the band now play golf, so we founded our own club, the James Last Sunshine Golf Club".* While we're on tour we can organize real tournaments. It's also great to have a game which I can play with my wife. She was never a keen tennis player but she adores golf. Last is working hard to reduce his handicap from eighteen to that of his son - one!

The release of Last's highly successful album, *"Classics by Moonlight"*, last year to coincide with his twenty-fifth anniversary with PolyGram Records and his latest album, *"Pop Symphonies"*, out now, signals Last's determination to continue developing his career and explore new musical directions and styles.



In a recent interview, he said, *"I want to continue making music giving it 100 %"*. His loyal army of fans will surely be happy with that statement.

Xavier Martel



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## RECORD YEAR

(Continued from page G-1)

outlook is not wildly encouraging.

There could be repercussions from the east German economic blight in the west because in funding the recovery of the five former GDR states, the Bonn government has been obliged to impose an income tax increase of 7½% which, according to Warner Music managing director Gerd Gebhardt, will lop 22 million marks (\$13 million) off disposable income.

Nevertheless, since it starts from such a low base, the record market in east Germany is clearly poised for considerable growth and there are still many advocates of the theory that the music industry tends to enjoy some immunity from the chill winds of economic depression.

The industry is anticipating a considerable acceleration in the sales of hardware in the eastern states, parity of penetration in the west being achieved in the second half of the 1990s. CD players are now on the market for \$180 to \$240.

With the eastern region of Germany much more oriented toward domestic repertoire than west Germany, the growth of the record market in the five states is likely to sustain the current boom in the popularity of German talent.

It's a boom spearheaded by the phenomenal success of Polydor artist Matthias Reim, whose album "Verdammt Ich Lieb' Dich" sold 1.9 million copies and became, according to Polydor managing director Goetz Kiso, the most successful German language album in history. The single of the same title was in the No. 1 spot for 16 weeks and sold a million units. Reim accounted for 25 million marks (nearly \$15 million) of Polydor's sales last year and boosted the label's income from domestic turnover to more than 40%.

Also contributing to the resurgence of German repertoire has been the huge success of a style of music which is a blend of folk music and schlager. The chief exponents of this music form are both duos—the Hansa-BMG artists Die Wildecker Herzbuben and the Montana-BMG act the Original Naabtal Duo.

"Herzilein," the massive hit last year for Die Wildecker Herzbuben, which earned them a double platinum award, actually spawned 15 cover versions. And the Original Naabtal Duo, whose album "Heimweh Nach Der Heimat" went platinum, are able to draw bigger audiences currently than Sting.

Schlager folk music has never been more popular and its ascendancy is sustained by the fact that currently every German TV channel has a weekly folk music program, and this at a time when all other forms of popular music are getting extremely limited television exposure.

Significant contributions to the success of German repertoire have also been made by the established superstars like Marius Mueller-Westernhagen, Herbert Groenemeyer, Juliane Werding, BAP, Mariane Rosenberg, Stefan Waggershauser, Reinhard Mey, Viktor Lazlo, Udo Lindenberg, Peter Maffay and groups like Torfrock, the Rainbirds, Blue System, Milli Vanilli, Enigma, and Snap.

Also looming large are the MOR performers and "adopted" Germans like Engelbert, David Hasselhoff and Roger Whittaker.

Rolf Zudde, of Mudde Musikverlag in Berlin, sees the potential audience for German repertoire spreading beyond east Germany into Poland, Hungary and Czechoslovakia—countries with substantial German-speaking populations. And Peer Southern chief Michael Karnstedt puts the German-speaking community in Europe at 100 million.

"The good thing," he says, "is that the media are much more receptive today to German repertoire. I'm optimistic about the future long-term because more leisure time should mean more music consumption. But as far as east Germany is concerned, it won't happen overnight. The present income for the entire population of the five eastern states is about on a level with that of Frankfurt."

Looking further ahead, Karnstedt emphasizes the increasing necessity for publishers and record producers to work together to prepare for the day when sound carriers disappear altogether and the chip reigns supreme.

Currently the fastest-disappearing sound carriers are the vinyl variety and the wide concern that accompanies the continuing collapse of the single market is not much alleviated by contemplation of the two-track cassette as a replacement. Most industry leaders are skeptical about its chances.

Singles sales, which accounted for 16.42% of total unit sales in 1990, showed a further decline in the first quarter of this year compared with the same period of 1990—sales totalling 6.7 million and representing just under 13% of total unit sales.

LPs, which accounted for 19% of unit sales last year, were down in the first quarter to under 14%. Unit sales of cassettes and CDs, however, were up, with shares respectively of 34% and 39% of total carrier sales.

Says IFPI executive Peter Zombik, "The healthy aspect of the evolution is that it is not so precipitate as it has been in the U.S., Japan and Holland, for example. In these territories the market is slowing, but in Germany the prospects for future growth are excellent, particularly with the addition of the eastern territories."

The shift in configuration market shares over the years highlights the late development of the cassette which for so long was a Cinderella product in the German mix. After losing ground in 1989, the cassette made a major leap forward last year and with this configuration being the most popular format in east Germany, it is likely to continue to gain ground.

As in many other European countries, the retail trade in Germany is undergoing a process of concentration which mirrors the recent history of the record industry itself and which similarly has its advantages and disadvantages. The benefits in the form of sophisticated high-traffic megastores like WOM and Saturn have been offset by an erosion in the small retailer sector.

In the past 15 years, the number of record retail outlets has declined by more than 50%. Whereas in the mid-1970s, West Germany boasted around 15,000 record shops, today the number is down to 7,000 and declining fast—a pattern disturbingly similar to the collapse of the retail network in France.

To arrest the process, the German industry has instituted a scheme to help the survival of small dealers, 70% of whom earn less than \$23,500 a year. To help small retailers improve their prospects and stay in business, a fund has been established for the training of staff and modernization of stores. It is financed one-third by the IFPI companies, one-third by the German retailers' association and one-third by the Ministry of Economic Affairs.

A major factor in the decline of the small retail outlet has been the aggressive expansion of record sections in the department stores, the competitive pricing of supermarkets and the increasing use by brown goods chains of records as loss leaders, offered at below cost price.

It is generally considered in the industry that the market share of the small retail outlets in Germany should not drop below 25% of the total if a healthy mix of outlets is to be maintained, providing optimum coverage of the population. Three years ago, the share of market claimed by conventional record dealers was 30%, but last year it was down to 22.3%, with department stores and chain stores claiming 32.3% and rackjobbers and supermarkets 16.6%.

It is estimated that 80% of total German record sales today are accounted for by less than 1,000 outlets.

The continuing development of megastores like WOM is welcomed by the German record industry because of the excitement factor these stores create and because of their healthy pricing structures and policy of positive cooperation with the labels.

WOM and Saturn participate in joint promotion and advertising campaigns with the industry and WOM also has a policy of making director imports of product not released in Germany, monitoring the sales and informing the German licensee. If the imported product generates good sales, then WOM will seek to reorder from the local distributor. This test-marketing of marginal product is a considerable help to record companies in determining their selection of foreign repertoire for release.

One aspect of the German retail landscape which is viewed with concern by some industry leaders is inflexibility of pricing. EMI-Electrola chief Helmut Fest argues that it is unrealistic to sell megastar product at the same price as that of a brand new, unproven artist.

"Retailers must learn how to price properly," he says. "It is ridiculous that an album by a superstar which cost 500,000 marks [\$230,000] to produce and involves high promotion and marketing costs, should be sold at the same price as a 50,000 mark album by an up-and-coming act. Yet there are some retailers who sell superstar product at a lower price than albums of unknown artists. This is like selling a Mercedes for less than a Volkswagen."

However, a more pressing problem currently than retail price incongruities is the dramatic outbreak of piracy in east Germany where the high unemployment level and low purchasing power of the people make the manufacture and sale of counterfeit cassettes a highly profitable business.

According to BMG Ariola managing director Thomas Stein, this illicit trade cost the legitimate industry some 45 million marks (\$27 million) last year, when the total pirate industry turnover rose by 75% to an estimated 130 million marks (\$78 million).

As in other East European territories, the rush to embrace the market economy has been spearheaded by the criminal element and Germany now finds itself in a similar position to Italy in the sense that piracy flourishes in the areas of low incomes, high unemployment and inadequate law enforcement.

Much of the pirate product—in the form of counterfeit cassettes—is manufactured in Poland, according to Stein. He says that at least 200 illegal duplicating centers have been established there in the last two years.

Stein says, "The cassettes, which are of poor quality, are sold to traders for around two marks [\$1.20]. And while Poland is a major source, some are produced in east Germany. In a recent raid on an illicit duplication plant, Berlin police found documents which recorded the sale of 40,000 counterfeit cassettes."

Like the east German economy as a whole, the piracy problem there could well get very much worse before it gets better. Yet, despite this blot, the GAS music landscape is one that gives rise to general optimism and an expectation that 1991 will be another record year.

## DANCE MUSIC

(Continued from page G-8)

saic, Boytronic, Black Box, Ice MC, and Bigod 20.

Masch: "We predict even greater impact for German dance music in the future, certainly in pan-European terms. Melodic techno music will score through the likes of KLF. Rap will always be around in one form or the other, but not so much in control of the scene."

U.S. dance influences, he agrees, are powerful—black, house, or some underground trends, but need a different "flavor" to suit the European taste. "Since we publish such acts as Madonna, Michael Jackson, Whitney Houston and U.K.-based London Beat, we're getting near-saturation chart success which in turns means more royalties."

Tim Renner, Polydor Germany's dance chief, says: "You'll find acts like Snap, Enigma and Westbam in charts all over Europe. We don't have a large black population and rap hasn't been all that important for German dance music. The big success is in techno with, I think, fusions with jazz and reggae the next trends."

Initially Off and 16 Bit made foreign countries aware of German dance, says Hans Peter Buschhoff, of BMG Ariola Munich. "But Milli Vanilli and Snap made it truly international. And the disc jockey scene is also getting less nationalistic and more openminded and receptive about new acts and productions."

Buschhoff sees three clear dance sectors: techno (Quadrophonia, Ya Ya's), logic dance (Snap, Dr. Alban, Mosaic) and rap and dance (Urban Dance Squad, N-Factor). The latter is a mixture of rap performed live using all instruments, not just turntables and keyboards.

Says the BMG Ariola executive: "It's hard to imagine the music business without rap. It'll survive as a specialist style, and it's already being adapted into the wider pop music stream."

## MEGA-BIZ

(Continued from page G-6)

the German folkloric pop song, and there's more of that kind of product on the way. Merging the pop song and the newer folkloric music must stimulate general sales growth."

Gerd Gebhardt, managing director of Warner Music Germany, noting the number of hits originating in national creative workshops, says his company had its highest percentage ever of national repertoire last year: "We're on the way to 20%."

He says: "High quality is what counts. After a boom period in the early 1980s, Marius Mueller-Westernhagen has, through his last three albums, not only won back his old fans but gained many new ones. His 'Hallelujah' live double album has topped the 1.3 million sales mark."

German pop artists should, he says, be "self-supporting, by which I mean able to write their own songs and have the personality to perform them on stage as a reproduction of what's heard on the records."

He lists Marius Mueller-Westernhagen, Heinz Rudolf Kunze, Juliane Werding, Nino de Angelo, Alphaville, Al Bano & Romina Power, and Passport. But he also notes an encouraging stream of newcomers, performing in various styles of German pop, coming in to the industry to boost future prosperity for produce "made in Germany."

**GOLD AND PLATINUM**

*(Continued from page G-8)*

platinum with the single "Looking For Freedom," while Blue System (alias Dieter Bohlen, formerly part of the Modern Talking duo) has two gold albums to his credit.

On the BMG Ariola folk front, the Wildecker Hirsbuben are true megasellers (double platinum in Germany, single platinum in Austria for the album "Herzlein," while Naabtal Duo are front runners in winning crossover chart success (platinum for the album "Heimweh Nach Der Heimat.")

Peter Maffay (East West) is still Germany's most successful touring megaseller, with 453,000 tickets sold for his last tour. Since 1979 he's turned virtually all his albums into double platinum. And three international pop acts directly signed to East West in Germany, big sellers all, are Ofra Haza, London Boys (U.K. chart hits) and Avalanche (chart-toppers in France). Additionally, Jose Carreras, also directly signed to East West, is one third of the mega-selling "Three Tenors" line-up along with Domingo and Pavarotti.

Phonogram's list of megasellers takes in such wide-ranging talents as Nana Mouskouri, Rainbirds, Nina Hagen, Stephan Remmler, the Yello group and rock girl Doro of Warlock, whose "Rare Diamonds" greatest-hits package is a massive seller. All get pan-European release; Doro and Yello go worldwide.

For Intercord over the years, Roger Whittaker has sold 8 million albums, and his current release ("Alle Wege Fuehren Zu Dir," or "All Roads Lead To You,")—sung in German—went platinum. In the chanson vein, Intercord's Reinhard Mey is a pack-leading singer/songwriter.

For Sony, Pan flautist Edward Simoni scored heavily with his album of international folk tunes, "Pan Dreams," released abroad in nine countries. Also at Sony, young band Pink Cream 69 is successful from France to Japan, and Sony's Dance Pool label is culling big sales from international releases from U.S. soft rapper P.M. Sampson, U.S. soft rapper, Culture Beat and Offshore.

Metronome's most successful girl singer is Hanne Haller, a star for 10 years, and Italian singer Milva, who records in German, is not far behind. Also successful is country group Truck Stop. A PolyGram primary act which also sells well abroad is Camouflage, with released in 25 different territories, including the U.S. and U.K.

And Italian rock singer Gianna Nannini, signed to Hamburg-based Metronome, a regular gold disc earner, is to get a World Music Award as best-selling girl singer in Italy. The current album of hard-rock band Victory has had worldwide release and dance act Gregorian have already charted in France with "So Sad," with follow-through megasales for their album "Sadisfaction," (spelt with a "d" in alignment with "Sadness.")

Bernhard Mikulski's Zyx label is producing megasale business in the dance sector, too, with such acts as Dimple D., 49ers, Two Brothers On The Floor and Nomad, plus local act M.C.Sar and the band After One.

"But it doesn't make sense to organize concerts only in Vienna, so my company makes every effort to put shows into the smaller cities. After Vienna, Linz, in Upper Austria, is the most important center, and we've put Michael Jackson, Tina Turner and Sting on there."

Rock Produktion, owned by general managers Andreas Egger and Wolfgang Klinger, put on more than 300 concerts in 1990, including promotions for the Rolling Stones, Herbert Groenemeyer, the Flying Pickets, and Jose Carreras.

Herbert Fechter split his company Profil Promotions and founded his own concert agency with Memphis Music Concert, with Profil now mainly operating in management. Wolfgang Bergelt, general manager of Memphis MC, says, "We organize nearly 600 events annually, so we have the biggest turnover of all Austrian agencies. We present folk music, MOR and on to pop and jazz. This year we've presented Nana Mouskouri, a-ha, Rondo Veneziano from Italy and Reinhard Mey from Germany, while we brought in Van Morrison, Santana, Fleetwood Mac and local star Reinhard Fendrich last year."

Coming soon on the Memphis schedule: John Lee Hooker, INXS, Chuck Berry, Peter Kraus, Roger Whittaker, and New Kids On The Block.

Karl Scheibmeier, music publisher and concert promoter (Edition Karl Scheibmaier) says he's particularly proud of the success of Styrian group STS. "Some 98,000 people bought tickets for their concerts in Austria, Germany, Switzerland, Liechtenstein, and Southern Tyrol. We want to repeat this tour next year, and I'm also planning a tour with the Austrian Ludwig Hirsch in Austria and in Germany."

A problem for Austrian promoters is the entertainment tax. Maxian says: "Ten years ago this tax was set at 10%. Now we've finally managed to get it reduced to 5% in most communities. But the fact is that you just shouldn't impose a tax at all on cultural events."

**GAS TOUR PROMOTIONS**

*(Continued from page G-6)*

plus seven dates for Tina Turner which pulled in more than 200,000 fans.

This year he is bringing in Bob Dylan, the Bee Gees, Sting, Billy Idol, Julio Iglesias, AC/DC, Chris Rea, and Roxette. Then, July 16-18, he has a festival in the Prater Stadium in Vienna, with Rod Stewart and Italian star Gianna Nannini on the first day, a package of Austrian acts on the second and then Simple Minds on the third.

Maxian: "In Austria, we have the problem that the music industry has virtually no budget for concerts and only events in the big halls make money. Concerts in the smaller halls are often successful. But there's no demand for the mid-sized halls. Still, though Austria is a small country, there's a good concert market here."

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**SWISS***(Continued from page G-4)*

in at least 12 other territories.

Two major Swiss dialect-rock artists who have solid followings in this territory are Polo Hofer and Zuri West, both signed to Sound Service.

But Peter Mampell, managing director of EMI Switzerland, says, "We really do lack a suitable platform for launching new domestic talent on Swiss TV. Our hope is that the situation will be changed by Marco Stocklin, the new head of entertainment with the network.

"However, on the general industry horizon, we have to accept that we could face real problems because of sinking LP sales, because production costs will become disproportionately large with decreasing quantities of pressings being needed."

The EMI chief adds, "Pretty definitely CD sales won't rise as rapidly as they have in past years, but we do expect an increase in sales of video and laserdiscs."

And Lucien Monnerat, general manager of Musikvertrieb's record division, says of the faltering singles sales in Switzerland, "My view is that there are currently several superfluous formats on the market. One CD-maxi format would be enough to reflate the market, but only if the retail price is kept under 10 francs."

Bruno Huber, sales director of BMG Ariola, says it is up to the Swiss industry to improve the product information which goes out to both retailers and the media. "We intend to make better marketing use of back-catalog product from abroad. And it's absolutely important that we keep prices at levels which are appropriate in today's market conditions."

PolyGram's Gfeller says he's found that Swiss retailers in virtually all areas (with the exception of Geneva) are happy with sound carrier revenue. His summary: "This year won't be a great one for the industry, but it'll be a good year nevertheless." And he goes along with the general industry belief that music videos are still an expanding sector of the industry.

Direct imports from overseas have long been a headache for the Swiss industry, especially the majors. Musikvertrieb's Monnerat is one key executive who believes there should be a complete ban on exports from the U.S. to Europe.

And he claims there is a "glut of dubious merchandise" in the Swiss market, mainly original recordings by artists of the 1950s and 1960s."

EMI managing director Peter Mampell: "The problem is that producers, artists and sometimes the writers don't receive royalties from this product." But there is some action to report, he notes, with several copyright infringement cases pending in Swiss courts.

Swiss copyright law has been undergoing revision for the past 10 years. With a little luck, say industry leaders, a new law will be implemented by 1992.

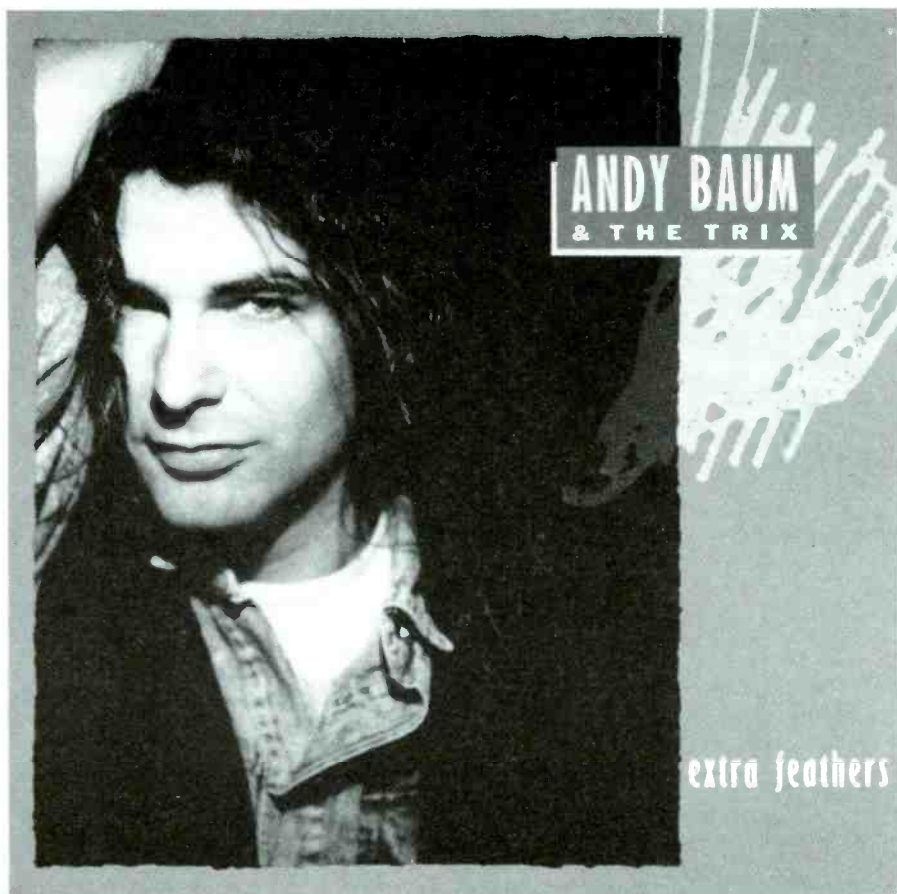
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## AUSTRIAN/SWISS INDIES

(Continued from page G-4)

capability and data division, our 1990 output being 7 million CDs. Then there's the printing facility, our technology and research center, the central European warehousing and decentralized North American warehousing as well as six distribution companies in eight countries."

Then there's Koch International which has wholly-owned subsidiaries in Austria, Germany, Switzerland, the Benelux countries, the U.K. and U.S.

Says Franz Koch, "In less than three years Koch International Corp. U.S. has emerged as the leading independent distributor of classical recordings in that territory, and it also has a significant presence in the jazz and crossover markets. In the States, we market about 60 European and American labels, including the major classical labels Chandos, from the U.K., and the Czechoslovakian Supraphon."

Of the four key Swiss indie, Recrec has found its own niche in the market, promoting and marketing rock bands in the avant-garde stream, while Disctrade specializes in heavy metal, hardcore and blues-oriented rock—and does so with substantial success.

Biggest of the four is Phonog. The company caters for a wide range of music styles, from Depeche Mode to Krokus and just about everything else in the pop/rock sector. Over the years, the company has built a very sound reputation for introducing Swiss talent into the marketplace.

General manager Peter Frey says the past year has been good in a financial sense but adds, "Unlike the majors, we didn't get an increase in CD sales last year. The problem is a lack of consistent demand for low-price CD product."

Sound Service, fourth of the indie group, is a relative newcomer to the scene. After comparatively modest successes with domestic artists, the company struck gold with Zuri West, a band which performs its lyrics entirely in Swiss-German. But the company's biggest success came recently with its signing of Polo Hofer, generally rated Switzerland's best-loved rock entertainer.

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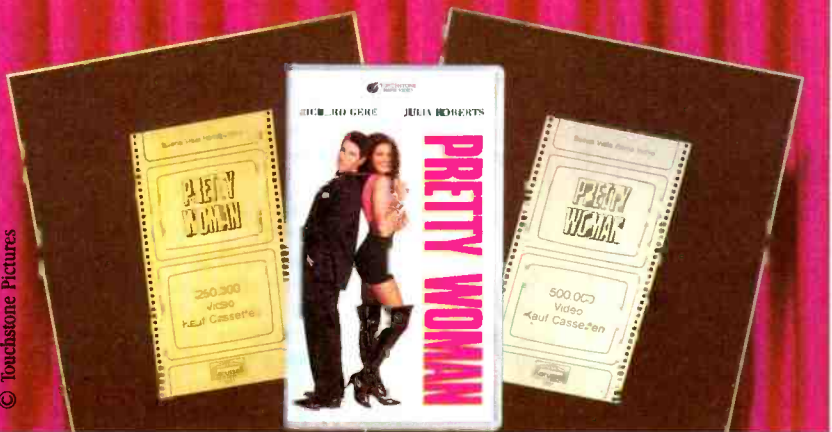
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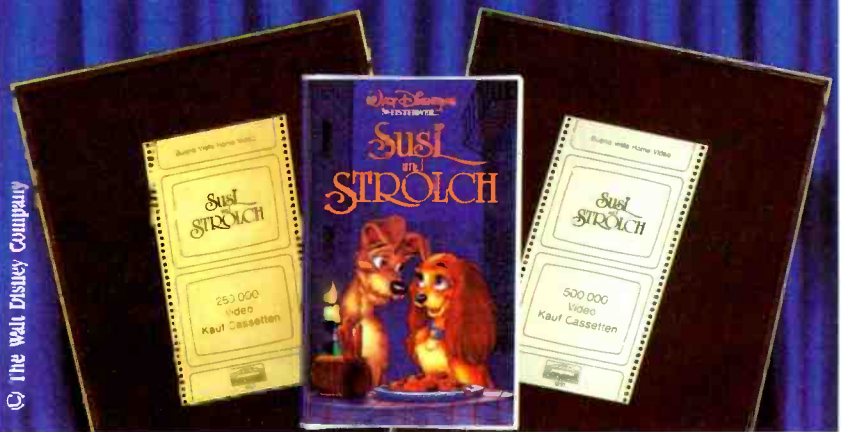
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Karussell Musik & Video GmbH has set new standards in the German video business. For the first time in the history of the sell-through video market in Germany Karussell could present two gold and platinum trophies for more than 500.000 sold videos of "Susi & Strolch" and "Pretty Woman". Many thanks to Walt Disney, Touchstone Pictures, our trade-partners and, of course, the Buena Vista Team for creating such excellent products.

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# Pro Audio

## APRS Meet Mulls Hard Times For U.K. Audio Biz

■ BY KATHLEEN WHITE

LONDON—This year's Assn. of Professional Recording Services exhibition, June 5-7 at Olympia here, took place against a background of hard times in the recording industry and a deep and stubborn recession in the wider economy. Despite low expectations, many were surprised at the level of interest and activity at the meet.

Attendance dipped slightly from last year, with exhibitors down from 193 to 160 and visitors down from 5,400 to 4,839. Continental and overseas visitors were much in evidence, making up 13.5% of total visitor numbers, as they did in 1990.

"We had a very strong response from both exhibitors and visitors, surprisingly strong in view of the difficult times there are at present in the music industry," said Philip Vaughan, APRS chief executive.

Virtually all sectors of the audio in-

dustry were represented, though the main focus is still recording and post-production, with broadcast steadily increasing in profile.

The chilly financial climate revealed itself in the amount of "budget" equipment now on offer. Console manufacturers in particular have developed a range of mid- and low-priced desks packed with features and enhancements. Outboard equipment continues to drop in price, too, as ICs get cheaper and more powerful.

Another trend that emerged at the show is the increasing use of electronics processor/controller systems for live sound speaker systems, though the price tag on these systems is a bit stiff for anyone outside of the large touring outfits.

### 'WAITING FOR PEOPLE TO BUY'

More than a few exhibitors detected a sea of change in attitudes to-

ward equipment purchases: buyers are still looking for the best quality but at an affordable price. Although confidence has been partially restored by interest-rate cuts, few are ready to part with large sums of cash just yet.

As Bruce Elliot of Elliot Brothers, the broadcast systems installation specialist, commented, "I think we're all just waiting for people to buy—they're still being very careful out there."

Predictions on the length of that wait range from a few months to a year or more. While the mood at the show was one of guarded optimism, few expect a quick recovery from Britain's economic woes.

"Business is difficult for a variety of reasons," said Jim Hallington, managing director of AKG U.K. "Broadcast markets have slowed as we await the outcome of the Independent TV auction in October. Even

then, we don't expect things to pick up in broadcast until next June. It's all underlined by the general recession."

Despite the slowdown in the usually lucrative broadcast market, the show revealed that companies continue to diversify into broadcast. With more than half of the exhibitors showing products aimed at broadcast, the show is drawing an increasing number of visitors from this sector, particularly the radio broadcasters.

Diversification into new market sectors has been just one line of defense. British manufacturers typically develop export sales due to the small size of their home market, and these overseas markets often help them ride out hard times.

"The depression in the established market is being made up for in Spain, Korea, and other of the lesser-developed countries," said Hazel Simpson, sales and marketing director at Neve. "We're holding firm in spite of the obvious recession in the U.K."

Live sound—both touring and in-

stallation—has been less affected by the recession than other segments of the pro audio market, but even here there are pressures. The number of companies now competing for a slice of the pie has increased dramatically in the past decade.

"Throughout the '80s, the U.K. got a worldwide reputation for innovative and creative installations and it's a well-deserved one," said Stephen Court of Court Acoustics. "However, too many companies jumped on the bandwagon during the '80s and now they are undercutting and backbiting—it's not professional."

### ADAPT OR DIE

The prognosis is less certain for the recording market. Before the recession started to bite, studios were already grappling with a thorny combination of rapid technological change, an excess of studio time, increasing numbers of home studios, and downward pressure on rates from record companies. Adapt or die could well become the motto.

(Continued on page 53)

## Marrying Technology With Creativity Panel Examines Impact Of New Developments

■ BY MOIRA McCORMICK

CHICAGO—Herbie Hancock and mastering engineer Bob Ludwig detailed their personal recording philosophies, discussed pros and cons of digital recording, and dispensed advice on home studios in a panel titled "Technology And The Creative Process" held during the Summer Consumer Electronics Show, June 1-4 here.

The panel sought to examine how technological advancements have impacted the people involved in the creative process, said panel moderator Marc Finer, director of Communications Research Inc. in Pittsburgh.

Hancock observed that working with synthesizers actually brought him back to his orchestral roots.

"I'd always listened to orchestras, and I'd played with the Chicago Symphony at age 11," he said, discussing his ground-breaking 1973 album "Headhunters," which marked his shift from acoustic and electric pianos to synthesizers. "Orchestral thinking is a big part of my style and direction. With [synthesizers on] 'Headhunters,' I could create an orchestra by myself."

One of the pioneers of digital recording, Hancock "actually showed the industry the potential for digital audio," said Finer. The artist began using digital recording in 1982, and said he prefers digital tape largely because he hates hiss, but admitted that analog has its benefits.

"The noise that happens in an analog recording is abominable," said Hancock. "On the other hand, certain instruments seem to breathe better [in analog]. Drums, for the most part, sound better recorded in the analog domain. Of course, you can transfer

to digital after that."

According to Hancock, the very nature of the analog medium means that a lot of the music is masked by the noise level.

"When you free that masking with digital recording, then the music comes alive, kind of jumps out at you," he said. "You get to hear much more of the spectrum that went into the recording process."

He noted that, although analog sounds warm, technological improvements are bringing more warmth into digital recordings. "With the passage of time and the development of the technology, hopefully things will get better," he said.

Ludwig noted that the advent of the compact disc changed the face of recording. He discussed Dire Straits' "Brothers In Arms," on which he worked, noting that technology has changed dramatically since that project, one of the first CDs recorded for that configuration.

"I've been talking to Dire Straits about redoing 'Brothers In Arms,' because digital-domain consoles got invented after we did that record," Ludwig said.

Chief engineer for Masterdisk, New York, Ludwig detailed the mastering process, which he characterized as the final creative step in the recording process. "This is the last time to do something musical to what you're given," he said.

Ludwig described the infinitely varied conditions of premastered tapes. "Maybe the mixing engineer [at the recording session] grew up on old Altec 604-E's and didn't know what [monitors] he was listening to," Ludwig said. The album "might have been mixed on smaller, inaccurate monitoring speakers. Even if everything was technically correct, the engineer could have been tired, his ears burned out, so he mixed everything very bright, or he was listening to it

so loud he didn't EQ it brightly enough."

According to Ludwig, the mastering engineer brings a unique, fresh perspective to a project. "He hasn't been working on it the last six months straight," he said.

A combination of creativity and manufacturing, Ludwig said, the mastering process involves "listening to the tape from beginning to end, listening for overall problems, deciding on an overall sound we want to go for. Even from song to song, we'll have to match up different bands to make them sound even."

Even with only two tracks to work with, said Ludwig, the mastering engineer can adjust levels to within a half dB in the analog world, even one-tenth dB in the digital world.

Ludwig said he frequently uses tape machines from Mitsubishi, JVC, Soundstream, and 3M, as well as DAT recorders.

The development of sophisticated digital home studio equipment has raised the quality of demos substantially, noted Ludwig.

"Everyone used to make cassette demos; now anyone who's serious records to DAT, at least as a final source," he said. "The DAT machine has contributed a lot to the overall quality of pop music... Most recording engineers own DAT machines, so when they take the rough mixes home to listen, they hear exactly [what was recorded], and can make accurate adjustments. Before, when they took cassettes home, God knows what they had."

Hancock described his own, admittedly "high-endy," home studio setup, which features an Akai ADAM digital recording/editing system that records on 8mm videotape. "I use two 12-track machines, synched with time code, to get 24 tracks," he explained.

A 12-track setup of this type, Hancock said, would run about \$25,000.

## A Biz-y APRS: Distrib Deals In Spotlight At Exhibition

LONDON—There was a flurry of announcements for distributor deals and other business arrangements at this year's APRS exhibition, June 5-7 at Olympia here.

Mitsubishi and U.K. console manufacturer Amek announced a joint sales venture to market Mitsubishi digital tape machines in a package with Amek's Mozart-RN desk.

Abbey Road became the first studio in the U.K. to buy Mitsubishi PDX-8620 two-track digital mastering machines, giving the studios the 20-bit digital technology now required by EMI Classics of all its producers.

Sennheiser U.K. made its formal debut after setting up its own operations last October. The new company will distribute all Sennheiser products, as well as acting as exclusive U.K. selling agent for Klotz and the German console manufacturer Mitac.

Revox has also set up its own U.K. operation to distribute domestic, broadcast, and pro Revox products. Until this month, both Revox and Studer products were handled here by FWO Bauch, which will now concentrate on just the Studer lines.

"Basically, we wanted to set up a different distribution profile. We will market via dealers into new areas," says David J. Wood, Revox U.K.'s managing director. "Revox is moving toward more higher-volume sales, while at the same time maintaining service. We'll also be introducing new products for hi-fi and, in particular, pro audio, so

watch this space."

In other dealership news: FWO Bauch was appointed U.K. distributor for the 408 OMX multitrack optical recorder/editor manufactured by Augan Instruments; German-based Friend Chip appointed Q-logic to handle its range of studio tools, including K.A.T., Big Time, and TCR 1; and Soundcraft announced the appointment of Stirling Audio as dealer for its complete range of recording desks.

Cambridge Signal Technologies (SigTech), developer of AEC 1000 acoustic environment correction, appointed Audio Design as its U.K. distributor. Also new to the U.K. was high-powered amp manufacturer Australian Monitor, which appointed the Sound Department as sole U.K. agent.

AMS announced it had chosen the Audio Kinetics ESbus as protocol for multimachine control on the AudioFile and Logic desks.

Outboard Electronics, the motorized fader and automation manufacturer, appointed Terence Newbery as its worldwide representative.

Other deals included a confirmation from the Lagos State Broadcasting Corp. for a wide range of studio equipment for a new six-studio complex. Studer is supplying most of the equipment for the five radio broadcast studios, while Eastlake Audio is designing and equipping the sixth studio as a full 24-track music production facility.

KATHLEEN WHITE

## Ring And Rocks To Stir Dealers Assn. At Vid Confab

**10 IS A WIN:** It may seem to some that all the excitement in Las Vegas is being kept a secret; that there is very little street buzz about Video Software Dealers Assn.'s annual blast July 14-17. Nevertheless, Jack Messer, VSDA president, is holding to his claim. "It will be the best VSDA ever," says the very last of the board's oldtimers.

Messer, the Cincinnati-based retailer who has been on the board ever since the trade group was formed, could well be correct. There are indications of a lot of different things going on. One exhibitor, Imperial Entertainment, promises live martial arts demonstrations in its booth in a regulation-size ring. Participants will include Billy Blanks, Loren Avendon, Keith Cooke, and Cynthia Rothrock, who are all mentioned as being film stars.

Then there's Norman Scherer. Anyone at last year's VSDA will recall the furor Scherer caused with his rocks—actual stones he dug out of a Nevada quarry—with



by Earl Paige

slogans scribbled on them. The rocks drew the ire of at least one major supplier. It all got to be a little much for Scherer (and for VSDA), so this year he is setting up shop at both Bally's Grand Hotel and the Mardi Gras Best Western Hotel. Slated are seminars for independent retailers, used tape brokers exhibits, and Scherer's own collectible videos and schtick from his New York store **Video Oyster**, including a rare tape auction, featuring some of his own collection of out-of-print videos. Scherer's exhibition will run July 15 at the Mardi Gras and at Bally's July 16.

And the rocks? Well, they'll be back, but available only at Scherer's events, rather than on the VSDA show floor. Scherer will also be passing out slogan-bearing pencils, which, when connected to the rocks, become—get this—tomahawks. "The independent retailer is being slaughtered like the Red Man," Scherer says. "What I'm trying to do is show retailers there are ways to fight back."

Decidedly less explosive but no less informative in the realm of B-movie and budget films will be the first ever dealer seminar from **Full Moon Entertainment**, the horror/sci-fi line distributed by **Paramount Home Video**. Director of video marketing and distribution **Catherine Walker** promises an informative session on what the supplier is up to specifically and what is happening in the budget  
(Continued on next page)

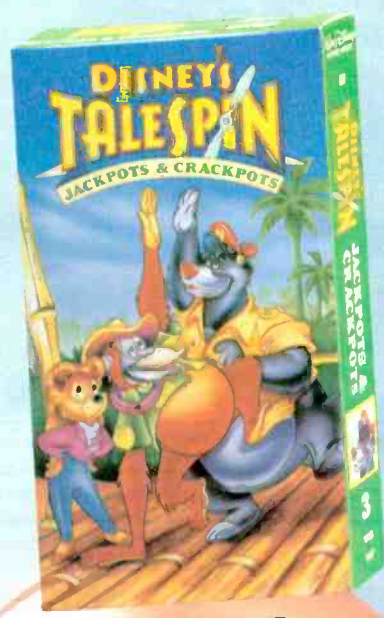
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## STORE MONITOR

(Continued from preceding page)

movie field in general.

**WHOLESALE HUBBUB:** Some have said Southern California distribution couldn't possibly become more competitive. Well, it just did. **Video Trend** is opening a unit in Chatsworth, luring **Mary Flynn**, former branch manager at **Baker & Taylor**, now the only national wholesaler with a single branch in the Southland.

**MUSIC, MUSIC:** At last, **Frank Lipsius** is announcing the **Universal Record Distributing** music video catalog. What he considers his masterpiece is a 30-page catalog retailers can offer customers because it has only list prices (item costs are still available in the one stops' main catalog).

Lipsius, executive VP at the firm, is like a lot of music one-stop people; he couldn't be more optimistic about music video. He was at the **National Assn. of Recording Merchandisers'** convention in San Francisco waving the music video banner (*Billboard*, April 6). In introductory remarks in the new catalog, Lipsius tells the consumer, "The major record labels are now considering music video as their third configuration, along with cassettes and compact discs. For example, you will find that the last **Phil Collins** audio release, 'Serious Hits . . . Live!', included his video, 'Seriously Live.' This trend will continue, as labels replace LPs with a configuration that barely costs more than existing ones and adds a new dimension to the music." Adding that "laserdiscs represent yet another format integrating performance and music," Lipsius' note to consumers mentions that Universal's catalog includes laserdisc listings.

**ADULT AWARENESS:** When you visit the **Bon-Vue Enterprises** exhibit at trade shows, the presentation is very low-key. The distributor's extensive line is presented in a plain envelope, notes **Patti Hooper-Boudreau**, director of sales and marketing. Let the buyer beware, she says. In a memo to prospective customers, **Bon-Vue** notes that community standards "vary widely. In many states, changes are often found from county to county, city to city, and even within certain city limits. It has become a virtual impossibility for us [in California] to be aware of all of the combinations and permutations that may affect you at your individual locations." **Bon-Vue** strongly suggests retailers contact legal counsel for "clarification and guidance" regarding all ordinances and laws relating to sensitive materials.

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August 9, 1991

†SOURCE: *Video Week*

Walt Disney Home Video distributed by Buena Vista Home Video, Burbank, California 915 21. (HV-5342) ©The Walt Disney Company.

## BBC Titles Get Stateside Push U.S., Canadian Firms Link For Mktg.

BY EARL PAIGE

LOS ANGELES—In an unusual distribution arrangement, 21 video titles from the BBC will be marketed state-side via a cooperative tie between a Canadian firm, BFS Video of Toronto, and U.S. distributor Prime Video.

Prime Video is a new label formed by Edde Entertainment, formerly A.B. Video Distributors. Edde is headed by industry veteran George Atkinson, who says the agreement with the Canadian firm came about "when I was on the phone trying to sell some of our items to BFS, and Denis [Donnelly, BFS president] said he had something we ought to like."

The BBC product is priced at a suggested list of \$19.95, \$29.95, or \$49.95. Top-of-the-line productions include "The Six Wives Of Henry The VIII," "The Moon Stallion," "Ballet Shoes," "Porridge," "The Two Ronnies," "By The Sea/The Picnic," and "Dad's Army."

Atkinson notes that Prime does not deal directly with BBC Enterprises Ltd. but rather with BFS. But since Prime will have exclusive U.S. distribution of several BBC productions, the company will be seeking ties with major distributors.

Although a subsidiary of a wholesaler, the North Hollywood, Calif.-based Prime "will market the titles in

the little niche markets that we routinely service. We're not going to sell this product in markets where we're looking for distributors," says Atkinson.

The arrival of the BBC product finds Atkinson turning around what was once called A.B. Video Distributors. The company is now called Edde Entertainment, an overall umbrella firm and part of an operation owned by Manoj Parekh and Guy Elan, two entrepreneurs who also operate a chain of children's stores and an international trading firm.

Atkinson is also structuring the video wing into several divisions. "We're focusing on developing quality lines. Prime is the first of that," says Atkinson.

Edde's video-duplication facility has the capacity to produce 15,000 units per month, Atkinson says.

He says he plans to take select titles from the 100 brands Edde distributes and "go sell-through. That's our next thrust."

Also under development is a children's line, Star Baby, that will allow for market-testing and cross-merchandising through the subsidiary Kids Kart chain.

Still spread out along Fulton Avenue in North Hollywood, the Edde operation will consolidate by August in new facilities in Chatsworth, Calif.

## VID SHOWS MIRROR COUNTRIES' ECONOMIC CLIMATES

(Continued from page 54)

lease schedules, organizers also had a broader agenda, says Francesco L. Fanti Salvoni, head of RCA/Columbia in Italy and VP of show organizer Univideo.

"One of the main problems for the industry is the nature of the retail market," Salvoni says. "The main aim is to go some way toward professionalizing it in terms of merchandising and marketing. Equal attention will be paid to legal and administrative problems, and the question of authors' and composers' rights [are] high on the agenda."

The convention also included a debate focusing on the rapport between suppliers and retailers. And it is this coming together of various industry segments under one roof for the first time that many are saying will be one of the chief benefits of Home Video Insieme. Univideo plans to make it an annual event.

In Spain, the National Videographic

Symposium, held April 20-21 in Madrid, was hailed as a success. More than 1,000 video dealers attended. Jump-starting the sell-through business, coping with a business slump, and pricing were the chief topics.

Organizer Union Videografica Espanola puts the number of dealers in Spain at 6,000, after a high of 11,000 stores in 1990. It says the '80s video boom was "out of all proportion. But, after a slump provoked by, among other things, private TV [which appeared in 1990], the video sector is in a stage of stabilization." Figures released at the show say the Spanish video market was worth the equivalent of \$294 million in 1990—\$238 million in rentals and \$56 million in sales.

In the U.K., "Staying Alive" is the theme of Video Showcase '91, set for Tuesday (25) through Thursday (27). Staff training, marketing, capitalizing on the sell-through market, and dealer forums are the areas picked to best help the trade cope with a recession and the increased competition from satellite TV. The event will kick off with British Videogram Assn. chairman Stephen Moore updating the trade on the progress of the U.K.'s generic advertising campaign, and looking at the commercial potential of the annual charity event Children's Video Week, Aug. 18-25.

In Sweden, Video '91, the annual daylong exhibition/seminar event, is expected to draw another 800-strong audience Sept. 25 to a central Stockholm restaurant at which the state of the economy, development of marketing, coping with private TV, and trying to boost the fledgling sell-through market will be the topics for discussion. The event is organized by trade body SVF.

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# Top Video Rentals

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating
★ ★ NO. 1 ★ ★							
1	2	4	PREDATOR 2	FoxVideo 1853	Danny Glover Gary Busey	1990	R
2	3	3	MERMAIDS	Orion Pictures Orion Home Video 8770	Cher Bob Hoskins	1990	PG-13
3	<b>NEW</b>		KINDERGARTEN COP	Universal City Studios MCA/Universal Home Video 81051	A. Schwarzenegger	1990	PG-13
4	8	3	JACOB'S LADDER	Live Home Video 68949	Tim Robbins Elizabeth Pena	1990	R
5	5	3	THE ROOKIE	Warner Bros. Inc. Warner Home Video 12061	Clint Eastwood Charlie Sheen	1991	R
6	4	5	THREE MEN AND A LITTLE LADY	Touchstone Pictures Touchstone Home Video 1139	Tom Selleck Steve Guttenberg	1990	PG
7	1	12	GHOST	Paramount Pictures Paramount Home Video 32004	Patrick Swayze Demi Moore	1990	PG-13
8	<b>NEW</b>		POSTCARDS FROM THE EDGE	RCA/Columbia Pictures Home Video 50553-5	Meryl Streep Shirley MacLaine	1990	R
9	<b>NEW</b>		THE GRIFTERS	Miramax Films HBO Video 90526	John Cusack Anjelica Huston	1990	R
10	13	5	MR. DESTINY	Touchstone Pictures Touchstone Home Video 1126	James Belushi Michael Caine	1990	PG-13
11	6	5	AVALON	Tri-Star Pictures RCA/Columbia Home Video 70543-5	Armin Mueller-Stahl Joan Plowright	1990	PG
12	12	5	QUIGLEY DOWN UNDER	MGM/UA Home Video M902173	Tom Selleck Laura San Giacomo	1990	PG-13
13	7	7	THE BONFIRE OF THE VANITIES	Warner Bros. Inc. Warner Home Video 12048	Tom Hanks Bruce Willis	1990	R
14	10	11	PRESUMED INNOCENT	Warner Bros. Inc. Warner Home Video 12034	Harrison Ford	1990	R
15	16	3	THE KRAYS	Parkfield Pictures RCA/Columbia Home Video 90973	Gary Kemp Martin Kemp	1990	R
16	14	5	HAVANA	Universal City Studios MCA/Universal Home Video 81049	Robert Redford Lena Olin	1990	R
17	11	8	MARKED FOR DEATH	FoxVideo 1865	Steven Seagal Basil Wallace	1990	R
18	9	12	PACIFIC HEIGHTS	Morgan Creek FoxVideo 1900	Michael Keaton Melanie Griffith	1990	R
19	15	7	THE JUNGLE BOOK	Walt Disney Home Video 1122	Animated	1967	G
20	30	3	WARLOCK	Vidmark Entertainment 5378	Julian Sands Lori Singer	1989	R
21	27	2	THE NEVERENDING STORY II	Warner Bros. Inc. Warner Home Video 12041	Jonathan Brandis John Wesley Shipp	1991	PG
22	21	10	MILLER'S CROSSING	FoxVideo 1852	John Turturro Albert Finney	1990	R
23	19	11	WHITE PALACE♦	Universal City Studios MCA/Universal Home Video 81019	Susan Sarandon James Spader	1990	R
24	22	10	MEMPHIS BELLE	Warner Bros. Inc. Warner Home Video 12040	Matthew Modine Eric Stoltz	1990	PG-13
25	20	9	SIBLING RIVALRY	Nelson Home Entertainment 7782	Kirstie Alley Bill Pullman	1990	PG-13
26	23	14	KING OF NEW YORK	Seven Arts Live Home Video 68937	Christopher Walken	1990	R
27	25	6	THE SHELTERING SKY	Warner Bros. Inc. Warner Home Video 12062	Debra Winger John Malkovich	1990	R
28	17	17	FLATLINERS	RCA/Columbia Pictures Home Video 50383-5	Kiefer Sutherland Julia Roberts	1990	R
29	24	12	NARROW MARGIN	Live Home Video 68924	Gene Hackman Anne Archer	1990	R
30	34	2	POPCORN	Studio Three Film Corp. RCA/Columbia Home Video 91253	Jill Schoelen Tom Villard	1991	R
31	18	7	ROCKY V	MGM/UA Home Video 902288	Sylvester Stallone Talia Shire	1990	PG-13
32	33	7	THE PUNISHER	Live Home Video 68935	Dolph Lundgren Louis Gossett Jr.	1990	R
33	28	11	HENRY AND JUNE	Universal City Studios MCA/Universal Home Video 81050	Fred Ward Uma Thurman	1990	NC-17
34	26	15	ARACHNOPHOBIA	Amblin Entertainment Hollywood Home Video 1080	Jeff Daniels	1990	PG-13
35	29	10	WILD AT HEART	Media Home Entertainment FoxVideo M102765	Nicolas Cage Laura Dern	1990	R
36	32	9	CHILD'S PLAY 2♦	Universal City Studios MCA/Universal Home Video 81024	Alex Vincent Jenny Agutter	1990	R
37	<b>NEW</b>		FEMME FATALE	Republic Pictures Home Video 1295	Colin Firth Lisa Zane	1991	R
38	40	8	TUNE IN TOMORROW	HBO Video 90526	Keanu Reeves Peter Falk	1990	PG-13
39	39	8	WELCOME HOME ROXY CARMICHAEL	Paramount Pictures Paramount Home Video 32489	Winona Ryder Jeff Daniels	1990	PG-13
40	<b>NEW</b>		THE END OF INNOCENCE	Skouras Pictures, Inc. Paramount Home Video 12901	Dyan Cannon John Heard	1990	R

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

## Paramount Marks 'Star Trek' Anniversary

LOS ANGELES—New packaging for the five "Star Trek" movies, special boxed sets for collectors, and, for the first time, releases from the current television series "Star Trek: The Next Generation" are all part of a 25th anniversary blastoff from Paramount Home Video.

The announcement of home video involvement in a yearlong "Trekabration" came during a promotional event June 4 that drew 500 industry people to the Paramount movie lot to meet the casts from both the original and the new "Star Trek" series, together with creator Gene Roddenberry, for dedication of a new office building in his honor.

The occasion found Roddenberry, in classic irreverent form, taking verbal potshots at Paramount. Both Starship Enterprise captains, actors William Shatner and Patrick Stewart, also gave brief speeches.

Reviews of various aspects of the "Star Trek" saga by ceremony MC Mel Harris, president of Paramount's TV group, included retelling how Roddenberry trudged dejectedly

from producer to producer before the show finally made its debut Sept. 8, 1966.

Many in the audience were surprised to learn "Star Trek VI: The Undiscovered Country," the sixth movie with the original cast, is now in production. In addition to Shatner, on hand were original cast members DeForest Kelley, Leonard Nimoy, James Doohan, Walter Koenig, Nichelle Nichols, and George Takei.

While all home video product to date revolves around the original cast, the "Next Generation" show offers video stores the first shot at what Paramount hails as a success in its own right.

More than 100 episodes have been shot, already outlasting the 79 in the original television series, and the show is No. 1-rated among hour syndication series. Episodes available Sept. 3 are the 96-minute pilot "Encounter At Farpoint," at a suggested \$19.95; and "The Naked Now" and "Code Of Honor," both 50 minutes and a suggested \$14.95.

Video product is not all that will be

highlighted. Thirty-five licensees of "Star Trek" products are involved, including such names as soundtrack recording supplier GNP Cresendo Records, Bantam Doubleday Dell, DC Comics, Franklin Mint, Hallmark, Nintendo video games creator Konami, Pocket Books, Simon & Schuster, and Timex.

The anniversary push on home video offerings caps what has already been a testament to the enormous popularity of "Star Trek," says Eric Doctorow, executive VP, boasting that 10 million units have been sold, counting the original 79 episodes, the five movies, and 11 animated television series.

Packaging highlights include new boxes for the five films, which, when arranged in sequence, display on their spines a picture of the Enterprise.

Two boxed sets are available, a collectors' unit in a slip-case at \$74.75, and a gift version at \$100 in a cloth-covered box along with three pins and a collectible certificate.

(Continued on page 62)

# Billboard

## SPOTLIGHTS

# DUPLICATION DUPLICATION DUPLICATION DUPLICATION DUPLICATION

Billboard's A/V Cassette Duplication Spotlight closely examines the process behind the duplication decisions made at record labels, home video and music video companies.

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FOR WEEK ENDING JUNE 29, 1991

## Top Special Interest Video Sales™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Program Supplier, Catalog Number	Suggested List Price
<b>RECREATIONAL SPORTS™</b>				
★★ NO. 1 ★★				
1	1	17	<b>MICHAEL JORDAN'S PLAYGROUND</b> FoxVideo (CBS/Fox) 2858	19.98
2	3	3	<b>THE OFFICIAL 1991 NCAA CHAMPIONSHIP VIDEO</b> FoxVideo (CBS/Fox) 3012	19.98
3	2	97	<b>MICHAEL JORDAN: COME FLY WITH ME</b> ♦ FoxVideo (CBS/Fox) 2173	19.98
4	<b>NEW</b>		<b>JACK NICKLAUS' THE FULL SWING</b> Worldvision Home Video 2020	19.95
5	<b>RE-ENTRY</b>		<b>BASEBALL FUNNIES</b> Simitar Ent. Inc.	14.95
6	4	220	<b>BOB MANN'S COMPLETE AUTOMATIC GOLF METHOD</b> ▲ ♦ VidAmerica VA 39	19.98
7	<b>NEW</b>		<b>SUPER SLAMS OF THE NBA</b> FoxVideo (CBS/Fox) 3244	14.98
8	9	76	<b>LEE TREVINO'S PRICELESS GOLF TIPS: VOL. 1</b> Paramount Home Video 12623	19.95
9	<b>RE-ENTRY</b>		<b>LEE TREVINO'S PRICELESS GOLF TIPS: VOL. 2</b> Paramount Home Video 12624	19.95
10	18	24	<b>WAYNE GRETZKY: ABOVE &amp; BEYOND</b> Live Home Video 68942	19.95
11	<b>RE-ENTRY</b>		<b>NBA SUPERSTARS</b> FoxVideo (CBS/Fox) 2288	14.98
12	<b>RE-ENTRY</b>		<b>CHAMPIONS FOREVER</b> ♦ J2 Communications J2-0047	19.95
13	14	24	<b>GOLF YOUR WAY</b> Sports Marketing Group	23.99
14	11	3	<b>SUPERTAPE: VOL. 4</b> Coliseum Video WF091	59.95
15	8	8	<b>NASCAR VIDEO MAGAZINE: VOL. 1</b> A*Vision Entertainment 3-50184	16.98
16	12	13	<b>HOCKEY-HERE'S HOWE: GOAL TENDING</b> Kartes Video Communications	14.95
17	7	7	<b>SPORTS BLOOPER AWARDS</b> ESPN Home Video 850314	9.95
18	13	18	<b>HOCKEY-HERE'S HOWE: DEFENSE</b> Kartes Video Communications	14.95
19	5	32	<b>BASEBALL CARD COLLECTING</b> JCI Video 8212	9.95
20	15	10	<b>HOCKEY-HERE'S HOWE: FORWARDS</b> Kartes Video Communications	14.95

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Program Supplier, Catalog Number	Suggested List Price
<b>HEALTH AND FITNESS™</b>				
★★ NO. 1 ★★				
1	1	125	<b>JANE FONDA'S COMPLETE WORKOUT</b> Warner Home Video 650	29.98
2	4	43	<b>RICHARD SIMMONS: SWEATIN' TO THE OLDIES</b> ♦ Warner Home Video 616	19.98
3	3	233	<b>CALLANETICS</b> ♦ MCA/Universal Home Video 80429	24.95
4	7	233	<b>KATHY SMITH'S BODY BASICS</b> JCI Video 8111	14.95
5	2	35	<b>JANE FONDA'S LEAN ROUTINE</b> Warner Home Video 654	29.98
6	5	23	<b>KATHY SMITH'S WEIGHT-LOSS WORKOUT</b> FoxVideo (Media) M0323732	19.98
7	6	87	<b>BEGINNING CALLANETICS</b> ♦ MCA/Universal Home Video 80892	24.95
8	16	137	<b>KATHY SMITH'S FAT-BURNING WORKOUT</b> ♦ FoxVideo (Media) FH1059	19.98
9	10	100	<b>KATHY SMITH'S TONEUP</b> JCI Video 8112	14.95
10	11	21	<b>GILAD'S THE NEW BEST OF BODIES IN MOTION</b> JCI Video 8128	14.95
11	8	55	<b>DENISE AUSTIN'S THE HIPS, THIGHS &amp; BUTTOCKS WORKOUT</b> Parade Video 31	19.95
12	12	233	<b>KATHY SMITH'S ULTIMATE VIDEO WORKOUT</b> JCI Video 8100	14.95
13	9	228	<b>JANE FONDA'S LOW IMPACT AEROBIC WORKOUT</b> ♦ Warner Home Video 070	29.98
14	<b>RE-ENTRY</b>		<b>KATHY SMITH'S ULTIMATE STOMACH &amp; THIGHS WORKOUT</b> ♦ FoxVideo (Media)	19.98
15	<b>RE-ENTRY</b>		<b>KATHY SMITH'S STARTING OUT</b> ♦ FoxVideo (Media) FH1027	19.98
16	17	17	<b>BUNS OF STEEL WITH GREG SMITHEY</b> The Maier Group	14.95
17	13	111	<b>ANGELA LANSBURY: POSITIVE MOVES</b> Wood Knapp Video WK1016	29.95
18	18	16	<b>KATHY SMITH'S WINNING WORKOUT</b> FoxVideo (Media) FH1012	19.98
19	19	57	<b>DENISE AUSTIN'S SUPER STOMACHS</b> Parade Video 27	19.95
20	<b>RE-ENTRY</b>		<b>JODY WATLEY: DANCE TO FITNESS</b> Parade Video 207	24.95

♦ 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.

## Perfect 'Normal,' Risky 'Dice' Rule As Hot Vid Bets

*This biweekly column is provided as a guide through the wilderness of unfamiliar feature video titles.*

•“Perfectly Normal” (1991), Academy Entertainment, prebooks 7/2

Renzo Parachi (Michael Riley) is not your average run-of-the-mill hockey player/cab driver. He's got a dream but he doesn't know it yet, not until he meets Alonzo (Robbie Coltrane), a bon vivant/chef/con artist who wants to open a restaurant where everyone dresses in costumes from operas. Like “Diva,” this is a film where the cinematic style is endlessly original, and where the textures and flow of images are much more important than little things like plot. With a fantastic score by Richard Gregoire and performances that are all superb in brand new, strange ways, this film is a perfect



by Michael Dare

off-the-wall pleasure. Rent it with “The Odd Couple.”

•“Judy Toll Is The Dice Woman” (1991), PolyGram Video, available 6/24

This specialty tape features Judy Toll's brilliant parody of Andrew Dice Clay's macho misogynist stand-up routine. Like the Dice Man, the Dice Woman is a gutter-mouthed punk with a startling attitude problem concerning the opposite sex. Toll, in her rational but scathing feminist response to the Diceman, has inadvertently made a tape that works perfectly in his defense. Hearing blatantly sexist material can be comical no matter what the sex of the performer. Both Toll and Clay are comedians who have invented characters that are despicable but outrageously funny. If you dig one, you've got no excuse for not digging the other. Rent it with “Dice Rules,” of course.

•“A Climate For Killing” (1991), Media Home Entertainment, prebooks 6/27

This complex, grisly, and well-done murder mystery has a provocative stylized look, a great soundtrack by Robert Folk, and depth of characterization that's totally unexpected. John Beck plays a sheriff in Yuma, Ariz., who has to solve a murder involving the fresh corpse of a woman who was supposed to have been killed 15 years earlier. It's the old tale of instinct vs. procedure as efficiency expert Steven Bauer shows up to get in Beck's way. Mia Sara is

*(Continued on next page)*

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Single Unit Cat #: 1866**



## 2ND FEATURES

(Continued from preceding page)

stunning as always as the sheriff's daughter, and Catherine Ross is low key and effectively downtrodden as the alcoholic town coroner. Rent it with "At Close Range."

### •"Zandalee" (1991), LIVE, pre-books 6/25

Judge Reinhold and Nicolas Cage battle for the affection of beautiful newcomer Erika Anderson in this emotional tale of disillusionment. It's a hodgepodge of New Orleans funk, highly polished Madison Avenue erotic glitz, suppressed sexuality, and confused religious symbolism—that's only made bearable by the quality of the directing, the performances, and Anderson's amazing body, which is relentlessly displayed. The tone is steamy and sensual throughout, including one sequence that gives the butter scene from "Last Tango in Paris" a run for the money in the bizarre erotic thrill department. If Tennessee Williams had written "9 1/2 Weeks," it might have come out something like this. Rent it with "A Streetcar Named Desire."

### DOUBLE BILL OF THE WEEK: •"Final Warning" (1990) and "Ironclads" (1990), Turner Home Video, prebook 7/1

These two historical reenactments walk the fine line between entertainment and education, making them perfect films for students who are bored with their history classes. Starring Reed Edward Diamond and Virginia Madsen, "Ironclads" is a fascinating recreation of the battle between the Monitor and the Merrimack—the first two operable warships with hulls made of iron. Though the ships aren't wooden, you certainly can't say the same thing about the acting, but that won't stop Civil War freaks from going into a feeding frenzy. "Final Warning" tells the forbidding tale of the Chernobyl nuclear disaster, with Jon Voight and Jason Robards as Dr. Robert Gale and Armand Hammer, the two Americans who brought medical relief into the area. The bureaucracy of the Kremlin turns out to be as big a foe as the radiation sickness they're trying to treat. Both films suffer from M.O.W. pacing, but the intentions are so compassionate and the actual events depicted so fascinating that the damage is negligible.

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

## Miramar Extends 'Day & Date' Boundaries

BY CHRIS MCGOWAN

LOS ANGELES—"Day-and-date" seem to be magic words in music-video marketing, as labels realize the extensive promotional benefits of releasing a title's various audio and video configurations at the same time.

Now, Seattle-based Miramar Images is applying that strategy to its "video albums," a genre of music video that typically marries footage of nature or psychedelic imagery to long passages of instrumental music.

In February, Miramar went day-and-date with "Mind's Eye," which it released simultaneously on VHS, CD, and audiocassette. The \$19.95 video features sophisticated computer animation directed by Jan Nickman and

a James Reynolds score (released separately on CD and cassette).

Miramar took that tack again June 19 when it launched keyboardist/composer Pete Bardens' "Water Colors" simultaneously in audio and video (the VHS version is \$19.95).

"We now want to release all the configurations at once," says Miramar marketing director Kipp Kilpatrick. "There's a synergy there."

When Miramar released its first video album, "Natural States," in 1985, it licensed the video's David Lanz and Paul Speer score only "as an afterthought" to Narada Records. Narada also released the Lanz-Speer score to Miramar's "Desert Vision," while "Canyon Dreams" (with a Tangerine Dream score) was launched on

video only.

Miramar subsequently formed its own record label in 1987, but it wasn't until this year that it became convinced that many consumers might want to own both the music video and the CD or cassette.

"Ironically, we're now coming back around and in June we'll release the soundtrack of 'Canyon Dreams,'" adds Kilpatrick. "VHS is not the same as CD. When you're in the mood for CD you want that; when you're in the mood for video you want that. The only format [for both moods] is laserdisc, and that will be the final fulfillment of our vision."

At the moment, though, Miramar's only video album available on laser is "Canyon Dreams," which has been released by Image Entertainment. "There are definitely others in the works," says Kilpatrick, "and we're in the final negotiations" for those.

Miramar currently has five video-album (or "visual music") titles. "Desert Vision," "Natural States," and "Canyon Dreams" all have gone platinum, and each title is "well on its way to 100,000 units," says Kilpatrick. (The platinum certification point for music videos is 50,000 units.)

Whereas five years ago such titles sold primarily in alternative outlets such as new age bookstores, gift shops, museums, and parks, Miramar's video albums now sell in Blockbuster, Tower, Waldenbooks, and many other mainstream locales, according to Kilpatrick.

Miramar's new release, "Water Colors," is based on the theme of water. It combines visuals of flowing water, unusual water patterns, ice formations, and landforms sculpted by water, all backed by a score by Bardens.

"Water Colors" is unusual for a video album in that it includes one track ("A Higher Ground") with vocals.

"Our goal is to release three to six video albums a year. We will go into different styles of music, too," says Kilpatrick.

### TREKKER TREATS

(Continued from page 59)

The top 10 best-sellers from the original TV series are additionally being made available again, with closed-captioning for the hearing impaired. Suggested list is \$12.95.

These episodes are "Where No Man Has Gone Before," "Corbomite Maneuver," "Mudd's Women," "The Enemy Within," "The Man Trap," "Naked Time," "Balance Of Terror," "Space Seed," "City On The Edge Of Forever," and "The Trouble With Tribbles."

All 98 video packages in the anniversary promotion come with a 10-page insert promoting five posters consumers can send away for.

Additionally, a dealer display contest will have as the grand prize a trip to Hollywood, Calif. Merchandising aids include two posters, both a vinyl and paper banner, a set of wall flats, and a header card.

Warehouse release date for all but the three "Next Generation" episodes is July 29; order cutoff is July 2. "Next Generation" dates are Sept. 3 and July 30.

Billboard.

FOR WEEK ENDING JUNE 29, 1991

Top Kid Video™						
Compiled from a national sample of retail store sales reports.						
THIS WEEK	2 WEEKS AGO	WKS. ON CHART	TITLE Copyright Owner, Manufacturer, Catalog Number	Year of Release	Suggested List Price	
			<b>★ ★ NO. 1 ★ ★</b>			
1	1	7	<b>THE JUNGLE BOOK</b> Walt Disney Home Video 1122	1967	24.99	
2	2	57	<b>THE LITTLE MERMAID</b> Walt Disney Home Video 913	1989	26.99	
3	3	13	<b>DUCKTALES THE MOVIE</b> Walt Disney Home Video 1082	1990	22.99	
4	5	39	<b>PETER PAN</b> Walt Disney Home Video 960	1953	24.99	
5	4	89	<b>BAMBI</b> Walt Disney Home Video 942	1942	26.99	
6	6	17	<b>ROCKY &amp; BULLWINKLE: VOL. I</b> Buena Vista Home Video 1019	1991	12.99	
7	<b>NEW ▶</b>		<b>THE PRINCE AND THE PAUPER</b> Walt Disney Home Video 1185	1991	12.99	
8	7	300	<b>DUMBO</b> ♦ Walt Disney Home Video 24	1941	22.98	
9	8	245	<b>ALICE IN WONDERLAND</b> ♦ Walt Disney Home Video 36	1951	22.98	
10	9	17	<b>ROCKY &amp; BULLWINKLE: VOL. III</b> Buena Vista Home Video 1021	1991	12.99	
11	10	17	<b>ROCKY &amp; BULLWINKLE: VOL. II</b> Buena Vista Home Video 1020	1991	12.99	
12	18	102	<b>PETE'S DRAGON</b> ▲ ♦ Walt Disney Home Video 10	1977	29.95	
13	12	141	<b>CINDERELLA</b> Walt Disney Home Video 410	1950	26.99	
14	14	41	<b>ALL DOGS GO TO HEAVEN</b> ◇ MGM/UA Home Video M301868	1989	24.98	
15	11	144	<b>CHARLOTTE'S WEB</b> Hanna-Barbera Prod. Inc./Paramount Home Video 8099	1973	14.95	
16	19	17	<b>ROCKY &amp; BULLWINKLE: VOL. VI</b> Buena Vista Home Video 1024	1991	12.99	
17	16	153	<b>THE SWORD IN THE STONE</b> ♦ Walt Disney Home Video 229	1963	22.98	
18	13	13	<b>TEEN MUTANT NINJA TURTLES: PIZZA BY ...</b> Family Home Entertainment 27363	1989	14.95	
19	<b>NEW ▶</b>		<b>PETER AND THE WOLF</b> Walt Disney Home Video 1184	1991	12.99	
20	15	17	<b>ROCKY &amp; BULLWINKLE: VOL. V</b> Buena Vista Home Video 1023	1991	12.99	
21	17	17	<b>ROCKY &amp; BULLWINKLE: VOL. IV</b> Buena Vista Home Video 1022	1991	12.99	
22	<b>NEW ▶</b>		<b>WINNIE THE POOH: THERE'S NO CAMP LIKE HOME</b> Walt Disney Home Video 1182	1991	12.99	
23	<b>NEW ▶</b>		<b>WINNIE THE POOH: WIND SOME, LOSE SOME</b> Walt Disney Home Video 917	1991	12.99	
24	20	28	<b>JETSONS: THE MOVIE</b> ◇ Universal City Studios/MCA/Universal Home Video 80977	1990	22.95	
25	24	23	<b>TEEN MUTANT NINJA TURTLES: ATTACK ...</b> Family Home Entertainment 27344	1989	14.95	

♦ 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.

# THE HOLLYWOOD REPORTER BOX OFFICE

THIS WEEK	PICTURE/(STUDIO)	WEEKEND GROSS (\$)	NO. OF SCRNS PER SCRNS AVG (\$)	WKS IN REL	TOTAL GROSS TO DATE (\$)
1	<b>Robin Hood</b> (Warner Bros.)	25,625,602	2,369 10,817	—	25,625,602
2	<b>City Slickers</b> (Columbia)	11,274,010	2,001 5,634	1	30,636,030
3	<b>Backdraft</b> (Universal)	5,205,375	1,983 2,625	3	46,639,365
4	<b>Jungle Fever</b> (Universal)	5,194,560	773 6,720	1	13,147,740
5	<b>The Babysitter's Dead</b> (Warner Bros.)	3,398,810	1,817 1,871	1	9,752,773
6	<b>What About Bob?</b> (Buena Vista)	3,388,518	1,795 1,888	4	45,001,442
7	<b>Soapdish</b> (Paramount)	3,231,800	1,275 2,535	2	19,372,203
8	<b>Thelma &amp; Louise</b> (MGM-Pathé)	2,488,637	1,180 2,109	3	21,130,012
9	<b>Only the Lonely</b> (Fox)	1,269,503	1,312 968	3	16,660,458
10	<b>Home Alone</b> (20th Century Fox)	868,774	714 1,217	30	276,269,739
11	<b>Drop Dead Fred</b> (New Line Cinema)	809,406	927 873	3	10,335,372
12	<b>Dances With Wolves</b> (Orion)	784,346	716 1,095	31	174,671,084
13	<b>The Silence of the Lambs</b> (Orion)	726,501	803 905	17	123,688,627
14	<b>Hudson Hawk</b> (Tri-Star)	603,885	951 635	3	15,768,121
15	<b>Sleeping With the Enemy</b> (Fox)	554,401	557 995	18	97,734,329
16	<b>Truth or Dare</b> (Miramax)	497,970	540 922	5	12,680,757
17	<b>FX 2</b> (Orion)	472,426	670 705	5	19,274,854
18	<b>Kickboxer 2</b> (Trimark)	444,239	184 2,414	—	444,269
19	<b>Wild Hearts Can't Be Broken</b> (Buena Vista)	286,791	595 482	3	6,112,801
20	<b>A Rage in Harlem</b> (Miramax)	252,960	240 1,054	6	9,214,358
21	<b>Switch</b> (Warner Bros.)	195,350	287 681	5	14,560,213
22	<b>Impromptu</b> (Hemdale)	177,717	156 1,139	9	2,737,442
23	<b>Toy Soldiers</b> (Tri-Star)	175,950	306 575	7	14,290,605
24	<b>Out for Justice</b> (Warner Bros.)	137,185	124 1,106	9	37,709,178
25	<b>La Femme Nikita</b> (Goldwyn)	118,006	78 1,513	14	4,252,061
26	<b>Mutant Ninja Turtles II</b> (New Line Cinema)	114,801	223 515	12	75,628,861
27	<b>Kindergarten Cop</b> (Universal)	111,475	245 455	25	90,272,872
28	<b>Stone Cold</b> (Columbia)	108,867	201 542	4	8,442,527
29	<b>King Ralph</b> (Universal)	100,045	250 400	17	33,077,207
30	<b>Object of Beauty</b> (Avenue)	90,068	1,012 1,012	9	4,308,702
31	<b>Straight Out of Brooklyn</b> (Goldwyn)	74,385	20 3,719	3	334,038
32	<b>One Good Cop</b> (Buena Vista)	73,554	138 533	6	10,765,953
33	<b>Truly, Madly, Deeply</b> (Goldwyn)	62,886	40 1,572	6	627,721
34	<b>GoodFellas</b> (Warner Bros.)	43,548	78 558	37	46,787,357
35	<b>Tatie Danielle</b> (Prestige)	41,399	14 2,957	4	251,238
36	<b>The Doors</b> (Tri-Star)	40,240	80 503	15	34,108,377
37	<b>L.A. Story</b> (Tri-Star)	36,024	57 632	18	28,784,616
38	<b>Daddy Nostalgia</b> (Avenue)	35,364	21 1,684	7	799,524
39	<b>Kiss Me A Killer</b> (Califilm)	35,119	18 1,951	9	479,662
40	<b>Comfort of Strangers</b> (Skouras)	35,000	14 2,500	13	849,792

# Retail

## Mall & Chain: Retailers Assess Business Climate

■ BY ED CHRISTMAN

LAS VEGAS—While some experts suggest that the enclosed regional shopping center's status as the pre-eminent retail environment is beginning to wane, music retailers gathered here argued that the tough times plaguing mall merchants is only a temporary situation that will change as the economy rebounds.

That issue, along with rising ancillary costs, was one of many topics discussed by the 22,000 retailers and developers who attended the annual convention of the International Council of Shopping Centers, held May 19-23 at the Las Vegas Hilton.

Overall, the mood of the convention was influenced by fallout from the recession and the credit crunch. In general, retail has been hit hard by the soft economy, with many merchants reporting negative same-store growth in the first quarter and a continued weakness in the second quarter.

According to sources, some large multichain retailers, apparently ailing from the slow economy, were at the convention looking to get out of

lease commitments. On the other hand, the almost daily newspaper reports on the troubles facing real estate had many retailers here worried about the financial health of developers and their projects.

In one of the formal convention sessions, Walter K. Levy, of the consulting firm of Walter K. Levy & Robert E. Kerson Associates in New York, noted that "some see a diminishment of the mall as the shopping place."

Such an occurrence would negatively impact many of the large music retail chains—such as Minneapolis-based Musicland Stores Corp., Albany, N.Y.-based Trans World Music Corp., North Canton, Ohio-based Camelot Music, Atlanta-based Super Club Music Corp., Pittsburgh-based National Record Mart, and Philadelphia-based Wee Three—which are all heavily represented in the mall.

### ANCHORS AWAY?

The mall has been hit hard by the troubles of the department store industry. Speaking during a convention luncheon, William R. Howell, chairman and CEO of J.C. Penney in Pla-

no, Texas, said, "The [list of] companies operating under Chapter 11 reads like a who's who in retail," including such stores as Bloomingdale's, Abraham & Straus, and the rest of the chains under the Federated Department Stores and Allied Stores Corp. umbrellas, as well as the

### 'The recession is changing shopping patterns'

Carter Hawley Hale divisions.

The troubles of anchor tenants could cripple regional malls, retailers acknowledged. If a bankrupt department store cannot stock its outlet properly or closes its doors, it could affect a mall's traffic. Music outlets and video stores such as Suncoast Motion Picture Co. and Saturday Matinee are widely regarded as parasites of a mall's traffic.

Steve E. Watson, president of Dayton Hudson Corp. in Minneapolis, said in a convention session, "There is a tremendous shakeout going on

right now, and the strong will get stronger." He also added that the marquee names in the department store industry in bankruptcy are not the only areas of concern. "Problems exist in smaller department stores serving the tertiary markets," he said.

"With anchors under Chapter 11, some malls were impacted," said Chip Cappelletti, VP of real estate development of Record Bar/Tracks. "But a lot of the concern is down the road. We wonder will Federated and Allied close stores, where will they do so, and what impact will it have?"

Moreover, Nick Javaras, president of Terrenomics Retail Services L.P. in San Francisco, seemed to agree with those who predicted the decline of the mall when he noted during one convention session that "the '80s were an extraordinary period for retailing and most of it occurred outside the mall."

### THE POWER OF CONVENIENCE

During the last decade, the evolution of power retailers, also known as category killers, created most of the excitement in retail. Those retailers, such as Toys 'R' Us and Circuit City, and warehouse clubs like the Price Club, were mainly located in strip centers, which resulted in the emergence of a new type of shopping center—the power center.

As a result, shoppers began frequenting power centers for products that they used to buy in the mall. Also, because of changes taking place in the home and at work, shoppers responded very positively to the convenience of power centers. Such centers allow time-conscious shoppers to park in front of the destination store—in other words get in and out quickly—whereas trips to enclosed malls came to represent time-consuming hassles with traffic, parking, and long walks through the center to reach the shopper's objective.

However, Record Bar's Cappelletti said, "There have been doomsayers about malls for years. But same-store sales for retail in general have been suffering." Bruce Bausman, senior VP of real estate at Musicland,

agreed with Cappelletti. "The mall is in a temporary lull. When the economy heats up, so will the mall." He added that the recession will not last forever.

While the mall's problems may be temporary, they come at a time when the music business is experiencing a void in superstar product, according to Mary Ann Levitt, president of the RecordShop in Sausalito, Calif. As a result, "street stores are doing better than mall stores," she said.

M.G. "Buddy" Herring Jr., president of the M.G. Herring Group, a developer based in Dallas, said in a convention session that observers predicting the demise of the mall because of the current downturn are reading the situation wrong. "The recession is changing shopping patterns," he said. "Traffic may be off in one area and up in another."

### RETAIL OVERBUILDING

Some argued that the problems hitting the mall really are a result of retail overbuilding in general. J.C. Penney's Howell said, "There are just too many stores. Today, there is 18 square feet of retail for every person in the U.S., which is twice as much as there was 16 years ago."

"The growth of the population and the amount of disposable income has not kept pace with the building of retail space and now it is all coming home to roost. Today, there is so much excess retail space that it will be years before the supply comes into balance," he continued.

Jeffrey H. Brothman, founder of Costco Wholesale Inc. in Kirkland, Wash., said that as a result of the overbuilding, "the rate of growth of same-store sales will continue to slow. There is only so much business to go around."

While music merchandisers are concerned about the impact of the weak economy on the overbuilt retail sector, they say another problem is getting worse in the mall.

"The biggest problem with the malls is what is happening with the developer and the extra charges,"

(Continued on page 68)

## Chains Expound On Expansion Plans

LAS VEGAS—In addition to leasing space for new stores, the annual International Council of Shopping Centers convention, held here May 19-23, served as a forum for retailers to let developers know what is going on with their chains. As such, music retailers came here updating developers on their plans for the coming year.

Bruce Bausman, senior VP of real estate at Minneapolis-based Musicland Stores Corp., told developers that the chain will open 80-100 stores in 1991. Of that total, about 60% probably will be music stores and 40% will be Suncoast Motion Picture Co. outlets.

Bausman said he has heard the rumors that Musicland is pulling back on its expansion. But, he said, "the 80-100 stores is less than last year but it fits into our overall two-year plan. We had a goal of 300

stores and we opened 184 last year. So to some it could seem like we are cutting back, but it really is just a matter that most of our growth came on the front end."

Musicland already has a number of deals committed for next year, but Bausman said the chain will play it by ear before it decides on the total number of stores it will open in 1992. "We still have the ability to turn on a dime. If in January we decide we want to do 200 stores in 1992, we could. I am not hedging about our plans. We just want to see what happens with the economy."

Bausman also acknowledged that there are not too many mall-based chains with more than 1,000 stores per concept. With the chain's music stores numbering more than 800, it won't be too long before the company reaches that

mark. That's why Musicland started Suncoast and, says Bausman, is "continuously looking at other concepts such as Stars," a now-defunct boutique concept that carried celebrity-related memorabilia.

Although Stars did not work out to Musicland's expectations, Bausman says, "We are committed to the challenge of creating a concept that doesn't exist. Now we are looking at a number of things and we will be testing a lot of them over the next few years. Once one of them has a life we will talk about it. Our intent is to develop more mall-based concepts, not necessarily related to music and video, and use the synergies of our headquarters staffs to support it."

Europe represents another avenue of growth for Musicland, he added. "We are still on our original

(Continued on page 68)

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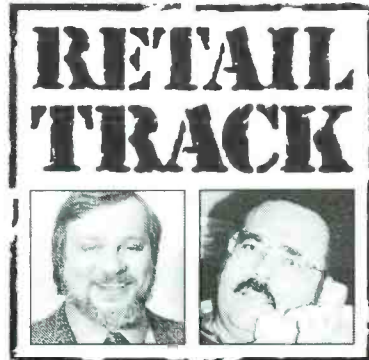
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**Real Estate Woes Hurting Retailers**

THE CREDIT CRUNCH and the woes of the real estate industry, often covered in the daily newspapers, may come home to harry the music industry. The sales growth that the music industry has enjoyed over the last few years largely has been fueled by new store openings. But because of overbuilding, lenders are avoiding real estate investments like the plague, with the result that the industry has been virtually shut down when it comes to new projects. For awhile, music retailers will still be able to open new stores, thanks to some other retail sectors that are not renewing leases and not taking any new locations. Also, the overbuilt retail market means that there is still plenty of existing space to fill. But much of that is less desirable secondary space, according to **Jim Bonk**, executive VP and CEO at N. Canton, Ohio-based Camelot Music.

At the International Council of Shopping Centers annual convention, held May 19-23 in Las Vegas, it became clear that eventually the real estate industry woes will cut into music retailers' expansion plans. "A lot of projects are on hold," Bonk said. "Even expansions of existing centers, which until recently were the only type of real estate loans lenders were still making, are now on hold."  
Greg Fisher, assistant VP of real

estate at Warehouse Entertainment, added that although the Torrance, Calif.-based chain will open 21 stores this year, "we have had 11 other projects slip from us when the developer couldn't get the financing."



by Geoff Mayfield & Ed Christman

It used to be that the developers asked the retailers for their financials. Today, we should ask the developers for theirs."

Bruce Bausman, senior VP overseeing real estate at Minneapolis-based Musicland Stores Corp., concluded, "With real estate experiencing its worst credit crunch in years, we will see a significant dropoff in new music stores in 1993-95."

THE MATING CALL: The ICSC shopping center convention is like a giant beehive, where retailers from all walks of life get together once a year with developers and make deals for new store openings.

Unfortunately for music retailers, their sector is a little bit more competitive than other retailing segments, resulting in the developer often having the upper hand when it comes to lease negotiations. Camelot's Bonk observed, "At any given mall, you can have eight or 10 record stores competing for the location. I don't think that developers enjoy that in any other retail sector."

Although music retailers compete very aggressively for locations, they are good-natured about it. For instance, in the ICSC Leasing Mall, National Record Mart's Frank Fischer explained to Billboard in the presence of Musicland's Bausman that his mission in Las Vegas "is to tell all the developers what Musicland is doing wrong." Later that day, Trans World Music Corp. president Bob Higgins took time from a conversation with Michael Sullivan, president of the Merry-Go-Round chain, to shout "don't make any deals" to Camelot Music's Roger Marks, who was scurrying by, apparently late for an appointment.

(Continued on page 75)

**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**
- ALLMAN BROTHERS BAND**  
Shades Of Two Worlds  
CD Epic 47877  
CA 47877
- ARCWELDER**  
Jacket Made In Canada  
CD Big Money Inc. 013/\$10.50  
CA 013/\$6
- BADLANDS**  
Voodoo Highway  
CD Titanium 82251/\$15.98  
CA 82251/\$9.98
- BANANARAMA**  
Pop Life  
CD Polydor 828246-2  
CA 828246-4
- DAVID BOWIE**  
Young Americans  
CD Rykodisc 10140  
CA 0140
- DAVID BOWIE**  
Station To Station  
CD Rykodisc 10141  
CA 0141
- HEAD CANDY**  
Star Caster  
CD Link 2-61151/\$15.98  
CA 4-61151/\$9.98
- L.A. GUNS**  
Hollywood Vampires  
CD Polydor 849485-2  
CA 849485-4
- JOHN LENNON**  
Lennon  
CD Capitol 95220
- DAVID PATTERSON**  
That Attitude  
CD Valley Vue V2-82190

- CA V4-82190
- QUEEN**  
Jazz  
CD Hollywood 2-61062/\$15.98  
CA 4-61062/\$9.98
- QUEEN**  
The Game  
CD Hollywood 2-61063/\$15.98  
CA 4-61063/\$9.98
- RAINDOGS**  
Border Drive-In Theatre  
CD ATCO 91680/\$13.98  
CA 91680/\$9.98
- SKID ROW**  
Slave To The Grind  
CD Atlantic 82242/\$15.98  
CA 82242/\$10.98
- STRAITJACKET FITS**  
Melt  
CD Arista 8645/\$12.98  
CA 8645/\$9.98
- R&B**
- ENTOUCH**  
Drop Dead Gorgeous  
CD Elektra 8368-2  
CA 8368-4
- THE PreC.I.S.E. M.C.**  
PreC.I.S.E.Iy Done  
CD Luke 91710/\$13.98  
CA 91710/\$9.98
- LOUIS PRICE**  
CD Motown 6322  
CA 6322
- GENE RICE**  
Just For You  
CD RCA 3159-2-R  
CA 3159-4
- PETE ROCK & C.L. SMOOTH**  
Good Life  
CD Elektra 8372-2  
CA 8372-4
- COMPILATIONS/SOUNDTRACKS**
- VARIOUS ARTISTS**  
Golden Throats: More Celebrity Oddities  
CD R21S-71007  
CA R41H-71007
- VARIOUS ARTISTS**  
Money Is Not The Answer  
CD Beggars Banquet 3152-2-H  
CA 3152-4-H
- VARIOUS ARTISTS**  
Soundtrack From thirtysomething  
CD Geffen 24413  
CA 24413

**JAZZ/NEW AGE**

- DEUTER**  
Sands Of Time  
CD Kuckuck 12090-2 (2)  
CA 12090-4 (2)
- PAUL SCHERER**  
Nitemusik  
CD World Disc Music M11/\$15.98  
CA M11/\$10.98
- FRED WESLEY**  
New Friends  
CD Antilles 422-848280-2  
CA 422-848280-4
- COUNTRY**
- MARILYN SELLARS**  
Love Lifted Me  
CD Tyrolia Hills Music 70002-2  
CA 70002-4
- TANYA TUCKER**  
What Do I Do With Me  
CD Capitol 95562  
CA 95562
- WAYLON & WILLIE**  
Clean Shirt  
CD Epic EK47462  
CA ET47462

**WORLD MUSIC**

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Come What May  
CD Green Linnet 1112  
CA 1112

**FOR THE RECORD**

The display competition promoting the MTV Video Music Awards mentioned in a story in the June 22 issue of Billboard is not part of the joint campaign sponsored by MTV and the National Assn. of Recording Merchandisers.

The soundtrack "A Hard Time To Be Single" is available on the Original Cast label. The label was listed incorrectly in the June 22 Album Releases list.

# Top Adult Alternative™

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TITLE LABEL & NUMBER/DISTRIBUTING LABEL ARTIST

## NEW AGE ALBUMS™

★★ NO. 1 ★★				
1	1	7	<b>IN THE WAKE OF THE WIND</b> NARADA ND-64003*	DAVID ARKENSTONE
2	2	55	<b>REFLECTIONS OF PASSION</b> ● PRIVATE MUSIC 2067-2-P*	YANNI
3	3	61	<b>NOUVEAU FLAMENCO</b> HIGHER OCTAVE HOM 7026*	OTTMAR LIEBERT
4	4	35	<b>AT THE EDGE</b> RYKO RCD 10124*/RYKODISC	MICKEY HART
5	12	3	<b>THE CITY</b> ATLANTIC 82248*	VANGELIS
6	5	35	<b>SKYLINE FIREDANCE</b> NARADA ND-64001*	DAVID LANZ
7	7	9	<b>NARADA COLLECTION THREE</b> NARADA ND-63906*	VARIOUS ARTISTS
8	6	31	<b>FRESH AIRE 7</b> AMERICAN GRAMAPHONE AGCD 777*	MANNHEIM STEAMROLLER
9	10	21	<b>DISTANT FIELDS</b> GOLDEN GATE CD71502*	GARY LAMB
10	11	19	<b>STRATA</b> HEARTS OF SPACE HS11019-2*	ROBERT RICH & STEVE ROACH
11	13	11	<b>SIGN OF THE SNOW CRANE</b> SONIC ATMOSPHERES CD 80033*	KAZU MATSUI
12	14	5	<b>BLUES FROM THE RAIN FOREST</b> SUMERTONE S2CD-01*	MERL SAUNDERS
13	8	15	<b>THE PIPER'S RHYTHM</b> NARADA N-63018*	SPENCER BREWER
14	16	7	<b>DESERT MOON SONG</b> SOUNDINGS OF THE PLANET SP-7144*	DEAN EVENSON
15	9	15	<b>NIGHTSONGS AND LULLABIES</b> MUSIC WEST MW-135*	JIM CHAPPELL
16	15	41	<b>THE NARADA WILDERNESS COLLECTION</b> NARADA N-63905*	VARIOUS ARTISTS
17	18	125	<b>WATERMARK</b> ● GEFFEN 24233	ENYA
18	24	3	<b>MOUNTAIN LIGHT</b> SERENITY SD-018*/GREAT NORTHERN ARTS	ROB WHITESIDES-WOO
19	17	17	<b>WATER STORIES</b> HIGHER OCTAVE HOMCD 7031*	CUSCO
20	25	8	<b>PLEIADIAN DANSES</b> ASTROMUSIC 3*	GERALD JAY MARKOE
21	<b>NEW▶</b>		<b>CLOSE YOUR EYES AND SEE</b> MUSIC WEST MW-251*	OYSTEIN SEVAG
22	20	41	<b>TAPROOT</b> WINDHAM HILL WT-1093*	MICHAEL HEDGES
23	23	131	<b>DEEP BREAKFAST</b> ● MUSIC WEST MW-102	RAY LYNCH
24	19	21	<b>TINGRI</b> MIRAMAR MPCD 2003*	JONN SERRIE
25	22	11	<b>DEEP AT NIGHT</b> WINDHAM HILL WD-1100*	ALEX DE GRASSI

## WORLD MUSIC ALBUMS™

★★ NO. 1 ★★				
1	2	11	<b>CHAMUNORWA</b> MANGO 539 900/ISLAND	THOMAS MAPFUMO
2	1	9	<b>TXAI</b> COLUMBIA CK-46871*	MILTON NASCIMENTO
3	3	7	<b>VODOU ADJAE</b> MANGO 539 899-2/ISLAND	BOUKMAN EKSPERYANS
4	4	11	<b>THE BEST OF JULUKA</b> RHYTHM SAFARI CDI 57318*	JULUKA
5	15	3	<b>IRON STORM</b> MESA R2 79035*	BLACK UHURU
6	8	5	<b>JOURNEY</b> TRILOKA 184-2*	ALI AKBAR KHAN
7	6	17	<b>TALKIN' BLUES</b> TUFF GONG 48243/ISLAND	BOB MARLEY AND THE WAILERS
8	7	17	<b>MOUTH MUSIC</b> RYKO RCD 10196*/RYKODISC	MOUTH MUSIC
9	12	3	<b>WE MUST CARRY ON</b> SHANACHIE 43082*	RITA MARLEY
10	9	9	<b>TOUMA</b> MANGO 539 903-2/ISLAND	MORY KANTE
11	11	7	<b>GREEK FIRE</b> SHANACHIE 64027*	ANNABOUBOULA
12	5	15	<b>MISSA LUBA: AN AFRICAN MASS</b> PHILIPS 426 836-2*	MUUNGANO NATIONAL CHOIR
13	13	35	<b>PRIMAL MAGIC</b> MESA R2 79023*	STRUNZ & FARAH
14	<b>NEW▶</b>		<b>BAAYO</b> MANGO 539 907-2*/ISLAND	BAABA MAAL
15	14	5	<b>MUST MUST</b> REAL WORLD 91630-2*/VIRGIN	NUSRAT FATEH ALI KHAN

● 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.

# N.W.A.'s Backward Marketing Mentality; Hamm Hits Road; Heading Back To Europe

**B**ACKWARD THINKING: The folks at L.A.'s Priority Records should be yelling "I Oohay" as they celebrate the recent ascent of N.W.A.'s "Efil4zaggin" to No. 1 on Billboard's Top Pop Albums chart.

The album's title read backward spells "Niggaz4life." Initially, the label's own press releases alternated between "Niggaz4life" and "Efil4zaggin." Indeed, although Billboard uses the backward spelling of the album, some of the magazines and newspapers that reprint our charts, such as the New York Daily News and Entertainment Weekly, prefer the "Niggaz4life" title.

Some observers wondered if Priority was trying to play both sides against the middle, using the frontward spelling to generate controversy and then backpedaling from the heat with the "Efil4zaggin" title.

But now Priority and N.W.A. are sticking to the backward version for certain "mechanical" reasons, says label publicist Lillian Matulic.

She reminds that the hardcore group's most recent EP, "100 Miles And Running," closed with a track called "Kamurshol." That cut ended with some bizarre audio that actually was N.W.A. on a tape running in reverse, she says, adding, "It sounded like the devil." But it was just N.W.A.'s own cryptic commercial (get it?) telling its fans the backward title of its forthcoming release.

**STUDIO TIME:** Delicious Vinyl (of L.A.) rockers Masters Of Reality have been ensconced in the Hollywood Sound Studio, cranking out tracks for an album that will follow up their highly touted eponymous debut. Guitarist Daniel Rey is producing with Matt Dike and Mike Ross. This album marks the first appearance of band members Rey on guitar and drummer Ginger Baker, who toured with the band when the label rereleased its first album.

Meanwhile, Relativity's aptly named "death metal" outfit, Death, is hard at work in Tampa, Fla.'s Morrisound Studios completing work on the fourth Death album, "Human." Death guitarist/vocalist Chuck Schuldiner has assembled a troupe of studio musicians to pick up where Death's former lineup left off. Session players Steve DiGiorgio, Sean Reinert, and Paul Masvidal appear on the album, which the Hollis, N.Y., label has slated for fall release.

**ON THE ROAD:** Bassist Stuart Hamm launched his first solo tour June 21 in San Diego. He's out promoting his Relativity album "The Urge." The tour marks Hamm's first outing since he accompanied Joe Satriani on his "Flying In A Blue Dream" odyssey... Emergo's Heads Up! wrapped a recent European tour, only to be called back by popular demand. The group will hit some Italian rock

festivals in July and then return to the U.S. for a cross-country tour to promote its "Duke" EP. Emergo is based in New York.

sales manager. He is a former sales representative for PolyGram Records.

**LISTEN UP:** More great CD reissues are coming from New York's Razor & Tie June 30: Tina Turner's "Acid Queen," Graham Parker's "Another Grey Area" and "The Real Macaw," Gary U.S. Bonds' "Dedication," and Little Steven's "Voice Of America." New York's Caroline Records is distributing.

Some cool releases worth checking out: Various Artists, "North By Northeast," on Northeastern Records in Saxonville, Mass. This "back-to-roots" pop/rock collection features such commonwealth favorites as the El Caminos, Chris Murphy, Blood Oranges, and Hypnotic Clambake.

Johnnie Johnson, Clayton Love, and Jimmy Vaughn, "Rockin' Eighty-Eights," on Modern Blues Recordings in Pearl River, N.Y. These three keyboard giants really rip it up on a slew of infectious boogie-woogie, blues, and R&B rockers.

When People Were Shorter And Lived Near The Water, "Porgy" (Shimmy Disc, New York). A typically left-of-center LP.

## GRASS ROUTE



by Deborah Russell

**ON THE MOVE:** Gary Chappell, VP of San Rafael, Calif.'s Music West Records, has resigned from the label and is seeking new opportunities. He can be reached at 415-459-4039... Houston's Justice Records hired former Capitol Records president Don Zimmermann as a consultant for development in sales and distribution... Christopher Stimson recently joined San Francisco label Hearts Of Space, where he took over as VP of sales, marketing, and promotion. Stimson came to the label from Navarre Corp., where he most recently served as regional sales manager... Rob McDonald recently joined Lynnwood, Wash., distributor Precision Sound Marketing as Northern California

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# Top Gospel Albums™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports.		TITLE
			ARTIST	LABEL & NUMBER/DISTRIBUTING LABEL	
★★ NO. 1 ★★					
1	2	9	<b>RANCE ALLEN</b>	BELLMARK 71806	1 week at No. 1 PHENOMENON
2	1	37	<b>REV. JAMES MOORE</b>	MALACO 6006	"LIVE" WITH MISSISSIPPI MASS CHOIR
3	3	39	<b>TRAMAINÉ HAWKINS</b>	SPARROW 1246	LIVE
4	4	11	<b>NEW LIFE COMMUNITY CHOIR FEATURING JOHN P. KEE</b>	TYSCOT 1401/SPECTRA	WASH ME
5	6	26	<b>LAMORA PARK YOUNG ADULT CHOIR</b>	BELLMARK 71800	WAIT ON THE LORD
6	5	57	<b>REV. J.CLEVELAND/SOUTHERN CALIFORNIA COMMUNITY CHOIR</b>	SAVOY 7099/MALACO	HAVING CHURCH
7	8	13	<b>D.F.W. MASS CHOIR</b>	SAVOY 7101/MALACO	I WILL LET NOTHING SEPARATE ME
8	11	29	<b>REV. CLAY EVANS/FELLOWSHIP BAPTIST CHURCH CHOIR</b>	SAVOY 14802/MALACO	REACH BEYOND THE BREAK
9	9	35	<b>DARYL COLEY</b>	SPARROW 1234	HE'S RIGHT ON TIME: LIVE FROM LOS ANGELES
10	12	23	<b>REV. E.DAVIS, JR./WILMINGTON MASS CHOIR FEAT. REV. D.COLEY</b>	ATLANTA INTERNATIONAL 10162	HE'S PREPARING ME
11	7	49	<b>WALTER HAWKINS</b>	MALACO 6007	LOVE ALIVE IV
12	10	23	<b>THE JACKSON SOUTHERNAIRES</b>	MALACO 4445	THANK YOU MAMA FOR PRAYING FOR ME
13	14	31	<b>MIGHTY CLOUDS OF JOY</b>	WORD 9202	PRAY FOR ME
14	13	25	<b>THE WEST ANGELES C.O.G.I.C</b>	SPARROW 1240	SAINTS IN PRAISE VOL II
15	20	3	<b>DOROTHY NORWOOD/N. CALIFORNIA G.M.W.A. MASS CHOIR</b>	MALACO 4450	LIVE
16	17	11	<b>YOUNG ARTISTS FOR CHRIST</b>	SOUND OF GOSPEL 193	YOUNG ARTISTS FOR CHRIST WORKSHOP '89
17	15	19	<b>RICKY DILLARD'S NEW GENERATION CHORALE</b>	MUSCLE SHOALS 8008/MALACO	THE PROMISE
18	16	71	<b>REV. CHARLES NICKS/ST. JAMES BAPTIST CHURCH CHOIR</b>	SOUND OF GOSPEL 178	HOLD BACK THE NIGHT
19	18	37	<b>BEAU WILLIAMS</b>	LIGHT 72031/SPECTRA	HIGHER
20	27	9	<b>REV. R.L. WHITE/MT. EPHRAIM BAPTIST CHOIR/WILLIAMS BROS.</b>	FAITH 1800	MOVE MOUNTAIN
21	24	59	<b>THE WINANS</b>	WARNER ALLIANCE 4100/SPARROW	RETURN
22	23	13	<b>PHIL DRISCOLL</b>	ARTFUL BALANCE 7000/JCI	INNER MAN
23	29	25	<b>RUDOLPH STANFIELD &amp; NEW REVELATION</b>	SOUND OF GOSPEL 192	LIVE & IN PRAISE
24	19	15	<b>PILGRIM JUBILEES</b>	MALACO 4442	FAMILY AFFAIR
25	28	59	<b>WALT WHITMAN &amp; THE SOUL CHILDREN OF CHICAGO</b>	I AM 4001	THIS IS THE DAY
26	22	25	<b>NEW YORK RESTORATION CHOIR</b>	SAVOY 14799/MALACO	I SEE A WORLD
27	25	63	<b>WANDA NERO BUTLER</b>	SECRET 907/SOUND OF GOSPEL	NEW BORN SOUL
28	21	61	<b>HELEN BAYLOR</b>	WORD 9112	HIGHLY RECOMMENDED
29	<b>NEW</b>		<b>SOUNDS OF BLACKNESS</b>	PERSPECTIVE 1000*/A&M	THE EVOLUTION OF GOSPEL
30	32	17	<b>LYNETTE HAWKINS STEPHENS</b>	TRIBUTE 31004/SPECTRA	WALKING IN THE LIGHT
31	33	3	<b>CARMAN/COMMISSIONED/CHRIST CHURCH CHOIR</b>	BENSON 2681*	SHAKIN' THE HOUSE
32	37	15	<b>J.L. FERRELL/LIGHTHOUSE INTERDOMINATIONAL CHOIR</b>	SOUND OF GOSPEL 194	LIVE IN TORONTO
33	31	59	<b>MILTON BRUNSON</b>	REJOICE 9111/WORD	OPEN OUR EYES
34	30	25	<b>CHICAGO MASS CHOIR</b>	LIGHT 5730/SPECTRA	RIGHT NOW IF YOU BELIEVE
35	34	17	<b>THOMAS WHITFIELD</b>	BENSON 2703	MY FAITH
36	26	83	<b>SHIRLEY CAESAR</b>	WORD 8447	1 REMEMBER MAMA
37	39	45	<b>COMMISSIONED</b>	BENSON 2553	STATE OF MIND
38	<b>NEW</b>		<b>SENSATIONAL NIGHTINGALES</b>	MALACO 4448*	A MESSAGE FROM THE BOOK
39	<b>NEW</b>		<b>RODNEY FRIEND</b>	COMMAND 5515*/WORD	SO MUCH TO CELEBRATE
40	<b>NEW</b>		<b>AS ONE</b>	LIGHT 730350*	AS ONE

\*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.

## GOSPEL

In the  
**SPiRiT**



by Lisa Collins

**NEW LABEL FOR RAINA BUNDY:** Bundy, former GM of Lection Records, PolyGram's short-lived gospel arm, has announced the founding of Fixit Records. Bundy will serve as president of the label, which will focus on R&B/contemporary Christian music. Bundy has also signed a long-term marketing and distribution agreement with Nashville-based Star Song Records.

"Our hope is to use the popularity of the R&B stylings to carry the message of Jesus far and wide," Bundy writes in a press statement. "R&B crosses all boundaries of race, age, and musical taste, and has influenced most of what we enjoy as contemporary music today. We agreed that where they [PolyGram] were headed was not in keeping with the long-term goals of our gospel artists."

Fixit's potent roster includes Witness, Keith Staten, Michael Brooks, and Edwin Hawkins, all of whom were signed while Bundy was GM at Lection.

Star Song senior VP Jeff Moseley added that Star Song had been considering how to enter the R&B and urban markets. "Our relationship with Fixit answers all our questions," he says. Bundy says that the label already has four releases scheduled for 1991.

**ANOTHER ARTIST WITH COMMISSIONED** connections, Fred Hammond makes no secret of the fact that his solo career is secondary.

"Commissioned is my heart," he says. But that hasn't stopped him from testing his own powers of persuasion

on his new Benson release, "I Am Persuaded."

Hammond says he's satisfied with the project but it is too early to make any projections about its success. Like his work with Commissioned, the contemporary sound of "I Am Persuaded" is aimed at the church's young people. The evangelical message also remains the same.

But Hammond admits that he has been wrestling with frustrations over his own career directions—especially when he sees some of the advances his friends in mainstream urban music are making.

"It seemed the cross was getting kind of heavy," he says. "I felt like maybe I needed to expand my audience and cross over. But with me living by the word, I sought

### R&B, Christian music getting quick Fixit via new label

out the counsel of friends first. [They] reminded me that the world didn't need another middle-of-the-road singer who'd try to be one of them but remain gospel. That seemed to be the way I was going—to try to sing and hide that I was a gospel singer. It was like the Lord sent those friends to show me the way.

"At that point, I realized God wanted me to remain as I was. So my focus on this album is 'Jesus loves you, He died for our sins, and He's coming back again.' And when you pick up [my] album, that's what you'll hear."

Hammond is currently in the studio preparing for the release of Commissioned's seventh album, set for an October release.

"Commissioned is still fighting to maintain and stay alive," he says. "We're doing much, much better—attitude-wise, and in keeping our focus. Nothing's going to stop us from getting better or greater... Like the Bible says, 'You will reap if you don't faint.' Looking sideways is still happening, but everybody's holding on and we're just kind of watching to see that no one falls off."

## THE FACTS BEHIND THE FAITHFUL.

- Contemporary Christian and Gospel music are at the beginning of a boom trend.
- The vast roster of Word, plus Sony Distribution and the combined marketing expertise of Epic and Word have all joined forces.
- Word/Epic has much more in-store for contemporary Christian/Gospel customers and has created an endless opportunity for mainstream newcomers.

## THE ACTS BEHIND THE FACTS.

13 BRAND NEW RELEASES OUT NOW:

AL GREEN "One in a Million" ET/EK 77000

PHILIP BAILEY "The Best of Philip Bailey: A Gospel Collection" ET/EK 77004

RUSS TAFF "Under Their Influence" ET/EK 47733

GUARDIAN "Fire and Love" ET/EK 47735

PHIL KEAGGY "Beyond Nature" ET/EK 47748

THE CHOIR "Circle Slide" ET/EK 47734

JET CIRCUS "Step On It" ET/EK 47802

ERIC CHAMPION "Revolution Time" ET/EK 47997

MID SOUTH "Shoulder to Shoulder" ET/EK 47738

THE DYNAMIC TWINS "Word 2 The Wize" ET/EK 47736

ONE "Dare to Believe" ET/EK 47999

BROOKLYN TABERNACLE SINGERS "Jesus Be Praised" ET/EK 77002

BISHOP NORMAN L. WAGNER AND THE MOUNT CALVARY CONCERT CHOIR "The Best For Last" ET/EK 47832

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- Winner of Best Choir at Chicagofest

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Radio Promotion: Angela Wright (615) 320-0384



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## Gospel LECTERN



by Bob Darden

A NEW RAY BOLTZ RELEASE is always worth waiting for. Boltz's latest, "Another Child To Hold," climbed in early May to No. 5 on the Top Contemporary Christian chart after just five weeks and is still a top 10 release. He's still the best-selling artist for the young Diadem label—but he's certainly not all Diadem has to offer.

A quick glance at the June 15 Top Gospel Albums chart reveals several releases by Tribute Records, Diadem's gospel line.

Diadem began when founder George King left the Benson Co. with his possessions in a single box. Three years later, Diadem has received a handful of Dove nominations and awards, done an estimated \$4 million in business, and seen Boltz finish at No. 20 ("The Altar") and No. 24 ("Thank You") in Billboard's 1990 year-end ranking of contemporary Christian albums.

"We're small, but we're doing a little damage," King says. "And we're finding the kind of artists we call 'new inspirational'—inspirational in the Neil Diamond sense instead of in the Sandi Patti sense. What we've discovered is that a whole bunch of people say they like it. That's enabled us to stretch our borders, from Ray to the New Jersey Mass Choir [on Tribute]. This is a boutique, not a supermarket. We're not a big machine, we've only got 13 full-time employees."

Diadem has made a little money, too. Boltz has already sold more than 400,000 units. King says it is because he's discovered a soft spot in the U.S. church-go-

ing consciousness.

"Ray's very unhip; our label has made a living by being very unhip," King says. "With Ray and our other artists, the whole deal starts with songs, not artists or corporations. That's why songwriters like Ray, David Baroni, Tim Sheppard, Brent Lamb, Michael James Murphey, and the rest ended up here. We won't be as cool in terms of market look, but what we'll do is deliver to radio songs that they can play. In 1990, we had 25-30 charted singles out of 13 releases. And, hopefully, listeners will recognize us and respond."

The success of the Tribute line (headed by Ben Tankard, whose most recent instrumental release was added by 40 jazz stations) has been one of the top gospel stories of the past year. King says the label is targeting

### Young Diadem label building a solid Tribute to gospel

the "buppie"—the black urban professional.

Also this year, Diadem has added a children's label, headed by well-known author Joy McKenzie.

Besides Boltz, Diadem is putting a lot of support behind the Goads' song and video, "Veterans Of The USA," which received widespread exposure on the June 10 and 14 celebrations honoring the Persian Gulf war veterans. "Veterans Of The USA" recently entered The Nashville Network's Country Music Video Hall of Fame after winning the phone-in "Video Challenge" 10 nights in a row.

"Most good things happen by accident," King says. "Most of our artists are geared into ministry. We don't have studio artists who record an album, then go home and wait for their big break. We've got people who are more crusty, people who are beat-up a little more, people who are in church each week. And when we see God blowing wind in their sails, we get in the boat and row!"

### THE MOMENTUM CONTINUES IN JULY:

#### NEW RELEASES:

MICHAEL OMARTIAN "The Race" ET/EK 48002  
 KENNY SMITH "Don't Give Up" ET/EK 48003  
 BROOKLYN TABERNACLE CHOIR "Live With Friends" ET/EK 47998  
 RODNEY "R.T." TAYLOR "Soul 4-1-1" ET/EK 47803  
 C.L.C. YOUTH CHOIR "Whatever It Takes" ET/EK 48000  
 THE MIRACLES CHOIR "We Are His Miracles" ET/EK 48001 ET/EK 47998  
 KURT KAISER "The Lost Art Of Listening" ET/EK 48006

#### FULL PRICE CATALOGUE:

SANDI PATTI "Another Time...Another Place" ET/EK 48545—*Latest Release*  
 PETRA "Beyond Belief" ET/EK 48546—*Latest Release*  
 THE MIGHTY CLOUDS OF JOY "Pray for Me" ET/EK 48547—*Latest Release*  
 REVEREND MILTON BRUNSON AND THE THOMPSON COMMUNITY SINGERS "Open Our Eyes" ET/EK 47826—*Latest Release*  
 AMY GRANT, TAKE 6, MICHAEL W. SMITH, PETRA, RUSS TAFF and more "Our Hymns" ET/EK 47742  
 RUSS TAFF "The Way Home" ET/EK 47741  
 SANDI PATTI "Morning Like This" ET/EK 47740  
 SHIRLEY CAESAR "Live in Chicago" ET/EK 47743

#### NICE PRICE:

B.J. THOMAS "Peace In The Valley" ET/EK 47791  
 DION "Velvet & Steel" ET/EK 47798  
 JESSY DIXON "I Know What A Prayer Can Do" ET/EK 47782  
 NICHOLAS "Words Can't Express" ET/EK 47782  
 MYLON LeFEVRE "Greatest Hits" ET/EK 47799

#### BEST VALUE:

AL GREEN "I'll Rise Again" ET/EK 47754  
 SHIRLEY CAESAR "Her Very Best" ET/EK 47806  
 PHILIP BAILEY "Family Affair" ET/EK 47756  
 THE MIGHTY CLOUDS OF JOY "Night Song" ET/EK 47757  
 REVEREND MILTON BRUNSON AND THE THOMPSON COMMUNITY SINGERS "Available To You" ET/EK 47761  
 HELEN BAYLOR "Highly Recommended" ET/EK 47763  
 THE WHITES "Doing It By The Book" ET/EK 47819

AND EXPECT ANOTHER FULL-SPECTRUM RELEASE IN AUGUST.

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BOOST  
YOUR  
BOTTOM  
LINE.  
WITH  
WORD/  
EPIC.



## Top Contemporary Christian™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
Compiled from a national sample of retail store and one-stop sales reports.				
★ ★ NO. 1 ★ ★				
1	1	13	AMY GRANT WORD 6907*	11 weeks at No. 1 HEART IN MOTION
2	2	35	MICHAEL W. SMITH REUNION 0063*/WORD	GO WEST YOUNG MAN
3	3	35	SANDI PATTI WORD 9205*	ANOTHER TIME ANOTHER PLACE
4	6	5	CARMAN, COMMISSIONED & CHRIST CHURCH CHOIR BENSON 2681*	SHAKIN' THE HOUSE
5	5	9	RUSS TAFF MYRRH 6935*/WORD	UNDER THE INFLUENCE
6	4	23	STEVEN CURTIS CHAPMAN SPARROW 1258*	FOR THE SAKE OF THE CALL
7	7	5	MIKE WARNKE WORD 4196*	OUT OF MY MIND
8	8	13	RAY BOLTZ DIADEM 1131*/SPECTRA	ANOTHER CHILD TO HOLD
9	10	35	D.C. TALK FOREFRONT 2682*/BENSON	NU THANG
10	NEW		STEVE GREEN SPARROW 1270*	WE BELIEVE
11	9	13	SUSAN ASHTON SPARROW 1259*	WAKENED BY THE WIND
12	12	49	PETRA WORD 4191*	BEYOND BELIEF
13	11	13	MARGARET BECKER SPARROW 1261*	SIMPLE HOUSE
14	NEW		DEGARMO & KEY FOREFRONT 2771*/BENSON	GO TO THE TOP
15	23	253	AMY GRANT ▲ MYRRH 3900*/WORD	THE COLLECTION
16	13	5	GLAD FEATURING THE LONDON SYMPHONY BENSON 2725*	THE SYMPHONY PROJECT
17	20	5	RACHEL RACHEL WORD 4213*	WAY TO MY HEART
18	15	23	WHITE HEART STARSONG 8166*	POWER HOUSE
19	RE-ENTRY		NEW SONG WORD 9169*	LIVING PROOF
20	14	39	WAYNE WATSON WORD 4192*	HOME FREE
21	32	25	LARNELLE HARRIS ZONDERVAN 2696*/BENSON	LARNELLE LIVE/Psalms Hymns...
22	16	31	MICHAEL CARD SPARROW 1223*	THE WAY OF WISDOM
23	19	163	CARMAN ● BENSON 2463*	RADICALLY SAVED
24	28	47	TWILA PARIS STARSONG 8155*	CRY FOR THE DESERT
25	22	85	CARMAN BENSON 2588*	REVIVAL IN THE LAND
26	NEW		PHIL KEAGGY WORD 6902*	BEYOND NATURE
27	NEW		MARK FARNER FRONTLINE 9217*	SOME KIND OF WONDERFUL
28	36	7	NEW LIFE COMMUNITY CHOIR FEATURING JOHN P. KEE TYSCOT 1401*/SPECTRA	WASH ME
29	30	13	PAUL OVERSTREET WORD 9247*	HEROES
30	NEW		THE BROOKLYN TABERNACLE CHOIR WORD 9170*	LIVE WITH FRIENDS
31	34	13	HOSANNA! MUSIC INTEGRITY 036*/SPARROW	JESUS IS ALIVE
32	RE-ENTRY		MICHAEL W. SMITH REUNION 8128*/WORD	MICHAEL W. SMITH PROJECT
33	17	6	VARIOUS ARTISTS INTERLINC 003*/SPRING ARBOR	CONGRADULATIONS
34	24	3	LIAISON FRONTLINE 9214*	URGENCY
35	33	55	THE WINANS WARNER ALLIANCE 26161*/SPARROW	RETURN
36	NEW		TRUTH BENSON 2692*	TRUTH LIVE
37	NEW		4 HIM BENSON 2721*	FACE THE NATION
38	31	3	DON FRANCISCO STARSONG 8187*	VISION OF THE VALLEY
39	27	5	P.I.D. FRONTLINE 9215*	THE CHOSEN ONES
40	18	9	GUARDIAN PAKADERM 2505*/WORD	FIRE AND LOVE

● 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.

Soon...



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## EXPANSION PLANS

(Continued from page 63)

game plan there. We built two [music stores] last year and will add three to six there this year."

Musicland has looked at most of Western Europe and still has not reached a decision on what other countries it will go into next, Bausman said. But he added, "We have no plans to take Suncoast into Europe."

On the other hand, Chip Cappelletti, VP of real estate development for Durham, N.C.-based The Record Bar/Tracks, had a decidedly different agenda in Las Vegas from Bausman's. "The biggest part of our mission is to let the developers know about the consolidation of the company under the Super Club Music Corp. banner," Cappelletti said. Dallas-based Super Club merged Record Bar and the Turtle's chain under the SMC banner in Atlanta (Billboard, May 4).

"We are telling them that we now run 300 music stores and are racking 100-150 video stores with music. Now, we can offer to the developer a number of different concepts," he said.

Although the company plans to limit expansion in the current year, the Las Vegas trip allowed Cappelletti to renew leases and look for opportunities in 1992.

Despite the tough economy, Jim Bonk, executive VP and CEO at 294-unit, North Canton, Ohio-based Camelot Music, said he was at ICSC's Las Vegas deal-making convention to look for opportunities. "We will do 42 stores by August," he said. "In this fiscal year, which began in August 1990, we opened more stores than ever before. Next year, we will probably do 30 stores, mainly the typical mall stores, but also a few Spectrums and a few superstores."

ED CHRISTMAN

## MALL AND CHAIN

(Continued from page 63)

said Record Bar's Cappelletti. "I don't think that anyone will tell you that their same-store sales have kept pace with the growth of ancillary charges over the last three years."

Common area maintenance (CAM) used to be between \$1 and \$5 a square foot, said Jim Bonk, executive VP and CEO of Camelot Music. "But over the last couple of years, it has grown to over \$10 a square foot and can represent better than half the rent," he added.

Extra costs are rising at the rate of about 20% per year, according to Musicland's Bausman. Such increases put pressure on music chains' gross margins. "One problem is that every time the mall changes hands, or a piece of it is sold to a new investment partner, the mall is reappraised at a higher value," he said. "Since we have a triple net lease, that means our real estate tax gets higher. Since real estate taxes are passed through to retailers, the developer has no incentive to fight any increase in local taxes. Communities are really taking advantage of this and reappraising shopping centers every chance they get."

Greg Fisher, assistant VP of real estate for Warehouse Entertainment in Torrance, Calif., also complained about rising CAM costs. "The time has come for the mall developers to wake up and smell the coffee," he said. "I don't want to subsidize Nordstrom's or any of the other department stores anymore."

## NEWSMAKERS



Media representatives take a break during the conference. Pictured, from left, are Ray Rodriguez, VP and director of talent, Univision; Gustavo Sanchez, VP and artist manager, Chagus Enterprises; and Arie Kaduri, president, the Arie Kaduri Agency Inc.



Attendees chat at the conference. Shown, from left, are Guiro Records' Jorge Barrego; BMI senior director of Latin music Bill Velez; Gloria Jaraillo, manager of the publishing department of Mateo San Martin Agency; and Mateo San Martin, director of Kubaney Records.



The Sony Discos team gathers between activities at the conference. Shown, from left, are Tony Ojeda, director of Southeast sales; Fernando Beltran, L.A. branch manager; Maria Elena Fernandez, marketing coordinator; George Zamora, VP of sales and marketing; Rafael Cuevas, director of Puerto Rico operations; Linda Todd, assistant director of A&R administration; Harry Fox, Northeast regional sales manager; Joe Senkiewicz, Northeast regional VP; and Ray Martinez, director of sales, Western region.



On a panel examining piracy in Latin music, from left, Conrado Gonzalez, VP of Taurus Records; Jesse Salcedo, production manager of Freddie Records; and Bud Richardson, executive director of the Assn. of Latin American Record Manufacturers, discuss new legislative approaches to curb the problem.

## Billboard Confab Moves To A Latin Beat

MIAMI—The second annual Billboard International Latin Music Conference, held here May 28-29, emphasized Latin music's growing impact on music trends all over the world and provided industry representatives with a forum to discuss the changes affecting them.



Addressing conference audiences are Kenneth Giel, top, RIAA director of investigations; and Ekke Schnabel, VP of international, BMI, left.

Shown at Wednesday night's cocktail reception, from left, are Bill Velez, senior director of Latin Music at BMI; Gene Smith, associate publisher, Billboard; and Gustavo Sanchez, VP and artist manager, Chagus Enterprises.



Retail reps answer questions at the morning panel on May 28. Pictured, from left, are Harry Fox, Northeast regional sales manager for Sony Discos; Todd Dollar, manager, Camelot Music, Tampa, Fla.; and Deborah Villalobos, Warehouse regional production and promotional manager.



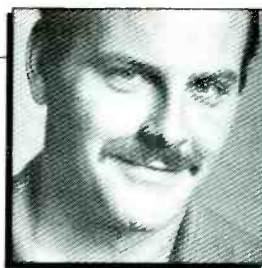
Socializing at the conference, from left, are Nadia Drimmer; Billboard Latin marketing representative Angela Rodriguez; Steve Drimmer, manager, Kahane Entertainment; Frank Welzer, president, Sony Discos; and Angel Carrasco, VP of A&R, Sony Discos.



# 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
POP	1	1	31	ANA GABRIEL	EN VIVO	SONY 89303/SONY
	2	2	7	RAUL DI BLASIO	BARROCO	ARIOLA 3107
	3	5	25	EMMANUEL	VIDA	SONY 80474/SONY
	4	4	15	LOS BUKIS	A TRAVES DE TUS OJOS	FONOVIDA 9009
	5	6	19	FRANCO DE VITA	EXTRANGERO	SONY 80528/SONY
	6	14	3	DANIELA ROMO	AMADA MAS QUE NUNCA	CAPITOL-EMI LATIN 42489
	7	11	5	JOSE LUIS PERALES	A MIS AMIGOS	SONY 80446/SONY
	8	7	9	PANDORA	AMOR ETERNO	CAPITOL-EMI LATIN 42451
	9	10	23	JUAN GABRIEL	EN EL PALACIO DE BELLAS ARTES	ARIOLA 2498/BMG
	10	3	43	CHAYANNE	TIEMPO DE VALS	SONY 80423/SONY
	11	8	5	XUXA	XUXA 2	GLOBO 31084
	12	12	15	EDNITA NAZARIO	LO QUE SON LAS COSAS	CAPITOL-EMI LATIN 42394
	13	13	7	WILKINS	SERENO	RCA 3077/BMG
	14	—	1	RICARDO MONTANER	ULTIMO LUGAR	TH-RODVEN 2864
	15	15	3	ALEJANDRA GUZMAN	FLOR DE PAPEL	FONOVIDA 9010
	16	21	3	MIJARES	QUE NADIE NOS SEPARA	CAPITOL-EMI LATIN 42479
	17	9	45	MYRIAM HERNANDEZ	DOS	CAPITOL-EMI LATIN 42358
	18	17	53	LUIS MIGUEL	LUIS MIGUEL-20 ANOS	WEA LATINA 71535-4
	19	—	48	PALOMA SAN BASILIO	NADIE COMO TU	CAPITOL-EMI LATIN 42354
	20	24	23	YOLANDITA MONGE	PORTFOLIO	SONY 80391/SONY
	21	—	24	JOSE LUIS RODRIGUEZ	ESTA VEZ	SONY 80472/SONY
	22	—	8	INDUSTRIA DEL AMOR	QUIERO VOLVERTE A VER	RAMEX 1254
	23	16	37	GLORIA ESTEFAN	EXITOS DE	SONY 80432/SONY
	24	—	1	H2O	KNOCK OUT	LEADER 80562/SONY
	25	—	50	RUDY LA SCALA	CUANDO YO AMO	SONOTONE 1437
TROPICAL/SALSA	1	1	25	JUAN LUIS GUERRA Y LA 440	BACHATA ROSA	KAREN 109
	2	3	29	LUIS ENRIQUE	LUCES DEL ALMA	SONY 80473/SONY
	3	2	23	BANDA BLANCA	BAILE PUNTA	SONOTONE 6007
	4	4	21	JERRY RIVERA	ABRIENDO PUERTAS	DISCOS INTERNATIONAL 80426/SONY
	5	19	3	RUBEN BLADES	CAMINANDO	DISCOS INTERNATIONAL 80593/SONY
	6	7	15	JOHNNY Y REY	YOU ARE MY EVERYTHING	POLYGRAM 42468/CAPITOL-EMI LATIN
	7	17	38	ORQUESTA DE LA LUZ	SALSA CALIENTE DEL JAPON	RMM 80420/SONY
	8	9	53	NINO SEGARRA	CON LA MUSICA POR DENTRO	M.P.I. 6031
	9	13	9	XAVIER SERE	CAPITOL-EMI LATIN 42464	
	10	11	34	TITO ROJAS	TITO ROJAS (SENSUAL)	M.P.I. 6035
	11	10	5	MANOLO LASCANO	FASCETAS	FRAMA 1010
	12	5	17	ANTONI CRUZ	ALGO NUEVO	M.P.I. 6039
	13	—	1	OSCAR D'LEON	AUTENTICO	TH-RODVEN 2855
	14	18	7	GRUPO NICHE	CIELO DE TAMBORES	DISCOS INTERNATIONAL 80508/SONY
	15	15	7	MAIRA Y CELINES	MAIRA Y CELINES	PARADISC 3053
	16	—	1	EL GRAN COMBO	ERUPTION	COMBO 2080
	17	6	19	JOHNNY RIVERA	Y AHORA DE VERDAD	RMM 80479/SONY
	18	14	35	ANGEL JAVIER	EN CADA LUGAR	CAPITOL-EMI LATIN 43353
	19	—	1	VARIOS ARTISTAS	LOS TRANCAZOS DEL ANO	GLOBO 3125
	20	8	11	VARIOS ARTISTAS	SALSA EN LA CALLE 8-1991	TH-RODVEN 2830
	21	16	7	LA COCO BAND	LLEGARON LOS COCOTUCES	KUBANEY 2047-1
	22	12	43	GILBERTO SANTARROSA	PUNTO...	DISCOS INTERNATIONAL 80419
	23	25	6	SANTI Y SUS DUENDES	NO INVENTES...	KUBANEY 0246-2
	24	—	1	VARIOS ARTISTAS	SALSA IN ENGLISH	RMM 80553
	25	—	2	VARIOS ARTISTAS	BALADAS EN SALSA Y MERENGUE	GLOBO 3105
REGIONAL MEXICAN	1	1	39	BRONCO	AMIGO	FONOVIDA 9003
	2	11	3	LOS YONICS	POR QUE VOLVI CONTIGO	FONOVIDA 9012
	3	2	35	VARIOS ARTISTAS	MEXICO VOZ Y SENTIMIENTO	SONY 80437/SONY
	4	8	3	GRUPO LA SOMBRA	PORQUE TE QUIERO	FONOVIDA 3006
	5	4	31	GRUPO MAZZ	PARA NUESTRA GENTE	CAPITOL-EMI LATIN 42367
	6	7	17	TIERRA TEJANA BAND	WHERE'S THE PARTY	TH-RODVEN 2802
	7	3	25	VICENTE FERNANDEZ	MIENTRAS...	DISCOS INTERNATIONAL 80054
	8	5	5	LOS DIABLOS	16 EXITOS DE JOSE ALFREDO JIMENEZ	GLOBO 3084
	9	14	3	BANDA MOBIL	SOMOS BANDA MOBIL	FONOVIDA 8893
	10	6	45	LOS TEMERARIOS	DE LO NUEVO LO MEJOR	TH-RODVEN 2717
	11	9	9	LA MAFIA	MAFIA-1991	CAPITOL-EMI LATIN 42452
	12	17	35	SELENA Y LOS DINOS	VEN CONMIGO	CAPITOL-EMI LATIN 42359
	13	15	3	LALO Y LOS DECALZOS	EL ORGULLOSO	WEA LATINA 72744
	14	13	50	GRUPO LA SOMBRA	GOOD BOYS WEAR WHITE	FREDDIE 1516
	15	18	5	RAMON AYALA	Y LLORO POR EL MI GORRION	FREDDIE 1555
	16	16	5	LOS TERRIBLES DEL NORTE	YA ME VOY A CALIFORNIA	FREDDIE 1551
	17	—	1	GRUPO SAMURAY	CONTIGO O SIN TI	TH-RODVEN 2741
	18	20	82	JOAN SEBASTIAN	CON TAMBORA	MUSART 90014
	19	—	19	BRONCO	15 EXITOS	SONOTONE 1183
	20	19	22	LOS MIER	DESDE EL CORAZON	FONOVIDA 8860/IND
	21	—	1	MISTER CHIVO	LA CHICA DE LA ESQUINA	FONOVIDA 8879
	22	25	69	LOS TIGRES DEL NORTE	MI BUENA SUERTE	FONOVIDA 8831
	23	—	1	ANTONIO AGULAR	CON TAMBORA	MUSART
	24	23	9	EMILIO NAVAIRA	SHOOT IT	CAPITOL-EMI LATIN 42455
	25	10	37	LOS TIGRES DEL NORTE	PARA ADOLORIDOS	FONOVIDA 9001

## Latin Notas



by John Lannert

This is the debut column of Billboard's new Latin music correspondent.

**WHAT HATH THE Texas Tornados wrought?** Warner Bros.' entrance into the U.S. Hispanic market, that's what. The Tornados' eponymous Tex-Mex debut (recorded in both English and Spanish) was such a crossover success that the Warner Nashville division recently created a Hispanic affiliate called Warner Discos.

Paige Levy, A&R VP of Warner Nashville, who is heading up the new label, says she and division president Jim Ed Norman "have had conversations probably for the last four years about some point wanting to get into the [Latin] market."

"We had been looking to find an act to sort of point us in that direction," she says. "Then when the Tornados came along we just felt like it was an ideal vehicle for me to jump in there, meet the right people, learn about it, get the ball rolling."

Levy notes that Warner Discos was formed to address the musical interests of the Latino music fans who, she claims, are inadequately serviced.

"The Hispanic population—as everybody knows—is the fastest-growing segment of the population," Levy says. "With 25 million Hispanics in this country, I don't feel like there's enough people paying attention to their musical needs. I feel it's an untapped market. Sony and BMG are kicking everybody's butts as far as jumping in there and really having some great artists. I just wanted to throw our hat in the ring."

Saying she wants to "set up the division very slowly," Levy has hired only two independents thus far to

perform A&R and promotional duties for the label. New Mexico-based producer Billy Stull, who is producing Warner Discos' first act, La Diferencia, will handle the Tejano market, while Tomas Cookman and Efrain Sandoval of Major Artists Management in Hollywood, Calif., will screen material and stage showcases for Latin rap and pop artists. Curiously, Major Artists Management's star act, Los Fabulosos Cadillacs, is signed to Sony Discos.

La Diferencia's debut disc is due out later this summer. The Tornados' next release, which will contain three Spanish-language tracks, is set to hit retail Sept. 10. There are no plans for the group to release another Spanish-language record. Levy says the album's Spanish-language tracks will be worked in the Latin market by Major Artists Management.

### WB is launching a new Latin label, Warner Discos

Levy says that WEA Latina, the Latin division of WEA International, would have signing rights on Warner acts already signed to affiliate labels in Hispanic countries.

**SCATTER SHOTS:** Spanish-language TV behemoth Univision has inked a five-year agreement with the Chilean government to broadcast that country's internationally renowned song festival "Viña Del Mar." The first airing, which will be seen in the U.S. and South America, will be in February 1992.

Martika's forthcoming disc, "Martika's Kitchen"—due out in August—contains a sizzling salsa duet with Celiz Cruz titled "Mi Tierra." The percolating bilingual paean to Martika's nostalgic yearning for her native Cuba will back the album's leadoff single, "Love ... Thy Will Be Done." Produced by ex-Miami Sound Machine producer Joe Galdo and arranged by trumpeter Arturo Sandoval, "Mi Tierra" is scheduled to be simultaneously released in U.S. and Hispanic markets July 25.

### SERGIO VARGAS

Sergio Vargas is one of the major exponents of the new tropical sound coming from the Dominican Republic. This album titled "ESTE ES MI PAIS" (THIS IS MY COUNTRY) will surprise you with Sergio's energy and versatility.

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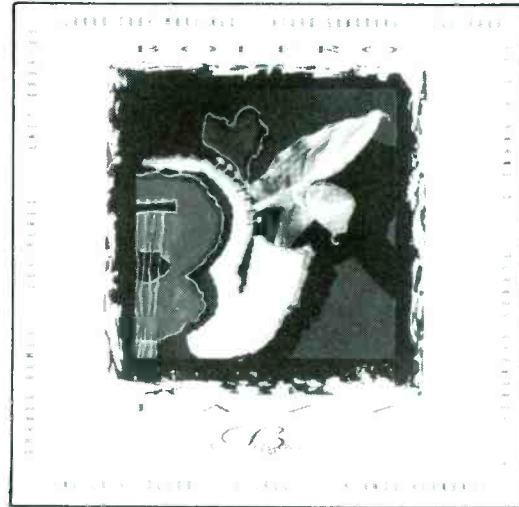


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# International

## Philips Belgium Logs Heavy Profits For '90

BRUSSELS—Philips Belgium made a pretax profit of \$29.3 million in 1990 on revenues of \$2.1 billion. According to managing director Jaap van Weezenonck, the company's figures can be attributed to the success of its international pressing and duplication plants based here. He emphasizes that with 62% of all records destined for export and the advances in the CD and laserdisc markets, further investments may be made in facilities here.

Although Philips boosted its holding in Super Club from about 14% to 51% during the year, no comment is being made about that group's performance ahead of a specific announcement in July.

MARC MAES

## Constantin Bites Into Creative Post At Mango

PARIS—Philippe Constantin is the new international creative head of Mango Records following six years with Barclay Records in France. Constantin will be based in Paris, and the label's London and New York offices will report to him. At Barclay, he signed Yello, Don Cherry, Fela Kuti, and Mory Kante.

JEFF CLARK-MEADS

## A Different View Of Australian Rock

SYDNEY—Five of Australia's most acclaimed rock photographers have produced a 128-page book, "Still Noise," which showcases 15 years of Australian rock through 175 photographs. The book is being published by the print arm of the Australian Broadcasting Corp.

GLENN A. BAKER

## Japanese fans to dig Country Gold in Oct. ... see page 47.

## Steady Going For Scandinavian Music Biz IFPI Stats Show Only Denmark's Sales Dipped In '90

■ BY DAVID ROWLEY

COPENHAGEN—Scandinavia's music market showed a steady though unspectacular increase in both income and units sold during 1990, according to figures just released by global label trade group IFPI.

However, of the four territories surveyed—Sweden, Finland, Denmark, and Norway—Denmark registered a drop of 600,000 unit sales in all configurations compared with 1989. Conversely, the Norwegian market, which dipped sharply in 1989, has picked up again to the unit-sales levels of 1988.

Common across the four territories was the continuing decline of the vinyl LP and the rise of the CD, although CD is still not the dominant carrier in any of the markets. Vinyl is still proportionally the most popular of three formats in every country except Norway, where cassettes continue to be the most important carrier.

The Swedish figures, which cover all companies in the territory and not just IFPI members, show the income for all formats as \$158 million, an increase of \$20 million on the 1989 figure. Sweden is the largest market in the region: units sold on all formats—albums and singles—increased from 25.6 million in 1989 to 27.26 million last year.

Norway, which experienced a \$3.4 million drop in income during 1989, regained that loss, earning a total of \$57.02 million in 1990. Unit sales increased from 8.91 million to 9.17 million last year. The total for 1988 was 9.05 million.

Finnish income increased from \$56.97 million in 1989 to \$57.22 million in 1990; unit sales were up 1.22 million at 8.46 million.

The biggest surprise in the IFPI figures is the apparent drop in sales in Denmark, a fall some observers are attributing to the local IFPI organization disallowing for the first time export figures from local companies in the final reckoning. Income for Denmark was \$71.85 million, up \$5.47 million on the previous year. However, unit sales figures show 10.05 million last year against 10.65 million in 1989.

Denmark also experienced a slight decline in cassette sales, a drop not reflected in any of the other territories.

According to Cai Leitner, managing director of Sonet Denmark, the Danish market is quite stable, contrary to indications given in the IFPI figures. "I think it would be fair to say it's expanding a little," he says. "I can't explain why cassette sales have gone down, but the market for cassettes has always been small.

They have never had a sophisticated image and I think new buyers are going straight to CD."

Despite the moderately encouraging increase in Norwegian figures, PolyGram Norway's managing director, Joern Johnson, sees little change in the market stagnation that has hampered the industry and the country's economy for the past few years. "We have considerable problems here although the figures for April and May have shown considerable increases.

"I don't think the big decrease we had a few years ago was actually as large as it seemed. We have parallel-import problems and there have been a large number of budget, and in some cases pirated, compilations flooding the market.

"CD import figures are almost as high as the figures from local companies so the consumer sales are probably not that different from what they were," Johnson continues. "But, the megahits are not selling as much as they used to. Once a No. 1 album could be guaranteed to do 100,000 units; today that's probably more like 40,000.

"What we need is exciting new repertoire to get people back in the shops and we need to sort out our import problems."

## German Retail Hot Over Airplay Chart

■ BY WOLFGANG SPAHR

HAMBURG—Germany's restructured singles chart—which now gives increased importance to the airplay element—is coming under fire from a group of record retailers.

The new chart system, which came into effect May 27 (Billboard, May 25), is intended to help emerging talent by giving more prominence to records which have been picked up by radio but have not seen that interest cross over into sales.

However, Bernhard Mikulski, head of the Frankfurt-based Zyx label, is leading a group of companies who fear the system will lead to a poorer deal for up-and-coming bands.

A poll organized by Mikulski of specialist record shops, department stores, and chains shows that the vast majority are opposed to the in-

creased influence of radio programmers in the compilation of the chart, he says. They are equally unhappy, he adds, that specialist retailers are having a decreased input.

Mikulski has written to the German IFPI group, which instigated the chart changes, contending that radio stations now have too much control over which records break into the chart. He says such power is too great to be left in the hands of broadcasters. He also says that people outside the music industry believe the charts are exclusively sales-based and are being misled by the current system.

Mikulski argues that radio is rarely ahead of retailers when it comes to presenting new product, often playing a record for the first time only in the same week as stores begin reporting significant sales. Clubs and discos are greater influences in breaking acts, he says.

In addition, Mikulski states, radio stations often ignore specialist music such as dance, which will mean this sector will find it increasingly hard to get a chart-placing even with countable sales and widespread public popularity.

He also contends that the power vested in the radio stations leaves them open to influence and the possibility of payola. In his letter to the record companies, Mikulski urges a change to a pure sales system without delay.

The German singles chart has contained an airplay element since Sep-

tember 1989, when radio activity began to be considered in assigning chart positions from 51 to 100. The top 50 slots are based on sales only, a policy that continues.

The system in place prior to May 27 was designed so that all singles placed 51 and below had their ranking calculated on a weighting of 75% sales and 25% airplay. On the current structure, the airplay element increases by 1%—and sales figures fall by the same amount—for each decreasing position.

When the new system was introduced, Gerd Gebhardt, managing director of Warner Music Germany, commented, "We need the single to break new artists. Many radio stations make their programs purely from newly-released singles."

## BMG Unifies With Berlin's K&P Record Co.

MUNICH—BMG Ariola here is joining forces with Berlin-based K&P Music, which claims to be the first privately owned record company in the former East Germany.

K&P was founded in the summer of last year—before the reunification of Germany in October—at a time when state-owned AMIGA VEB Schallplatten had a monopoly on production, pressing, and distribution. K&P has been cooperating with BMG Ariola on A&R matters since the outset and has now formalized that relationship.

BMG product manager Jan Weber

## Pirates Prize Milli Vanilli, Raid Reveals

LONDON—Calling Elton John, Phil Collins, and Tracy Chapman: The pirates love you!

Albums by those artists and others were among the 1.5 million tapes seized in the world's largest-ever haul of pirate product (Billboard, April 13). Officials at the IFPI have now released an itemized list of the merchandise, which was seized during a raid on a warehouse in the West African nation of Togo.

Most of the illicit goods—cassettes imported from Singapore—featured African music. But John figured prominently (28,000 pieces), as did Collins (18,000), Chapman (11,000), and Bobby Brown (14,000). The pirates' Western favorite, however, appeared to be Milli Vanilli—to the tune of 44,000 pirate cassettes by the defrocked duo.

The raid was carried out by Togo law enforcement agencies, directed by a local record company that subsequently sought the IFPI's assistance. One man has been charged and is due to appear in court Friday (28).

IFPI African specialist Fun-kazi Koroye-Crooks has just returned from Togo, where she visited the raided warehouse. "The place was about three floors high, the size of a soccer pitch, and full to the ceiling with tapes. It took a team of 20 men two weeks to count and itemize them all," she says.

While pleased with the haul's size, the IFPI acknowledges that the root of the problem is in Singapore. That city-state has copyright laws that recognize only American and British productions; all other works are unprotected.

However, the presence in the Togo haul of U.S.- and U.K.-originated product is raising new concern that Singapore pirates are evading local law enforcement. JEFF CLARK-MEADS

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## HOT SINGLES

THIS WEEK	LAST WEEK	TITLE	LABEL	ARTIST
1	1	I WANNA SEX YOU UP GIANT		COLOR ME BADD
2	NEW	ANY DREAM WILL DO REALLY USEFUL		JASON DONOVAN
3	2	BABY BABY A&M		AMY GRANT
4	3	THE SHOOP SHOOP SONG (IT'S IN HIS KISS) EPIC		CHER
5	10	THINKING ABOUT YOUR LOVE COOLTEMPO		KENNY THOMAS
6	13	DO YOU WANT ME FFRR/POLYGRAM		SALT-N-PEPA
7	25	FROM A DISTANCE ATLANTIC		BETTE MIDLER
8	4	PROMISE ME EPIC		BEVERLEY CRAVEN
9	6	SHINY HAPPY PEOPLE WARNER BROS.		R.E.M.
10	11	ONLY FOOLS (NEVER FALL IN LOVE) IQ-BMG		SONIA
11	7	LIGHT MY FIRE ELEKTRA		THE DOORS
12	27	THE MOTOWN SONG WARNER BROS.		ROD STEWART
13	20	I TOUCH MYSELF VIRGIN AMERICA		DIVINYLS
14	28	IT AIN'T OVER 'TIL IT'S OVER VIRGIN		LENNY KRAVITZ
15	24	PEOPLE ARE STILL HAVING SEX POLYDOR		LATOUR
16	5	HOLIDAY SIRE		MADONNA
17	8	GYPSY WOMAN (SHE'S HOMELESS) A&M		CRYSTAL WATERS
18	9	SHOCKED PWL		KYLIE MINOGUE
19	26	GET THE FUNK OUT A&M		EXTREME
20	35	TRIBAL BASE DESIRE	REBEL MC/TENOR FLY/BARRINGTON LEVY	
21	12	JEALOUSY PARLOPHONE		PET SHOP BOYS
22	NEW	RUSH RUSH VIRGIN AMERICA		PAULA ABDUL
23	22	REMEMBER ME WITH LOVE EPIC		GLORIA ESTEFAN
24	23	WALKING DOWN MADISON VIRGIN		KIRSTY MACCOLL
25	37	SAFE FROM HARM WILD BUNCH/POLYGRAM		MASSIVE ATTACK
26	16	TOUCH ME (ALL NIGHT LONG) POLYDOR		CATHY DENNIS
27	NEW	REAL LOVE 4TH & B'WAY		DRIZA BONE
28	15	MOVE THAT BODY ARS CLIP		TECHNOTRONIC F/REGGIE
29	NEW	THERE'S NOTHING LIKE THIS TALKIN LOUD/POLYGRAM		OMAR
30	14	TAINTED LOVE MERCURY		SOFT CELL/MARC ALMOND
31	19	MONKEY BUSINESS ATLANTIC		SKID ROW
32	NEW	SHERIFF FATMAN BIG CAT/EMI	CARTER THE UNSTOPPABLE SEX MACHINE	
33	NEW	NIGHT IN MOTION WEA		CUBIC 22
34	34	COVER MY EYES EMI		MARILLION
35	17	YO!! SWEETNESS CAPITOL		M.C. HAMMER
36	NEW	A WATCHERS POINT OF VIEW GEE STREET/POLYGRAM		PM DAWN
37	NEW	I'M A MAN NOT A BOY CHRYSALIS		CHESNEY HAWKES
38	18	LAST TRAIN TO TRANSCENTRAL KLF COMMUNICATIONS		THE KLF
39	32	RECIPE FOR LOVE/IT HAD TO BE YOU COLUMBIA		HARRY CONNICK JR.
40	NEW	HIGHER THAN THE SUN CREATION/PINNACLE		PRIMAL SCREAM

## TOP ALBUMS

THIS WEEK	LAST WEEK	ARTIST	LABEL	TITLE
1	4	EURYTHMICS	RCA	GREATEST HITS
2	3	R.E.M.	WARNER BROS.	OUT OF TIME
3	1	SEAL	ZTT/WEA	SEAL
4	NEW	RUNRIG	CHRYSALIS	THE BIG WHEEL
5	NEW	SKID ROW	ATLANTIC	SLAVE TO THE GRIND
6	2	DEACON BLUE	COLUMBIA	FELLOW HOODLUMS
7	15	STRANGLERS	EPIC	GREATEST HITS 1977-1990
8	5	BEVERLEY CRAVEN	EPIC	BEVERLEY CRAVEN
9	18	HARRY CONNICK JR.	COLUMBIA	WE ARE IN LOVE
10	NEW	T'PAU	SIREN/POLYGRAM	THE PROMISE
11	9	MICHAEL BOLTON	COLUMBIA	TIME, LOVE AND TENDERNESS
12	13	DEXY'S MIDNIGHT RUNNERS	MERCURY	THE BEST OF DEXY'S MIDNIGHT RUNNERS
13	19	JAMES LAST & HIS ORCHESTRA	POLYDOR	POP SYMPHONIES
14	10	ROXETTE	EMI	JOYRIDE
15	NEW	KRAFTWERK	EMI	THE MIX
16	12	SIMPLE MINDS	VIRGIN	REAL LIFE
17	6	ELECTRONIC	FACTORY	ELECTRONIC
18	24	ROD STEWART	WARNER BROS.	VAGABOND HEART
19	12	BOB MARLEY & THE WAILERS	TUFF GONG	LEGEND 3
20	14	SOFT CELL/MARC ALMOND	MERCURY	MEMORABILIA—THE SINGLES
21	8	DANNII MINOGUE	MCA	LOVE AND KISSES
22	7	THE WONDER STUFF	POLYDOR	NEVER LOVED ELVIS
23	23	MADONNA	SIRE	THE IMMACULATE COLLECTION
24	16	THE KLF	KLF COMMUNICATIONS	THE WHITE ROOM
25	NEW	SHIRLEY BASSEY	FREESTYLE/DINO	KEEP THE MUSIC PLAYING
26	NEW	SIUXSIE & THE BANSHEES	WONDERLAND	SUPERSTITION
27	28	AMY GRANT	A&M	HEART IN MOTION
28	28	GLORIA ESTEFAN	EPIC	INTO THE LIGHT
29	17	M.C. HAMMER	CAPITOL	PLEASE HAMMER DON'T HURT 'EM
30	22	THE DOORS	ELEKTRA	THE BEST OF THE DOORS
31	26	LENNY KRAVITZ	VIRGIN AMERICA	MAMA SAID
32	20	SOUNDTRACK	ELEKTRA	THE DOORS
33	33	CHRIS REA	EAST WEST	AUBERGE
34	34	SHIRLEY BASSEY	FREESTYLE/DINO	KEEP THE MUSIC PLAYING
35	21	EMF	PARLOPHONE	SCHUBERT DIP
36	31	ELTON JOHN	ROCKET	THE VERY BEST OF ELTON JOHN
37	NEW	JOSE CARRERAS, PLACIDO DOMINGO, LUCIANO PAVAROTTI	DECCA	IN CONCERT
38	37	EXTREME	A&M	EXTREME II PORNOGRAFFITTI
39	29	OMD	VIRGIN	SUGAR TAX
40	NEW	BARRINGTON PHELOUNG	VIRGIN	INSPECTOR MORSE
40	30	THE WATERBOYS	ENSIGN	BEST OF THE WATERBOYS '81-'90

## Will U.K. Stars Shine In States? Label Execs Mull Lull In Brit Hits

BY JEFF CLARK-MEADS

LONDON—The absence of a new British superstar on the American charts is causing executives on this side of the Atlantic to ask: Where is the next George Michael?

No U.K. act has broken into the upper echelons of the U.S. market since Michael's emergence four years ago, although some label chiefs here think it is only a matter of time before a new name comes to prominence.

David Clipsham, managing director of Phonogram in the U.K., says, "On both sides of the Atlantic, we go through cycles of rising and falling fortunes for international talent. One of the classic examples of that has been Manchester music. Not one of those bands has broken through in the U.S. despite being very popular here." He argues this is a function of different tastes and not a lack of talent in the U.K.

"This country is still producing talent," he says. "My A&R people are bringing stuff in to me all the time."

EMI managing director Rupert Perry says, "I think there is always talent. But, you've got to find it and nurture it and develop it and it's the development that takes the time—Jesus Jones and Thunder are two prime examples of that.

"A band who will make a major impact not only in the U.S. but in a wider market will have a unique creativity in their songwriting and performance abilities," he adds. "To break through in the U.S., you have to have a strong performing identity. They will also need strong, professional management."

## INTERNATIONAL

### Chrysalis Loss Is \$4.63 Mil In Half-Year Tally

LONDON—The Chrysalis group lost \$4.63 million in the half year to the end of February. This compares with a profit of \$792,000 in the same period 12 months previously.

Chairman Chris Wright says the loss was expected and was due to factors such as the Gulf war and the general economic downturn. He states, "I expect next year will be quite a good year, but this year was always going to be difficult." Record company revenues fell from \$52.52 million to \$46.66 million.

No detailed figures are being made available, but Wright says the U.K. record company lost \$813,000 while the U.S. operation was down \$3.25 million.

Wright points to a lack of success in the important pre-Christmas market as a significant factor. Early expectations for the Milli Vanilli album disappeared after the exposure of the group, and Sinead O'Connor's follow-up to "Nothing Compares 2 U" also fell flat, Wright says.

He adds that the best-performing parts of the group were its publishing arm—which made about \$813,000 worldwide—and U.K.-based exporter Lasgo.

Chrysalis reports in pounds sterling. The conversion rate used here is \$1.626 to the pound.

## LASERDISC INDUSTRY SHOOTING FOR SUCCESS IN EUROPE

(Continued from page 54)

ly created in the videocassette market with the dual operations of rental and sell-through.

Most industry leaders believe that France is on the verge of a massive expansion in the laserdisc market. The only limiting factor for laser is seen as the lack of ability to record. However, a recent survey by market research institute SOFRES shows that while VCRs in 1986 were used 80% of the time to record existing programs, now they are used only 10% of the time for this purpose.

In neighboring Belgium, laserdisc is being assisted by a joint promotion from Philips and leading hardware and software retailer Super Club. Super Club has secured the software, while Philips has produced a specially designed laserdisc player that is available only through the chain's stores.

Philips owns 51% of Super Club, having recently upped its stake in the music and video retail chain from about 14% (Billboard, March 30).

The promotion was launched in December with extensive press advertising and door-to-door leafleting. Super Club also announced it would loan, free of charge, 72 laserdisc titles over an introductory 18-month period to purchasers of a player.

Super Club's loan scheme has not been without its critics. Company director Gerard Van Overbeke is ad-

mant that the scheme does not amount to disc rental, but says, "The major [software companies] didn't keep their promise to us, and they are not supplying us with software for the Flemish audience. They assume that our promotion strategy is pretty close to renting laserdiscs—which it isn't.

"Still, I think that those majors will become realistic—their decision will work against them. But all this restricts our current offer of the PolyGram, Columbia, and CIC catalogs, plus our own repertoire."

Van Overbeke notes there are no problems in the French-speaking half of Belgium due to the development of the laserdisc market in France.

He adds that, through March of this year, about 1,700 players had been sold through Super Club stores in Belgium and that 1,200 discs were being bought from the chain each month. Van Overbeke predicts sales of up to 5,000 players this year if the right software becomes available.

In Europe's richest market, Germany, the local ELDA group predicts that 100,000 households will purchase laserdisc players before the end of the year. This is based on the prognosis that the hardware and software will be available as a coordinated package under one marketing strategy.

In the first quarter of the year, 52 new titles were released in addition to

the 300 that were previously available. The titles include pop and classical music, special-interest programs, and feature films.

The hardest north European market for laserdisc to crack will likely be the U.K., where the world's highest penetration of VCRs and an indifference to CDV may be formidable barriers.

That is not, though, the view of Geoff Kempin, managing director of Castle Music Pictures and one of the pioneers of music video in the U.K. He states, "Laserdisc will do well because of the quality it brings to video software."

"It's obvious that the music industry has been resurrected with the success of CD and to some extent the early days of music video were slowed down because companies were concentrating on the acceptance of CD. But, now that CD is so thoroughly well established in the stores and we're seeing the death of vinyl, I think the way is clear for CD with pictures—laserdisc—to make its successful entry... laserdisc will win on the basis that people will be buying it as much for the digital sound as for the [superior] pictures."

Assistance in preparing this story was provided by Philippe Crocq in France, Marc Maes in Belgium, and Ellie Weinert in Germany.

# HITS of the WORLD

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Europe's Music Radio Newsweekly

EUROCHART HOT 100 6/22/91

## AUSTRALIA (Courtesy Australian Record Industry Assn.) As of 6/23/91

SINGLES	
1	1
2	3
3	2
4	4
4	2
5	9
6	13
7	11
8	7
9	5
10	12
11	6
12	NEW
13	15
14	NEW
15	10
16	NEW
17	14
18	16
19	8

ALBUMS	
1	2
2	1
3	3
4	5
5	4
6	10
7	9
8	6
9	7
10	8
11	16
12	12
13	14
14	18
15	11
16	17
17	NEW
18	NEW
19	13
20	NEW

## CANADA (Courtesy The Record) As of 6/24/91

SINGLES	
1	2
2	5
3	4
4	7
5	3
6	9
7	1
8	6
9	10
10	11
11	12
12	14
13	13
14	8
15	16
16	18
17	17
18	19
19	15
20	NEW

ALBUMS	
1	1
2	4
3	2
4	6
5	5
6	10
7	7
8	3
9	13
10	8
11	9
12	12
13	20
14	12
15	15
16	NEW
17	14
18	19
19	18
20	16

## GERMANY (Courtesy Der Musikmarkt) As of 6/17/91

SINGLES	
1	1
2	3
3	2
4	4
5	5
6	11
7	7
8	6
9	8
10	15
11	10
12	12
13	13
14	16
15	14
16	17
17	18
18	NEW
19	NEW
20	20

ALBUMS	
1	1
2	2
3	4
4	3
5	7
6	8
7	5
8	6
9	NEW
10	9
11	10
12	NEW
13	12
14	14
15	NEW
16	18
17	11
18	13
19	15
20	NEW

## FRANCE (Courtesy of Nielsen/Europe 1) As of 6/6/91

SINGLES	
1	1
2	4
3	2
4	14
5	3
6	8
7	5
8	6
9	9
10	10
11	NEW
12	7
13	12
14	13
15	11
16	19
17	17
18	20
19	NEW
20	NEW

ALBUMS	
1	1
2	2
3	6
4	5
5	3
6	4
7	7
8	9
9	14
10	10
11	20
12	8
13	16
14	NEW
15	17
16	NEW
17	12
18	NEW
19	15
20	11

## JAPAN (Courtesy Music Labo) As of 6/24/91

SINGLES	
1	1
2	2
3	3
4	6
5	NEW
6	4
7	7
8	8
9	NEW
10	NEW

ALBUMS	
1	NEW
2	2
3	NEW
4	4
5	3
6	NEW
7	NEW
8	6
9	5
10	7

## SWEDEN (Courtesy GLF) As of 6/19/91

SINGLES	
1	1
2	2
3	10
4	9
5	6
6	5
7	3
8	8
9	NEW
10	4

ALBUMS	
1	1
2	3
3	4
4	2
5	8
6	5
7	6
8	9
9	NEW
10	7

## NETHERLANDS (Courtesy Stichting Nederlandse Top 40) As of 6/14/91

SINGLES	
1	4
2	1
3	3
4	5
5	2
6	NEW
7	10
8	NEW
9	NEW
10	6

ALBUMS	
1	2
2	1
3	6
4	3
5	4
6	7
7	NEW
8	5
9	9
10	10

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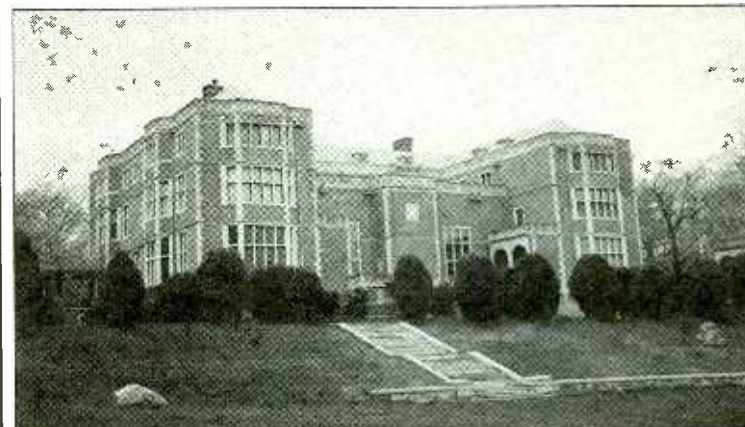
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## Anglo Orientation Keeps Dion From Felix Noms Voisine Album Also Deemed Ineligible By Board

BY LARRY LeBLANC

MONTREAL—Canadian singer Celine Dion may have received considerable international acclaim this past year, but the Assn. Quebecoise de L'Industrie du Disque et de L'Industrie du Spectacle (ADISQ), the provincial association of independent Quebec record producers and labels, has confirmed a ruling that, in effect, deems her ineligible for this year's Felix Awards, to be held Oct. 13 at Places des Arts here. (Billboard, June 22).

At a stormy ADISQ meeting here June 11, Dion was ruled ineligible for nominations for the awards, the French Canadian equivalent of the Juno Awards, because she does not meet an 80% French-content minimum in either her albums or performances. Furthermore, it was ruled that the album "Double" by Roch Voisine, unquestionably the province's most popular male singer, who is currently popular in French-speaking Europe, is not eligible for a best-album-award nomination.

"Our industry looks stupid doing this," says Rene Angelil, Dion's manager. "How does it look to someone from outside Quebec to see one of its biggest stars snubbed in her own province?"

"Celine and Roch are not there because they cannot qualify with what they did," says Michel Sabourin, the newly named president of ADISQ. "You have to define at some point who can be put into nomination."

### CULTURE AND POLITICS

Predominantly French-speaking Quebec, distinct in a way and to a degree that no other Canadian province can claim, is a place where culture is closely tied to politics and cultural survival can be viewed in terms of political survival.

ADISQ was inaugurated in 1979 to more adequately reflect the achievements of Quebec's music industry

than the Junos. The awards are in the form of a statuette known as a Felix, named after Quebec's great folk poet Felix Leclerc. Currently, there are 50 categories in the awards with only three open to artists who perform mostly in English.

Five years ago, ADISQ, seeing Anglophone-style acts like the Box and Corey Hart sweeping its awards, decided it was unfair to include groups that succeeded in the Anglophone market because they benefited from a substantially more powerful media than what is available in the French-speaking sector of the industry. Artists like Dion and Voisine, whose careers have rocketed outside the province, make up only a fraction of the huge and diverse stable of performers, songwriters, and producers who are trying to survive in Quebec, where almost 65% of the record market is English.

"ADISQ represents 200 enterprises acting in music," says Sabourin. "Ninety-five percent of them are working within the local market and we felt there was no instrument to promote only our product. Don't forget the French product in Quebec does not sell outside of Quebec except in France. You cannot sell a French song in either the rest of Canada or the United States. In that context we feel we have to have a good instrument to promote our work."

### 'A NATIONAL FRENCH GALA'

"The Junos are open to any kind of language. Each year they're putting a couple of [French-language] artists up for nomination. However, ADISQ wants the awards to be a national French gala and, in the Canadian context, I don't feel we're being discriminatory."

Angelil disagrees, saying that Dion should be allowed to be nominated in the artist-of-the-year and show-of-the-year categories. "I'm not asking that it should be for the album [Dion's Sony album "Unison," re-

leased in April 1990, is ineligible due to the English content and time period] but at least for her show." Ironically, at last year's Felix Awards, Dion was named Anglophone artist of the year but, slighted by the fact she had been disqualified in all other categories because she had recorded in English, she refused to accept the award saying she wasn't an anglophone artist.

"Now, with this, people will understand Celine's decision of last year," says Angelil. Noting that the recent ADISQ meeting was attended by only 71 of its 200 members, he adds, "It's not the people of Quebec doing this to Celine," it's just a couple of individuals in the industry."

Voisine's manager, Andre DiCesare, who is also a member of the ADISQ board, says in contrast that the 80% French ruling is justified. While Voisine's album is not eligible for an album-of-the-year award (because half of the performances on the double set are in English), the singer can, however, be nominated in several other categories because he has released French-language singles and videos.

### FOLLOWING THE RULES

"I have no problems with the ruling," says DiCesare. "If you belong to an organization, you have to abide by the rules. This is a very fragile industry which must be protected."

Angelil is suggesting that the 80% French-language quota for the awards is unrealistic and that a 65% quota, similar to existing Canadian Radio-Television and Telecommunications Commission French programming regulations, be introduced instead.

However, Sabourin scoffs at the suggestion. "We feel as an association supporting radio regulations to protect French rights, we should ask a little bit more of ourselves."

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### RETAIL TRACK

(Continued from page 64)

**Record Bar/Tracks' Chip Capelletti**, VP of real estate development, observed, "I thought it was interesting that after everybody cleared out in the afternoon on [the last day of the convention], the only retailers left were the music retailers. It was kind of a joke at one of the developer's booths. They were watching us running around and they said, 'There go those music people trying to take locations from one another.'"

**BIRTHDAY SURPRISE:** In order to help Trans World's Higgins celebrate his 50th birthday at the ICSC convention, some of the leasing people with the powerful shopping center developer **Edward J. DeBartolo Corp.** in Youngstown, Ohio, gave him a \$10 gift certificate—to Camelot Music! The other music retailers attending the convention, including Camelot's Bonk, got a kick out of that. But Higgins said to tell Bonk that the back of the Camelot gift certificate said it is only good with the next 10 deals he makes with DeBartolo. The implied joke, of course, be-

ing that Higgins would get 10 deals with DeBartolo, which has a very close relationship with Camelot, that Bonk wouldn't get.

**WHEREHOUSE APPRECIATION Dinner:** Wherehouse's Fisher took time from the hectic convention to throw a dinner for those who help the chain find locations, including brokers with **CB Commercial**, formerly known as **Coldwell Banker**, and developers. In addition to the chain's real estate department, **Debbie English**, VP of operations, also attended. It was a fun-filled evening that included a Wherehouse "This Is Your Life" spoof of one of the brokers.

After dinner, Fisher announced, "As you all know, there is no such thing as a free lunch. Well, dinner is even more expensive." He then showed a promotional film about Wherehouse, which documented the philosophies behind the chain's success, including how it ran advertising promotions, and how it maintained a competitive edge with its replenishment system.

## MAPLE BRIEFS

**ON THE Canadian chart** for close to 52 weeks, the Northern Pikes' "Snow In June" album has been picked up for U.S. release by Scotti Bros. Records. The label will issue the album, the band's third here, July 9. In Canada, the Saskatoon, Saskatchewan-based band records for Virgin Records Canada.

**BMG/Jive artist Samantha Fox** stopped traffic on Montreal's St. Catherine Street when 1,000 people turned up for a recent HMV in-store appearance in support of her fourth album, "Just One Night." Fox was joined by popular MusiquePlus host Sonia Benezra.

**AFTER A four-month delay**, the new Broadcast Act has been proclaimed law. The act brings the old 1968 law into the age of satellites, digital radio, high-definition television, and cable television.

# ALBUM REVIEWS

## POP

► **LA. GUNS**  
Hollywood Vampires  
PRODUCER: Michael James Jackson  
Polydor 849485

In-the-alley Angel City rockers make sophomore entrance with a more manicured set featuring buffed-up production and even a synth line or two. But the meat of the matter is still howling bash-ups; "Over The Edge," "Here It Comes," "Wild Obsession," and "Dirty Love," among many other derivative but loud numbers, should pull in the bangers.

► **3RD BASS**  
Derelicts Of Dialect  
PRODUCERS: Various  
Def Jam/Columbia 47369

Sophomore effort by rap trio continues to straddle the line between streetwise grooves and radio-ready hooks. Rhymes mostly promote racial unity, though cutting jibes at Vanilla Ice and crooked politicians provide interesting contrast. "Pop Goes The Weasel" is striding up the Hot Rap Singles chart, and shows signs of making waves at urban radio as well. Other highlights include the guitar-lined "Problem Child" and humorous "Ace In The Hole."

► **DANGEROUS TOYS**  
Hellacious Acres  
PRODUCER: Roy Thomas Baker  
Columbia 46754

Texas rock quintet knocks it down solid on second release. Strident Bon Scott-skewed vocals of Jason McMaster and guitar fury of Scott Dalhover and Danny Aaron keep things boiling; in particular, bash-along "Sticks & Stones" and faithful cover of Bad Company's "Feel Like

Makin' Love" should make album rock inroads off the bat.

► **.38 SPECIAL**  
Bone Against Steel  
PRODUCER: Rodney Mills  
Charisma 91640

Venerable outfit returns on new label with a jaunty collection of tunes. First single, "The Sound Of Your Voice," recalls Survivor more than vintage .38 Special. But those southern roots sneak in on toe-tapper "Last Thing I Ever Do" and "Rebel To Rebel." Though it lacks a real identifiable sound, there's a passel of good pop/rock tunes here that should pique programmers' and listeners' ears.

► **SIOUXSIE & THE BANSHEES**  
Superstition  
PRODUCER: Stephen Hague  
Geffen 24387

Siouxsie & the Banshees continue to tread into uncharted territory, turning simple pop music into larger-than-life epic productions. For this outing, the Banshees—one of the few surviving graduates of punk's "class of '77"—have fully assimilated the techno-pop sound currently so popular on alternative radio to come up with an album that could break the band beyond its large cult following into the mainstream. The radio cut, "Kiss Them For Me," is nearing the top of Billboard's Modern Rock Tracks chart. Other standout cuts include "Silly Thing," "Got To Get Up," and "Shadowtime."

★ **THE CANDY SKINS**  
Space I'm In  
PRODUCER: Pat Collier  
DGC 24370

Modern rockers will likely want to share some space with this quite wonderful English foursome. Tearing leaves from many another U.K. pop/rock group's fake book, the Skins have come up with an instantly accessible guitar-driven sound that melds well with excellent original tunes. "Submarine Song" and "So Easy" are easy airplay picks, and don't miss cover of Buffalo Springfield's "For What It's Worth" (which features a nifty "Sympathy For The Devil" cop).

## R&B

► **NATALIE COLE**  
Unforgettable

## B I L L B O A R D

### SPOTLIGHT



**BONNIE RAITT**  
Luck Of The Draw  
PRODUCERS: Don Was & Bonnie Raitt  
Capitol 96111

It won't take any luck whatsoever for Raitt to rake in a big pot with this follow-up to the chart-topping, Grammy-winning "Nick Of Time." If anything, she is sultrier and funkier here than she was on that breakthrough album. Hip-grinding grooves are cut deep on "Something To Talk About," duet with Delbert McClinton "Good Man, Good Woman," and "Slow Ride," while ballad "I Can't Make You Love Me" is irresistible pop and AC fare. Superlative stuff any way you cut the deck.

PRODUCERS: Andre Fischer, David Foster, Tommy LiPuma  
Elektra 61049

Singer's tribute to her father, Nat "King" Cole, has been long in coming, and project could not be more superbly executed or emotionally affecting. Cole has chosen 24 gems from the late vocalist's repertoire, from such early R&B numbers as "Straighten Up And Fly Right" to his famed ballads. Singing and arrangements all pay stellar homage to "King" Cole's memory. Ghostly "duet" on "Unforgettable" will get album off to a quick start at urban and pop stations.

► **SHIRLEY MURDOCK**  
Let There Be Love  
PRODUCERS: Roger Troutman, Shirley Murdock, Dale DeGroat  
Elektra 60951

Murdock ends a four-year recording silence with this shimmering set of lush ballads and rousing dance/funk tunes. Her rich and expressive pipes

### SPOTLIGHT



**VAN HALEN**  
For Unlawful Carnal Knowledge  
PRODUCERS: Andy Johns, Ted Templeman & Van Halen  
Warner Bros. 26594

The melody remains the same on the long-awaited follow-up to "OU812." Sammy Hagar's "I'll Scream Within An Inch Of My Life" voice has never sounded better; Eddie Van Halen's guitar wizardry defies any logical explanation; Alex Van Halen's drumming is powerful as a freight train; and Michael Anthony's bass playing is steady. What's missing is any sign of growth or experimentation, which is a shame with such a talented outfit. However, this will delight diehards—as album rock chart-topper "Poundcake" proves. "Judgement Day" and "Pleasure Dome" are also pleasers. Tremendously performed and produced, but also predictable.

are in fine form, as evident on the dreamy, romantic "In Your Eyes," which is already scaling the Hot R&B Singles chart, as well as on next logical single, the gospel-inflected "Say It, Mean It." Audience can be broadened with a remix of the house-ish title track, though remainder of album will delight urban programmers.

## JAZZ

★ **JOE LOVANO**  
Landmarks  
PRODUCERS: John Scofield & Joe Lovano  
Blue Note 96108

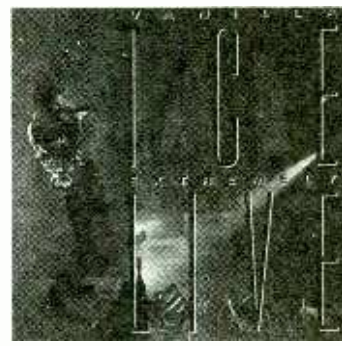
Tenorist Lovano, who has put in notable appearances on recent albums by guitarist Scofield and Charlie Haden's Liberation Music Orchestra, gets a welcome shot at leadership. Showing off a style bearing the unmistakable influence of Coltrane and Rollins, Lovano spearheads a quintet including guitarist John Abercrombie, pianist Ken Werner, and rhythm aces Marc Johnson and Bill Stewart that features free blowing with plenty of bite. A fine stanza by one of today's most able sax men.

## COUNTRY

► **EXILE**  
Justice  
PRODUCERS: Randy Sharp, Tim DuBois  
Arista 8675

Is there any "justice" for a group with so much potential? Twelve-cut set is puffed with some meager material—several songs are rather trite in their penning, while others never quite find a musical niche. Producers DuBois and Sharp enhance the material with their talents, but production and harmonious vocals alone fail to carry these songs to competition status. Choice cuts from the lot include "Nothing At All," "The Invisible Man," "What You See," and "Dreams Die Hard."

### SPOTLIGHT



**VANILLA ICE**  
Extremely Live  
PRODUCERS: Ray Pennington  
SBK 96648

Given that Ice might melt at any moment, SBK is striking while the iron is hot with this live set that also includes a few new studio tunes. On the whole, rap tends not to translate in a live setting and, alas, this is no exception. To his credit, Ice's rapping has improved and the production here is fairly strong. But when he bombs, he does it in a big way; "Satisfaction," based on the Rolling Stones tune, is almost unlistenable, as is "Havin' A Roni." New studio cut "Rollin' In My 5.0" has a nice feel, as does live "I Love You" with guest Riff. A mixed bag, even for the most stalwart Ice fan.

► **CLINTON GREGORY**  
(If It Weren't For Country Music) I'd Go Crazy  
PRODUCER: Ray Pennington  
Step One 0064

Based on the success of the title tune and its companion video, this album should already have a head start at retail. Gregory is a sensitive vocalist and fine fiddler, and the 11 cuts here cover all phases and sounds of country music.

## CLASSICAL

**BERG: VIOLIN CONCERTO; LYRIC SUITE**  
Louis Krasner, BBC Symphony Orchestra,  
Webern, Galimir Quartet  
Continuum/Allegro 1004

It takes only a few moments to accommodate to the dated sound of this 1936 broadcast of the concerto, preserved on disc by Krasner, who commissioned the work. What emerges then is a luminous performance directed by Anton Webern, known more as conductor than composer at the time. The musical and historical interest of this audio document cannot be overstated. The "Lyric Suite" is an apt coupling, although the reading and recording, which dates from the same distant era, is not quite of the same caliber.

## NEW & NOTEWORTHY

**DESMOND CHILD**  
Discipline  
PRODUCERS: Desmond Child, Sir Arthur Payson  
Elektra 61048

Hit-making tunesmith, who recorded with a group called Rouge during the early '80s, tries his hand as a solo artist with a set of dramatically produced pop ballads and metallic rockers. While he's bolstered by celeb guest players like Richie Sambora and Joan Jett, Child stands tall on his own, revealing an affecting, radio-friendly voice. Nostalgic "Love On A Rooftop" has already begun to click at top 40 and AC, while thunderous rock rave "The Price Of Lovin' You" and pensive power ballad "Story Of My Life" are logical follow-ups.

**MOMMA STU D**  
Cockadoodledo  
PRODUCERS: Bernie Worrell & John Hanton  
Virgin 91627

Los Angeles quintet shows its Stones influences—both Rolling and Sly—on terrific debut that is diverse without ever losing its cohesiveness. By turns funky, soulful, and rocking, but never boring, this 12-song collection showcases a band with a big future. First single, "Stormy," is a slow-grooving, little-

swaying number that is offset by such grinding cuts as "Time" and the Stax/Volt-like horn-laden "Pray No More." This will give programmers fits because it defies pigeonholing. Don't miss.

**STEVE PRYOR BAND**  
PRODUCER: Pete Anderson  
Zop Entertainment 72445-11005

Anyone with a taste for bluesy rock guitar and soulful, smoky vocals will want to sign on with Tulisan Pryor and his tough little band. Comparisons to the late Stevie Ray Vaughan will likely be immediate and profuse, but Pryor has his own bag-o'-dirt axe style and song approach. Vaughan-flavored "Spellbound" is an immediate turn-on; Stax-Volt groove of "Moving Me (Way Too Fast)" will cook up additional spins. Look out, fret fans, here's your new hero.

**TITIYO**  
PRODUCER: Magnus Frykberg  
Arista 8629

Neneh Cherry's sister proves that talent for crafting infectious pop/dance music runs in the family on this tasty debut. Tunes like chart-climbing first single, "My Body Says Yes," follow along groove-

laden path where the beats are tough enough for discerning club spinners but light enough to please top 40 programmers. Producer Magnus Frykberg showcases Titiyo's rich alto by placing her within warmly textured arrangements where she can comfortably stretch out. Prime examples are the jazz flavored "Flowers," nouveau soul/swinger "Man In The Moon," and single-worthy popper "After The Rain."

**SANDEE**  
Only Time Will Tell  
PRODUCERS: Various  
Fever/RAL/Columbia 47371

Club siren makes her full-length debut with a varied set of dance/pop tunes that range in tone from freestyle and house to hip-hop and funk. Fans of indie hit "Notice Me" will be pleased to find a new version of the song here, while novices will likely jam on a fun house rendition of Carol Douglas' "Doctor's Orders." Although first single, slow'n'sexy "Love Desire," is paving the way at top 40, it's the title track, a lovely ballad, that will prove Sandee's formidable radio muscle.



# SINGLE REVIEWS

## POP

### ► BRYAN ADAMS (Everything I Do) I Do It For You (4:10)

PRODUCER: Robert John "Mutt" Lange  
WRITERS: B. Adams, R.J. Lange, M. Kamen  
PUBLISHERS: Almo/Badams/Zomba, ASCAP/Zachary Creek, BMI  
A&M 7234 (c/o PGD) (cassette single)

Adams breaks an extended recording silence with a stately rock ballad that is featured on the soundtrack to the film "Robin Hood: Prince Of Thieves," as well as his own forthcoming "Waking Up The Neighbours" disc. Evocative vocals and memorable chorus should make this an instant fave at top 40, AC, and album rock formats.

### ► ALICE COOPER Hey Stoopid (3:56)

PRODUCER: Peter Collins  
WRITERS: A. Cooper, J. Ponti, V. Pepe, B. Pfeiler  
PUBLISHERS: Ezra/EMI-Blackwood/Fileman  
Epic 73845 (c/o Sony) (cassette single)

If early top 40 and album rock reaction is any indication, title cut from Cooper's new album will be a summer radio staple. Stomping pop/metal anti-drug anthem features appearances by Slash from Guns N' Roses, Ozzy Osbourne, and Joe Satriani.

### ► CATHY DENNIS Too Many Walls (4:03)

PRODUCERS: Cathy Dennis, Phil Bodger  
WRITERS: C. Dennis, A. Dudley  
PUBLISHER: not listed  
Polydor 868441 (c/o PGD) (cassette single)

After a pair of top 10 dance tunes, Dennis drops the tempo for a nicely sung, sugary ballad. Will likely keep popsters in tow, while broadening base to include AC programmers.

### ► FIREHOUSE Love Of A Lifetime (4:13)

PRODUCER: David Prater  
WRITERS: B. Levery, C. Snare  
PUBLISHERS: Sony Tunes/Wocka, ASCAP  
Epic 73771 (c/o Sony) (cassette single)

Headbangers temporarily tone down for this formulaic power ballad, designed to maintain momentum started by recent hit, "Don't Treat Me Bad." It should do the trick.

### ★ AARON NEVILLE Everybody Plays The Fool (4:03)

PRODUCERS: Linda Ronstadt, George Massenburg  
WRITERS: R. Clark, J.R. Bailey, K. Williams  
PUBLISHERS: Trio/Alley, BMI  
REMIXER: Daniel Abraham  
A&M 7001 (c/o PGD) (cassette single)

Neville steps out solo on this cover of the Main Ingredient's evergreen. Arrangement is draped with a slow'n'chugging pop/swing groove, which is a fine complement to his signature soulful vocals. Tune from "Warm Your Heart" album would work equally well in pop and AC formats.

### SUSANNA HOFFS Only Love (3:54)

PRODUCER: David Kahne  
WRITERS: S. Hoffs, D. Warren  
PUBLISHERS: EMI-Blackwood/Miranda Jasper, BMI/Realsongs, ASCAP  
Columbia 73899 (c/o Sony) (cassette single)

Exposure from summer tour with Don Henley should help reignite Hoffs' fine and underrated "When You're A Boy" set. Energetic and harmonious ditty recalls heyday of '60s-era girl groups. Lots of fun.

### JON CAMANO & ANGELA NOELLE Summertime (I Need You All Year 'Round) (no timing listed)

PRODUCER: Ken Cedar  
WRITERS: J. Camano, S. Caruso  
PUBLISHER: Y U Wanna/Uncle Antons, BMI  
Jam C1 (cassette single)

Fluffy pop/freestyler has begun to

earn regional crossover radio attention thanks to cute vocal exchange between Camano and Noelle. One for the teens. Contact: 201-423-5206.

## R&B

### ► EX-GIRLFRIEND Why Can't You Come Home (4:00)

PRODUCERS: Full Force  
WRITER: not listed  
PUBLISHER: not listed  
Forceful/Reprise 4-40065 (c/o Warner Bros.) (maxicassette single)

Femme quartet is the first act on Full Force's new Forceful label. Group offers a slinky midtempo funk jam that occasionally brings to mind En Vogue, thanks to its tightly woven harmonies and sassy delivery. A nice fit for urban radio.

### ★ DAVID GRANT Keep It Together (5:54)

PRODUCERS: Mike Stevens, Livingston Brown  
WRITERS: Grant, Stevens, Brown  
PUBLISHERS: David Grant/Skratch/Equinox/Warner Chappell, PRS/WB, ASCAP  
4th & B'way 440523-0 (c/o Island) (12-inch single)

Grant shines like the chart star he deserves to be on this refreshing funk/R&B tune. His expressive vocal melts into wriggling guitar work and a lean rhythm section. Added pleasure comes from undercurrent of silky synth-strings. Essential.

### LaRUE Wish I Could Find Another (4:38)

PRODUCERS: Jeff Bowens, Ron Harris  
WRITERS: R. Harris, L. Guishinere, J. Lincoln, J. Bowens, D. Woodruff, B. Sanders  
PUBLISHERS: Mr & Mrs. H/1615 Loomis St., ASCAP/Geffen Again/L.A.T.I.A./Music Corp. of America, BMI  
REMIXERS: Kenny Ortiz, Kyle West, Duane Nettlesbey  
RCA 62008 (c/o BMG) (cassette single)

Atmospheric R&B/swing track is framed with ethereal vocals and glistening keyboards. Easy pace makes this a formidable urban and quiet storm programming entry.

### FIFTH PLATOON The Partyline (4:00)

PRODUCERS: Fifth Platoon  
WRITERS: G. Parker, S. Forbes, B. Daniel, D. Daniel  
PUBLISHERS: EMI-Blackwood/Fifth Street, BMI  
SBK 05381 (c/o CEMA) (cassette single)

Amusing rap tune takes a shot at meeting mates on telephone party lines. Urban radio appeal lies in sing-along chorus and nifty horn fills. Could be of interest to top 40 programmers, too.

### BETTY WRIGHT Tonight Is The Night/Won't Be Long Now (7:26)

PRODUCER: Betty Wright  
WRITERS: B. Wright, W. Clarke  
PUBLISHER: Longitude, BMI/Miami Spice, ASCAP  
Ms. B 1255 (c/o Vision) (12-inch single)

## NEW & NOTEWORTHY

### CUT'N'MOVE Get Serious (3:49)

PRODUCERS: Cut'n'Move  
WRITERS: M.C. Zip, Jörn K., P. Holm, H. Kelly  
PUBLISHER: Virgin  
REMIXERS: The Basement Boys, Cutfather & Soulshock  
Epic 73878 (c/o Sony) (cassette single)

First single resulting from Epic's joint venture with Cutfather & Soulshock's U.K.-based Soul Power Records is a highly infectious pop/hip-hop romp. Tune has piano samples from Herman Kelly & Life's 1978 nugget "Dance To The Drummer's Beat," as well as solid rap verses and diva vocals at the chorus. A cool choice for top 40 and urban formats, while requisite house version by the Basement Boys should spark club action.

### BROOKS & DUNN Brand New Man (2:58)

PRODUCERS: Scott Hendricks, Don Cook  
WRITERS: D. Cook, R. Dunn, K. Brooks  
PUBLISHERS: Sony Tree, BMI/Sony Cross Keys, ASCAP  
Arista 2232 (c/o BMG) (7-inch single)

Full-bodied vocals make Kix Brooks & Ronnie Dunn sound like a group instead of a duo. That sound, coupled with skillfully snappy Hendricks production, makes this number an easy airplay candidate.

Wonder where the inspiration for the multiformat smash "I Wanna Sex You Up" came from? Wright alleges that it was from her '70s R&B nugget "Tonight Is The Night," which is updated here, replete with a rap that disses Color Me Badd. True or not, it's good to hear Wright's fab voice once again. Contact: 904-878-0997.

## COUNTRY

### ► KATHY MATTEA Whole Lotta Holes (3:04)

PRODUCER: Allen Reynolds  
WRITERS: J. Vezner, D. Henry  
PUBLISHERS: Sheddhouse/PolyGram/Sony Cross Keys, ASCAP  
Mercury 868394-7 (c/o PolyGram) (7-inch single)

A slightly bluesy, midtempo lament about a love-life shot full of holes.

### ► HOLLY DUNN Maybe I Mean Yes (2:57)

PRODUCERS: Holly Dunn, Chris Waters  
WRITERS: H. Dunn, C. Waters, T. Shapiro  
PUBLISHERS: Careers-BMG/South Heart/Edge O' Woods/Kinetic Diamond/Moline Valley, ASCAP  
Warner Bros. 7-19266 (7-inch single)

Feminists will probably bristle at Dunn's perpetuation of the idea that a woman's "No!" may really mean "Yes!"

### ► JANN BROWNE It Only Hurts When I Laugh (2:35)

PRODUCER: Steve Fishell  
WRITERS: Kostas, Stuart  
PUBLISHERS: Songs Of PolyGram, BMI  
Curb NR-76879 (7-inch single; cassette version also available, Curb 4KM-76879)

This is the kind of pure and soulful country we recall from the '50s. Hurtin' as an art form.

### ► J.P. PENNINGTON You Gotta Get Serious (3:34)

PRODUCER: Barry Beckett  
WRITERS: J.P. Pennington, T. Seals, E. Setser  
PUBLISHERS: Pacific Island/Music Of The World/WB/East 64th/Warner-Tamerlane/Yasa, BMI/ASCAP  
MCA 54212 (c/o Uni) (7-inch single)

Song's rhythmic, assertive instrumentation and earnest vocals fail to breathe life into the cliché-riddled lyrics.

### WILD JIMBOS Let's Talk Dirty In Hawaiian (3:08)

PRODUCER: Sam Bush  
WRITERS: F. Koller, J. Prine  
PUBLISHERS: Lucratve/Grandma Annie/Spoondevil/Bug, BMI  
MCA 1488 (c/o Uni) (CD promo only)

This newest rendering of a Nashville cult favorite has a kind of English music-hall zaniness to it: bright, exuberant, and utterly goofy.

### THE MARCY BROTHERS She Can (3:26)

PRODUCERS: Nelson Larkin, Ron "Snake" Reynolds  
WRITERS: S. Seskin, A. Gardner  
PUBLISHERS: Love This Town/Caddo, ASCAP/BMI  
Atlantic 2-87741 (CD single; cassette version also available, Atlantic 4-87741)

Another tribute to the good woman who stands by her man. Clean, supportive production and pretty vocal harmonies.

## DANCE

### CULTURE BEAT No Deeper Meaning (6:40)

PRODUCERS: Torsten Fenslau, Jens Zimmermann  
WRITERS: T. Fenslau, J. Zimmermann, N. Katzman, J. Supreme  
PUBLISHERS: Edition "Get Into Magic" Neverwelt Musikverlag/WB, ASCAP  
REMIXERS: Torsten Fenslau, Jens Zimmermann  
Epic 73881 (c/o Sony) (12-inch single)

After a disappointing reaction to the pop-oriented "Tell Me That You Wait," German act returns to the festive hip-house sound of earlier hits. A-side mixes should entice mainstreamers, while more adventurous, acid-splashed versions on the flip could generate alternative buzz.

### ★ INNOCENCE Silent Voice (6:45)

PRODUCERS: Jolley, Harris, Jolley  
WRITERS: Jolley, Harris, Jolley, Mangione  
PUBLISHER: MCA, ASCAP  
REMIXER: John Waddell  
Cooltempo/Chrysalis 23714 (c/o CEMA) (12-inch single)

U.K.-based act issues another sparkling gem from its underrated "Belief" set. Pace is decidedly down-tempo, blending plush nouveau soul rhythms and mournful flugelhorn

lines with Gee Morris' caressing vocals. Perfect for early-a.m. sets, as well as urban radio. Not to be missed.

### GEORGIE PORGIE Let The Music Pump You Up (7:03)

PRODUCER: Georgie Porgie  
WRITER: G. Porgie  
PUBLISHER: Georgie, ASCAP  
REMIXERS: Georgie Porgie, Joey "The Don" Donatelo, Maurice Joshua, Larry Thompson, Gary Wallace, Rick Lenoir  
Tempest 0659 (12-inch single)

With each successive single, Chicago native further develops his talent for creating insinuating pop-house jams. This time, he serves up a gleeful twirler that has the juice to work during peak-hour sets. For something a bit deeper, check out Maurice Joshua's bleepy remix on the flip. Contact: 312-271-5696.

### KOMIX PRESENTS MARIPOSA How Would U Like It (6:20)

PRODUCER: Komix  
WRITERS: A. Komis, D. McCoy  
PUBLISHERS: Kool Kat/Virgin  
REMIXER: Mark Kinchen  
First Choice 9914 (12-inch single)

Mariposa exudes pouty charm on this frenetic pop/houser. Peak-hour-ready remixes by Detroit DJ Mark Kinchen emphasize nifty keyboard effects and a memorable hook. Flip side features a faithful cover of Diana Ross' "Love Hangover." Contact: 212-925-0065.

### JOHNNY MORALES Heart Of Stone (5:00)

PRODUCER: Johnny Morales  
WRITER: J. Morales  
PUBLISHER: Marsan, ASCAP  
Megatone 187 (12-inch single)

Midtempo dance-oriented rocker benefits from Morales' gritty vocals and deft guitar/synth interplay. A good choice for alternative club DJs and college radio. Contact: 415-621-7475.

### FALCO Data De Groove (6:48)

PRODUCERS: Falco, Robert Ponger  
WRITERS: R. Ponger, Falco  
PUBLISHERS: PS/Falkenhorst  
REMIXER: Jamie Lane  
American Sound 76357 (12-inch single)

Viennese rapper who hit a few years ago with "Rock Me Amadeus" resurfaces with a sparse hip-houser, decorated with techno/disco-colored strings and backing vocals. Given a fair shake, this could prove to be a sleeper hit.

## ROCK TRACKS

### ► RIC OCASEK Rockaway (4:21)

PRODUCERS: Nile Rodgers, Ric Ocasek  
WRITER: R. Ocasek  
PUBLISHER: Ric Ocasek/Lido, ASCAP  
Reprise 4833 (c/o Warner Bros.) (CD promo only)

Former Cars front man previews his label debut, "Fireball Zone," with a track that conjures up images of his biggest hits. New wave-ish ditty seems sure to score at both album rock and alternative format thanks to an immediately infectious hook and driving guitars. Everyone pogo!

### ► OMD Pandora's Box (4:04)

PRODUCERS: OMD  
WRITERS: OMD  
PUBLISHER: Virgin, ASCAP  
REMIXERS: Andy McCluskey, Carl Segal, Steve Anderson  
Virgin 3949 (c/o Atlantic) (cassette single)

Synth-pop duo returns with a chirpy, dance-oriented rock tune that should please longtime fans at alternative radio, while Steve Anderson's house remix could spark club activity. From the new "Sugar Tax" album.

### ★ MARTHA REEVES Wild Night (3:30)

PRODUCER: Richard Perry  
WRITER: V. Morrison  
PUBLISHER: not listed  
MCA 51445 (c/o Uni) (cassette single)

Reeves delivers a spirited reading of a Van Morrison oldie. Tune is lined with brassy horns, and a retro-soul/rock vibe that will start at album rock outlets, but deserves pop and urban attention as well. From the soundtrack to "Thelma & Louise."

### FLIES ON FIRE Cry To Myself (3:34)

PRODUCER: Ric Browde  
WRITERS: T. Paruszkiewicz, T. Messal  
PUBLISHERS: Capitalist Bloodsuckers of Doom/Octa/WB, ASCAP

Atco 3925 (c/o Atlantic) (CD promo only)

Quartet soaks sparse and straight-ahead rock'n'roll rave in raunchy barroom blues. Success of bands like Black Crowes and Thunder casts a positive future for this crunch-chorded, radio-worthy act. From their "Outside Looking Inside" set.

## RAP

### ► DJ QUIK Tonite (5:23)

PRODUCER: Dj Quik  
WRITER: D. Blake  
PUBLISHERS: Protoons/Total Trak, ASCAP  
Profile 5338 (cassette single)

Quik follows his recent top 10 hit with a scratch'n'sample jam that showcases his raw rhyme style. Too intense for radio, but cool for rap purists.

### ► DOWNTOWN SCIENCE Room To Breathe (4:08)

PRODUCERS: Downtown Science  
WRITERS: K. Caraballo, S. Cintrin  
PUBLISHERS: Def Jam/Money Makin'/Sam I Am, ASCAP  
Def Jam/RAL/Columbia 74046 (c/o Sony) (cassette single)

Team of Sam Sever and MC Bosco constructs another unique track that takes intelligent rhymes and places them within a smooth and spiraling R&B/hip-hop instrumental. Look for group's upcoming self-titled debut album.

### ► LEADERS OF THE NEW SCHOOL Sob Story (4:51)

PRODUCER: Eric "Vietnam" Sadler  
WRITERS: B. Higgins, T. Smith, J. Jackson, E. Sadler  
PUBLISHERS: Your Mother's, BMI/New School, ASCAP  
Elektra 68345 (cassette single)

On the heels of their top 10 hit, "Case Of The P.T.A.," new single by quartet cleanly combines old-fashioned rap sensibilities with rough and ready current styles. Nice big-band sample fills. From their debut album, "Future Without A Past."

### ► COMPTON'S MOST WANTED Growin' Up In The Neighborhood (4:12)

PRODUCERS: D.J. Slip, Unknown  
WRITERS: T. Allen, A. Manuel, J. Simon, A. Tyler  
PUBLISHERS: Avon Gate/Warner-Tamerlane/Grandma's Hands, BMI  
Qwest 4-19243 (c/o Warner Bros.) (cassette single)

Gangsta posse offers a "clean" version of a raw and graphic rhyme featured on the soundtrack to the film "Boyz 'N The Hood." Cinematic images of street violence are startling and affecting.

### ► KID SENSATION Skin 2 Skin (no timing listed)

PRODUCERS: Kid Sensation, D.J. Ace, J. Tyler Stone  
WRITER: Kid Sensation  
PUBLISHER: Locked Up  
Nastymix 76108 (cassette single)

The Kid jams hard on a scratch- and guitar-lined funk/hip-hopper. Amorous rhymes are tempered with femme vocals by E.C.P. and J. Tyler Stone. Bears the marks of another chart hit. Contact: 206-292-8772.

### ORGANIZED KONFUSION Who Stole My Last Piece Of Chicken (4:06)

PRODUCERS: Organized Konfusion  
WRITERS: Prince Poetry, P. Monch  
PUBLISHER: not listed  
Hollywood Basic 64872 (cassette single)

Duo takes a longing look back on youthful days when life seemed simpler. Cute and quirky samples add novelty appeal, and might entice urban programmers.

PICKS (►): New releases with the greatest chart potential.

CRITIC'S CHOICE (★): New releases, regardless of potential chart action, which the reviewer highly recommends because of their musical merit.

NEW AND NOTEWORTHY: Highlights new and developing acts worthy of attention.

Cassette, vinyl or CD singles equally appropriate for more than one format are reviewed in the category with the broadest audience. All releases available to radio and/or retail in the U.S. are eligible for review. Send copies to Larry Flick, Billboard, 1515 Broadway, New York, N.Y. 10036. Country singles should be sent to Billboard, 49 Music Square W., Nashville, Tenn. 37203.

## CALENDAR

A weekly listing of trade shows, conventions, award shows, seminars, and other notable events. Send information to Calendar, Billboard, 1515 Broadway, New York, N.Y. 10036.

### JUNE

June 22-23, **Doing Music & Nothing Else: The Music Business Weekend Seminar**, Ramada Inn at Bradley International Airport Windsor Locks, Hartford, Conn. 203-623-9494.

June 27-30, **Roskilde Festival '91**, various locations, Denmark. 011-45-311-06-888.

June 27-July 7, **Summerfest**, the Lakefront, Milwaukee. 800-837-3378.

June 29, **NAMM Annual Membership Meeting**, Hilton Hotel, Chicago. 619-438-8001.

June 29-30, **Doing Music & Nothing Else: The Music Business Weekend Seminar**, Macklowe Conference Center at the Hotel Macklowe, New York. 212-768-4400.

### JULY

July 11-14, **Upper Midwest Communications Conclave**, Radisson South, Minneapolis. 612-927-4487.

July 13-14, **Inspirational Artists and Music Marketing Seminar**, McCormick Inn Center, Chicago. 708-383-6669.

July 13-17, **New Music Seminar 12**, Marriott Marquis Hotel, New York. 212-473-4343.

July 14-17, **Video Software Dealers Assn. Convention**, Las Vegas Convention Center. 609-596-8500.

### 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. 22-24, **Talentmasters Third Annual Air Talent Conference**, Hyatt-Ravinia, Atlanta. Lisa Mulcahy, 404-926-7573.

Aug. 23-25, **MultiMusic Festival**, Multiplex Studios, San Jose, Calif. Ned Torney, 408-452-8143.

## NEW COMPANIES

**WordPlay Enterprises**, formed by Gerry Wood, former Southern GM and editor in chief of Billboard. Company is a partnership with Carol Shaughnessy and specializes in free-lance writing, video, public relations, advertising, music publishing, and photography. Publishing wings are Boot Dog Music (BMI) and Pirate Earrings Music (ASCAP). 125 Whitehead St., Key West, Fla. 33040; 305-294-8525.

**Show & Biz Productions**, formed by John Henry. A full-service company specializing in promotions, artist development, music publishing, and artist management. Seeking songwriters and producers along the lines of Teddy Riley, Eddie F., L.A. & Babyface, and Jimmy Jam & Terry Lewis. Also accepting demos in R&B, pop, soul, and rap music. Include photos and

## La. House Passes Lyrics Bill But Governor Would Veto Measure

BY BILL HOLLAND

WASHINGTON, D.C.—Louisiana lawmaker Ted Haik, D-New Iberia, was successful in collecting a majority vote to have his explicit-record-lyrics bill passed by the House June 19, but even if the bill passes Senate scrutiny this week, Gov. Buddy Roemer's office says he would veto the legislation.

The House vote was 53 to 37, but it needed all of those votes to get the required majority of the 105-member chamber. Michael Cover, state government relations director of the Recording Industry Assn. of America, says, "We only lost by one vote. I think we've been successful in showing a lot of lawmakers how crazy this bill is. A lot of them think Haik is just doing this to gain headlines."

The measure must now go to Senate committee and floor votes, where it could be killed.

The bill, which in its original form targeted retailers for selling stickered and unstickered explicit albums to minors, was amended by a House committee and now excludes the section on unlabeled albums, thereby removing the industry incentive to use the voluntary warning label.

Music industry lobbyists, who have been playing a weeks-long waiting game in Baton Rouge, La., still believe the measure can be stopped because the legislative session is scheduled to end June 28, with a constitutionally set July 8 adjournment date.

Haik was the author of last year's Louisiana record labeling bill, which was vetoed by Gov. Roemer on constitutional grounds.



**Come Home To Andersen.** Singer/songwriter Eric Andersen marks the release of his Columbia/Legacy album, "Stages: The Lost Album," with a performance at New York's Lone Star Roadhouse. He was joined onstage by Rick Danko, Shawn Colvin, Eric Bazilian, and Norwegian recording artist Jonas Fjeld, all of whom appear on the album. Pictured, from left, are Rick Bauer, product director, Columbia/Legacy; Andersen; Steve Addabbo, producer; Colvin; Danko; Amy Herot, executive producer, Columbia/Legacy; Bazilian; and Fjeld.

## LIFELINES

### BIRTHS

Girl, Lea Pauline, to **Phil and Glenda Hart**, May 9 in Nashville. He is mailroom supervisor at MCA/Nashville. She is administrative assistant at BMI/Nashville.

Boy, Joshua Drew, to **Joe and Debbie Diffie**, May 15 in Nashville. He is a country recording artist on Epic Records.

Girl, Sophie Angelica, to **Arthur and Janice Payson**, June 1 in Los Angeles. He is an independent record producer.

Girl, Lara May, to **Tony Visconti and May Pang**, June 6 in New York. He is a record producer whose recent credits include the Moody Blues and the Pleasure Bombs. She is his manager, and also manages songwriter/producer Jon Tiven.

### MARRIAGES

**Brant Berry to Lorraine Gale**, May 25 in Bellevue, Wash. He is re-

gional manager for the Fred Meyer Music Market chain in Washington and Alaska. She is advertising director for Roundup Music Distributors in Kent, Wash.

**Jon Guynn to Deidra Toreri**, June 1 in Cleveland. He is Eastern advertising representative for Billboard magazine.

**Scott Young to Beth Gulland**, June 15 on an ocean liner in California. He is CEO and president of Torrance, Calif.-based Wherehouse Entertainment.

**Shawn Benham to Gabrielle Fay**, June 15 in San Francisco. She is coordinator for the national quality assurance department of Capitol-EMI Music in Hollywood, Calif.

**David Carroll to Deborah Golden**, June 15 in Brookfield, Conn. He is director of purchasing for CD One Stop in Bethel, Conn.

**Don Kaplan to Barbara Firstman**, June 16 in Los Angeles. She is director of sales/West Coast for EMI Records USA.

**Paul Knipler to Jeannie Buchan-**

an, June 22 in Cape Cod, Mass. He is regional manager, Eastern licensing, for BMI.

### DEATHS

**Marvin Shaw**, 61, of a heart attack, June 7 in Memphis. Shaw was a jingles singer for PAMS from 1966-73. His voice was heard on radio stations worldwide. Most recently he taught music at a Memphis high school. He is survived by his wife, Jane, and a son.

Send information to Lifelines, Billboard, 1515 Broadway, New York, N.Y. 10036.

## CAN BOX-OFFICE HEAVYWEIGHTS LIFT VID'S THIRD QUARTER?

(Continued from page 1)

doldrums.

Moreover, dealers say the disparity in the strength of the quarter's certified blockbusters and the rest of the offerings is likely to result in highly skewed buying, with the Big Four movies soaking up a disproportionate share of open-to-buy dollars at the expense of lesser titles.

According to dealers and analysts, the video retail industry is still feeling the effects of a continuing flat rental trend and sluggish economy, and they say it is an open question whether strong product will translate neatly into strong retail activity.

For example, despite one of the most consistently A-title-driven second quarters in recent memory, led by Paramount Home Video's "Ghost" and Touchstone's "Three Men And A Little Lady," which caused a brief spike in the business (Billboard, April 27), total second-quarter rental activity has slipped back to its previous, sluggish pace.

Moreover, the third quarter does not offer the five to six bona fide A titles per month based on box-

office grosses that April, May, and June did.

The third quarter's best hope lies in the combined strength of "Home Alone," the fourth highest-grossing film in history at more than \$276 million; "Dances With Wolves" (best picture, \$174 million); "Sleeping With The Enemy" (\$97 million); and "Turtles II" (\$75 million).

And unlike the first and second quarters, which featured only one major sell-through title—Walt Disney's "The Jungle Book"—both FoxVideo's "Home Alone" and New Line's "Turtles II" are sale-priced.

Both those titles, agree dealers, will satisfy pent-up demand for a major sell-through title, as well as provide low-priced rental inventory to many video specialty dealers.

In addition to "Sleeping With The Enemy," July street dates are set for such titles as "Misery," "The Russia House," "L.A. Story," "Lionheart," and "Flight Of The Intruder." "Turtles II" arrives in stores July 31.

Along with "Home Alone" and "Dances With Wolves," the major rental title releases in August include "Awakenings" (\$50 million box office), "New Jack City," "King Ralph," and "Scenes From A Mall." Orion's "Dances With Wolves" arrives in stores Aug. 28.

While studios are still firming release plans for September titles, the major offerings thus far are "The Perfect Weapon," "Nothing But Trouble," and "The Doors."

"The Silence Of The Lambs," a blockbuster with \$123 million gross at the box office, is not expected now until October; "The Godfather Part III" (\$66 million) is expected to be an October or November release. Other than those two titles, all of the year's top-10-grossing films will have arrived in video stores by the end of the third quarter.

Strong summer theatrical releases, such as "Backdraft," "Robin Hood," and "Terminator 2: Judgment Day," will not be released for either rental or sell-through until the fourth quarter, at the earliest.

### 'YOU CAN'T HAVE TOO MANY HITS'

According to John Thrasher, VP of video product purchasing and distribution at Tower Video, "Last year the summer was pretty quiet. Some of these bigger releases should help our numbers over last year.

"When you look at the second quarter," he says, "it's about dead even with last year overall. On a comp-store basis, we're down about 3%." He adds that he welcomes the four major blockbuster (Continued on next page)

**Calif. anti-scalping bill passes in Senate ... see page 10**

## ORION HOPES FOR FAST TRACK ON SLOW-SPEED BUDGET VIDS

(Continued from page 9)

ceries.

According to an Orion spokesman, that promotion prompted calls to the studio from several video retailers asking how they could obtain the product. "There has also been a series of discussions over the past year about the need for greater industry awareness," the spokesman says. "This is our answer."

The spokesman adds that the product included in this latest promotion is all newly manufactured and does not include any returns or overages from the supermarket offer.

The move comes at a time when other major suppliers are introducing or increasing the amount of product they market at a \$14.95-list price point in an effort to remain competitive in the sluggish sell-through business (Billboard, June 8). All of that product, however, is duplicated in the standard play (SP) mode.

Orion will continue to market the six titles in the SP mode, but at a suggested list of \$19.98.

The SP mode, which allows for two hours of programming to be recorded on a T-120 tape, provides the highest reproduction quality but is more expensive for manufacturers than other modes because more tape is consumed in the recording.

The four-hour long-play mode (LP) and the six-hour EP mode offer inferior picture quality, but are cheaper for manufacturers because less tape is used. The slower recording speeds have traditionally been the province of budget video suppliers who need to reduce manufacturing costs to maintain an acceptable profit margin at under-\$10 price points.

Prerecorded cassettes can be manufactured in the EP mode for about \$2 each, including packaging, according to sources familiar with the duplication business. The same movies duplicated in the SP mode would cost about \$5 apiece to manufacture in quantity, including packaging.

Because of the inferior picture and sound quality, however, the major

studios have been reluctant to release product at the slower speeds, fearing an association in the minds of consumers between the studio's logo and inferior quality. However, some studios, such as RCA/Columbia Pictures Home Video and MCA/Universal, have sublicensed titles to budget suppliers for slow-speed release.

### A WARNING FOR CONSUMERS

Orion says it will place stickers on the EP cassette sleeves with the legend "Recorded in EP mode, minor tracking adjustments may be desired." Prerecorded tapes in the EP mode often incur tracking problems, most of which can be corrected with a simple adjustment of a VCR's tracking control.

"We wanted a clear and distinct difference between the two versions of the titles," the Orion spokesman says. "We're putting stickers on the sleeves and using a red silkscreen [label] on the cassette itself."

The move by Orion into the ultra-low-price market raised many eyebrows in the industry, but produced a split decision as to whether it is a good idea or not.

"I'm shocked that they would do it, but I think they'll sell like wildfire at those prices," one studio executive says. "We need to generate some traffic in this business and maybe this will do it. God bless them for trying it."

Another executive familiar with the budget business, however, was more skeptical. "You're really not establishing a price point in the mass market with six titles that have already been out at \$5.99," the executive says. "I think you have to make a stronger statement to retail than that... I think some product's got some sitting around to do until other titles join the club."

Other observers question whether titles that have already been available through premium offers can retain any attraction at retail at a higher price point than the premium of-

fer. According to the Orion spokesman, however, the premium offer represented "an entirely different channel" of distribution, which should have no negative effect on retail.

Yet other observers point to the debt-ridden condition of Orion Pictures Corp., and its urgent need to raise cash, as a possible motive for the aggressive pricing. "If they're not just unloading returns from the premium deal then they're very desperate for cash and are just trying to get what they can for [the titles]," one plugged-in observer says. "The parent company has a \$60 million interest payment due in August, which is one reason they're pushing the release of 'Dances With Wolves' in August so they can book those sales. My guess is the company can stay afloat through October or November without a major theatrical hit or a massive infusion of cash. Otherwise, they're looking at Chapter 11."

"We look at the numbers and do what they tell us," the Orion spokesman says of the pricing strategy. "There have been times when our competitors have gone out at sale prices with major new releases, but we haven't. We plan according to what the numbers tell us unilaterally, irrespective of what other companies do."

The spokesman says the studio conducted a "blind" survey of its accounts to determine what their responses would be to various pricing options. "The responses we got back strongly favored [the \$7.98 EP] option," he says.

Nonetheless, Orion is offering no commitment to the program beyond the first six titles. "The release says 'the first six titles,' but no more," the spokesman emphasizes. "It doesn't say there will be quarterly releases, or monthly releases, or anything like that. The addition of any other flights of this program will depend on how the first six [titles] do."

There are, he agrees, some exceptional titles that may get short shrift, such as "Awakenings," "New Jack City," and "King Ralph," "which is a good comedy—and people are starved for good comedies."

"Horrible," is the word Rich Thorward uses to describe second-quarter business despite a good lineup of titles at his six-store Home Video Plus in New Jersey.

### WANTED: A KICK IN THE PANTS

The problem, according to Thorward, who also publishes a buyer's newsletter, is that "we're only seeing the diehard renters, the people who just like video, who have been with us since day one. The little advertising that is being done on television is insignificant, it is not enough for a kick in the pants to get the other customers in the stores. They're the ones who make business explode."

Other retailers, however, question whether second-quarter titles were all that good. Herb Wiener, co-owner of 12-store Home Video Plus Music, says, "A year ago we had 'Back To The Future II,' 'Little Mermaid,' 'Harlem Nights,' 'Drugstore Cowboy,' and others, a

really good bunch." He reports his second-quarter rental business is off 10%-12%.

As for the titles in the third quarter, Wiener is excited. "I think July will be stronger than June, especially since some June titles were carried over," such as "Mr. and Mrs. Bridge," "Not Without My Daughter," and "Almost An Angel," all due in early July.

According to video analyst Amy Innerfield at New York-based Alexander & Associates, "Usually May is one of the softest months of the year in terms of rental activity. It hits bottom but works up from there. But this was the first year, however, that activity went up just after Mother's Day. But then after a few weeks, the last few weeks have been down. 'Ghost' did have an impact on the second quarter that is still being felt."

"Nevertheless," she continues, "summer is usually a great period and there will be some strong titles out there. How great is an interesting question. Will the recession and the aftermath of the war in the Gulf affect business in the summer? We won't know for a while."

## Paramount Boldly Goes Into Audio Via 'Star Trek' Album

LOS ANGELES—In a novel twist, Paramount Home Video will be marketing a music album—"The Astral Symphony"—through its existing video distribution network.

The newly commissioned, commemorative, 65-minute work, to be available on CD and cassette, is a celebration of the 25th anniversary of "Star Trek," according to Eric Doctorow, executive VP of Paramount Home Video. At the same time, the studio is mounting numerous promotions to the trade for its video releases on both the original TV and movie series (see story, page 59).

The album combines "key musical sequences" from the original motion picture soundtracks of the five "Star Trek" films. Suggested list will be \$13.98 for the CD and \$7.98 for the cassette.

"'Star Trek' is an extraordinary product," says Doctorow, "with lots of different products associated with it. Only one of those products is videocassettes. This CD is an extension of the 'Star Trek' product line. It gives us a chance to broaden our offerings and give retailers who have had a lot of experience with the series to go... where no video store has gone before."

Doctorow says video specialty stores, typically not accustomed to audio product, "will have to decide on their own how to merchandise it. But don't forget, many video specialty stores have gone beyond just renting videocassettes. Many sell popcorn and candy, while others are getting into movie merchandise. A lot of stores already have fixtures which merchandise other things besides cassettes. Some already have 'Star Trek' sections. Of course, record stores already have the fixtures." Doctorow says Paramount will provide support in the form of trade ads, co-op dollars, and point-of-purchase materials for the album.

According to Josh Wattles, Paramount Pictures senior VP, the album is more than "just a soundtrack compilation. This is not 'Star Trek's Greatest Hits.' We have the works of three very distinguished film composers, Jerry Goldsmith, James Horner, and Leonard Rosenman. They all used very large orchestras and did very commanding scores. 'Star Trek' is one of the few properties that allows composers to use a free run and create on a very broad and wide palette. In fact, we've created a new work since the

### 'Astral Symphony' combines musical sequences from the film soundtracks

music is programmed in a sequence which is designed to create a new symphonic work." The album is produced by Cliff Eidelman, soundtrack composer for the upcoming "Star Trek VI: The Undiscovered Country."

Wattles also says he thinks the work is strong enough to not only satisfy the initial demand of "Star Trek" fans, but to also provide "significant promotional opportunities at serious radio. There should be some high-end classical interest in it. It can stand on its own."

Doctorow says the album is a "one-shot" on Paramount Home Video's part and does not suggest the studio will embrace additional audio product. But he adds, "We've felt for a long time that our sales, marketing, and distribution expertise does lend itself to compatible product. We've looked at getting into such areas as merchandising a line of Paramount clothing to video stores." **JIM McCULLAUGH**

## CAN BOX-OFFICE HEAVYWEIGHTS LIFT VID IN 3RD ROUND?

(Continued from preceding page)

titles for the third quarter because "you can't have too many hits."

On the second quarter sell-through front, he adds, "The Jungle Book" did not perform as well as "The Little Mermaid," during the comparable period.

Thrasher, like other dealers, also says that the four new blockbusters will probably erode activity on lesser titles, even so-called "A minus" titles, a trend carrying over from previous quarters.

As an example, he points out, such titles as "Presumed Innocent" and "Narrow Margin," "two very good titles," suffered "because 'Ghost' sucked up so much open-to-buy dollars." He adds that he expects a similar scenario during the third quarter.

Echoing this problem, some buyers like Bill Southard at UI Video, a 100-store franchisee of Blockbuster Video, are concerned about the third-quarter lineup.

"We may buy 60-70 titles in August," says Southard. "With this lineup we may only buy a dozen. Where we might spend \$1 million on movies totally in a given month, we may well spend that on just two titles, 'Home Alone' and 'Dances With Wolves.'"

## Prism Posts 1st-Qtr. Loss Cites Recession, End Of Distrib Deal

■ BY DON JEFFREY

NEW YORK—Prism Entertainment Corp., a supplier of B titles on home video, says the recession and the termination of a distribution deal with Paramount Home Video led to a first-quarter loss of \$275,000.

In the same period last year the company posted a net profit of \$346,000.

Revenues for the quarter that ended April 30 fell 47% to \$2.06 million from \$3.91 million in the year-earlier period.

Earl Rosenstein, chief financial officer, attributes the declines to sluggish consumer spending and "a transition period for the company."

After the 16-month-old exclusive distribution deal with Paramount ended Feb. 28, Prism had to re-establish its own distribution system. "We had to go out and hire a sales staff, train them, and get them going," says Rosenstein. But he adds that the average monthly sales figure for March and April was 15% higher than the total for February, the last month

that Paramount handled distribution.

Another bright spot in the first-quarter results, Rosenstein says, is that selling, general, and administrative expenses declined 17%, year-to-year, to \$1.08 million. That figure, however, is likely to rise now that Prism has its own sales staff in place.

Balancing that anticipated increase in SG&A, though, will be the elimination of distribution fees that Prism had to pay to Paramount and others. In the first quarter, those fees amounted to \$363,000.

The recession also has left its effect on Prism. Rosenstein says, "We hear that there's still the same number of people going into the stores, but instead of renting three or four videos they're only renting one or two."

Los Angeles-based Prism specializes in B movies that have not been released theatrically.

The company's stock recently closed at \$1.125 a share in American Stock Exchange trading. In the past year, shares have sold for as low as 75 cents each and as high as \$3.50.

# Top 40 Radio Monitor

Compiled from a national sample of monitored top 40 radio stations by Broadcast Data Systems. 119 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	48	10	HOW CAN I EASE THE PAIN	LISA FISCHER (ELEKTRA)
1	1	8	RUSH RUSH	PAULA ABDUL (VIRGIN)	39	42	9	DON'T TREAT ME BAD	FIREHOUSE (EPIC)
2	2	13	I WANNA SEX YOU UP	COLOR ME BADD (GIANT)	40	34	9	COUPLE DAYS OFF	HUEY LEWIS & THE NEWS (EMI)
3	3	11	MORE THAN WORDS	EXTREME (A&M)	41	38	18	CRY FOR HELP	RICK ASTLEY (RCA)
4	4	13	I DON'T WANNA CRY	MARIAH CAREY (COLUMBIA)	42	46	16	IT'S A SHAME (MY SISTER)	MONIE LOVE (WARNER BROS.)
5	6	18	I LIKE THE WAY	HI-FIVE (JIVE/RCA)	43	37	16	WRITTEN ALL OVER YOUR FACE	RUDE BOYS (ATLANTIC)
6	5	18	BABY BABY	AMY GRANT (A&M)	44	43	4	LOVE DESIRE	SANDEE (FEVER/COLUMBIA)
7	7	19	TOUCH ME (ALL NIGHT LONG)	CATHY DENNIS (POLYDOR/PLG)	45	40	10	SILENT LUCIDITY	QUEENSRYCHE (EMI)
8	11	10	UNBELIEVABLE	EMF (EMI)	46	39	15	VOICES THAT CARE	VOICES THAT CARE (GIANT)
9	8	12	LOSING MY RELIGION	R.E.M. (WARNER BROS.)	47	30	15	I TOUCH MYSELF	DIVINYLS (VIRGIN)
10	12	5	TEMPTATION	CORINA (CUTTING/ATCO)	48	49	14	SAVE SOME LOVE	KEEDY (ARISTA)
11	9	11	LOVE IS A WONDERFUL THING	MICHAEL BOLTON (COLUMBIA)	49	56	4	ELEVATE MY MIND	STEREO MC'S (4TH & B WAY/ISLAND)
12	10	14	STRIKE IT UP	BLACK BOX (RCA)	50	36	10	FOREVER AMO'R	D'ZRYRE (ATLANTIC)
13	14	5	P.A.S.S.I.O.N.	RYTHM SYNDICATE (IMPACT/MCA)	51	60	4	WALKING IN MEMPHIS	MARC COHN (ATLANTIC)
14	22	7	PIECE OF MY HEART	TARA KEMP (GIANT)	52	58	2	LOVE AND UNDERSTANDING	CHER (Geffen)
15	13	17	HERE WE GO	C&C MUSIC FACTORY (COLUMBIA)	53	50	11	MIRACLE	WHITNEY HOUSTON (ARISTA)
16	16	10	POWER OF LOVE/LOVE POWER	LUTHER VANDROSS (EPIC)	54	65	2	I'LL BE THERE	THE ESCAPE CLUB (ATLANTIC)
17	20	13	HERE I AM (COME AND TAKE ME)	UB40 (VIRGIN)	55	59	3	I CAN'T WAIT ANOTHER MINUTE	HI-FIVE (JIVE/RCA)
18	21	16	DO YOU WANT ME	SALT-N-PEPA (NEXT PLATEAU)	56	54	15	CRAZY	DAISY DEE (LNR/RCA)
19	25	6	RIGHT HERE, RIGHT NOW	JESUS JONES (SBK)	57	—	1	SUMMER VACATION	THE PARTY (HOLLYWOOD/ELEKTRA)
20	15	15	RHYTHM OF MY HEART	ROD STEWART (WARNER BROS.)	58	52	8	LOVE AT FIRST SIGHT	STYX (A&M)
21	17	9	GYPSY WOMAN (SHE'S HOMELESS)	CRYSTAL WATERS (MERCURY)	59	70	3	GOT A LOVE FOR YOU	JOMANDA (BIG BEAT)
22	23	17	JOYRIDE	ROXETTE (EMI)	60	53	7	MAMA SAID KNOCK YOU OUT	L.L. COOL J (DEF JAM/COLUMBIA)
23	24	20	TOGETHER FOREVER	LISETTE MELENDEZ (FEVER/COLUMBIA)	61	—	1	LET THE BEAT HIT 'EM	LISA LISA & CULT JAM (COLUMBIA)
24	27	4	IT AIN'T OVER 'TIL IT'S OVER	LENNY KRAVITZ (VIRGIN)	62	—	1	3 A.M. ETERNAL	THE KLF (ARISTA)
25	51	2	EVERY HEARTBEAT	AMY GRANT (A&M)	63	71	7	GOING THROUGH THE MOTIONS	AFTERSHOCK (VIRGIN)
26	28	5	LILY WAS HERE	DAVID STEWART/CANDY DULFER (ARISTA)	64	75	3	THE PROMISE OF A NEW DAY	PAULA ABDUL (CAPTIVE/VIRGIN)
27	33	5	PLACE IN THIS WORLD	MICHAEL W. SMITH (REUNION/GEFFEN)	65	—	1	HARD TO HANDLE	BLACK CROWES (DEF AMERICAN/REPRISE)
28	31	9	NEVER GONNA LET YOU DOWN	SURFACE (COLUMBIA)	66	67	9	DANGEROUS ON THE DANCEFLOOR	MUSTO AND BONES (RCA)
29	26	13	WHAT COMES NATURALLY	SHEENA EASTON (MCA)	67	73	2	BORROWED LOVE	BINGO BOYS (ATLANTIC)
30	29	9	PLAYGROUND	ANOTHER BAD CREATION (MOTOWN)	68	55	8	WE WANT THE FUNK	GERARDO (INTERSCOPE/EAST WEST)
31	32	6	A BETTER LOVE	LONDONBEAT (RADIOACTIVE/MCA)	69	63	15	MORE THAN EVER	NELSON (DGC)
32	45	3	SUMMERTIME	D.J. JAZZY JEFF/FRESH PRINCE (JIVE/RCA)	70	—	1	MOTOWNPHILLY	BOYZ II MEN (MOTOWN)
33	47	4	THE DREAM IS STILL ALIVE	WILSON PHILLIPS (SBK)	71	61	6	YOU'RE THE ONE FOR ME	APRIL (METROPOLITAN)
34	41	4	MY BODY SAYS YES	TITIYO (ARISTA)	72	66	19	MERCY MERCY ME/I WANT YOU	ROBERT PALMER (EMI)
35	57	2	FADING LIKE A FLOWER	ROXETTE (EMI)	73	68	19	JUST THE WAY IT IS, BABY	THE REMBRANDTS (ATCO)
36	35	19	YOU'RE IN LOVE	WILSON PHILLIPS (SBK)	74	72	3	SEE THE LIGHTS	SIMPLE MINDS (A&M)
37	44	10	NIGHTS LIKE THIS	AFTER 7 (VIRGIN)	75	69	2	(I WANNA GIVE YOU) DEVOTION	NOMAD (CAPITOL)

○ Tracks moving up the chart with airplay gains. © 1991, Billboard/BPI Communications, Inc.

## TOP 40 RADIO RECURRENT MONITOR

1	—	1	I'VE BEEN THINKING ABOUT YOU	LONDONBEAT (RADIOACTIVE/MCA)	14	10	17	ESCAPADE	JANET JACKSON (A&M)
2	1	4	SOMEDAY	MARIAH CAREY (COLUMBIA)	15	13	24	CLOSE TO YOU	MAXI PRIEST (CHARISMA)
3	—	1	HOLD YOU TIGHT	TARA KEMP (GIANT)	16	—	9	I'LL GIVE ALL MY LOVE TO YOU	KEITH SWEAT (ELEKTRA)
4	3	7	GONNA MAKE YOU SWEAT	C&C MUSIC FACTORY (COLUMBIA)	17	24	28	SOMETHING HAPPENED ON THE...	PHIL COLLINS (ATLANTIC)
5	2	3	ROUND AND ROUND	TEVIN CAMPBELL (PAISLEY PARK/WB)	18	15	8	WHERE DOES MY HEART BEAT NOW	CELINE DION (EPIC)
6	4	5	THIS HOUSE	TRACIE SPENCER (CAPITOL)	19	—	16	DREAM BOY/DREAM GIRL	CYNTHIA & JOHNNY O (MCMAC)
7	5	12	LOVE WILL NEVER DO	JANET JACKSON (A&M)	20	16	21	CAN'T STOP	AFTER 7 (VIRGIN)
8	8	30	RUB YOU THE RIGHT WAY	JOHNNY GILL (MOTOWN)	21	25	30	KING OF WISHLIF THINKING	GO WEST (EMI)
9	6	20	FEELS GOOD	TONY! TONI! TONI! (WING/MERCURY)	22	18	4	IF YOU NEEDED SOMEBODY	BAD COMPANY (ATCO)
10	7	6	ONE MORE TRY	TIMMY T. (QUALITY)	23	20	22	GROOVE IS IN THE HEART	DEE-LITE (ELEKTRA)
11	14	30	VOGUE	MADONNA (SIRE/WARNER BROS.)	24	22	16	JUST ANOTHER DREAM	CATHY DENNIS (POLYDOR/PLG)
12	12	23	GIVING YOU THE BENEFIT	PEBBLES (MCA)	25	19	3	COMING OUT OF THE DARK	GLORIA ESTEFAN (EPIC)
13	9	2	IESHA	ANOTHER BAD CREATION (MOTOWN)	Recurrents are titles which have appeared on the Monitor for 20 weeks and have dropped below the top 20.				

- 41 TITLE (Publisher - Licensing Org.) Sheet Music Dist.
- 42 3 A.M. ETERNAL (E.G., BMI/Warner Chappell/WB, ASCAP/Brampton, PRS) WBM
- 43 BABY BABY (Age To Age, ASCAP/Edward Grant, ASCAP/Yellow Elephant, ASCAP/Reunion, ASCAP) HL
- 44 21 A BETTER LOVE (Warner Chappell, BMI) WBM
- 45 99 BLIND FAITH (Virgin, ASCAP/Dick Dragon, BMI)
- 46 BORROWED LOVE (Flyte Tyme, ASCAP/Avant Garde, ASCAP/Beat To Beat, ASCAP)
- 47 90 BREAK UP TO MAKE UP (Assorted, BMI/Bellboy, BMI)
- 48 63 CAN I CALL YOU MY GIRL (George Tobin, BMI)
- 49 56 CAN'T FORGET YOU (Foreign Imported, BMI/Estefan, ASCAP) CPP
- 50 89 CAN YOU STOP THE RAIN (WB, ASCAP/Wallyworld, ASCAP/John Bettis, ASCAP) WBM
- 51 23 COUPLE DAYS OFF (Hulex, ASCAP/HLN, ASCAP) CLM
- 52 67 CRAZY (Beethoven/Perfect)
- 53 96 CRY FOR HELP (BMG, ASCAP) HL
- 54 65 DIRTY LOVE (Tackle Out, ASCAP/Geffen, ASCAP)
- 55 39 DOES ANYBODY REALLY FALL IN LOVE ANYMORE? (EMI April, ASCAP/Desmobile, ASCAP/Realsongs, ASCAP/Bon Jovi, ASCAP/New Jersey Underground, ASCAP) HL/WBM
- 56 44 DON'T TREAT ME BAD (Sony Tunes, ASCAP/Wocka-Wocka, ASCAP/Cosby Ellis, ASCAP) HL
- 57 24 DO YOU WANT ME (Next Plateau, ASCAP/Sons Of K-oss, ASCAP)
- 58 25 THE DREAM IS STILL ALIVE (EMI Blackwood, BMI/Willphill, BMI/Braintree, BMI/MCA, ASCAP/Aerostation, ASCAP) HL
- 59 50 ELEVATE MY MIND (Fiction, ASCAP)
- 60 30 EVERY HEARTBEAT (Age To Age, ASCAP/Reunion, ASCAP/Emily Boothe, BMI/Andi Beat Goes On, BMI/Sparrow, BMI) HL
- 61 53 (EVERYTHING I DO) I DO FOR YOU (Almo, ASCAP/Badams, ASCAP/Zomba, ASCAP)
- 62 42 EXCLUSIVITY (Kear, BMI/Sony Epic/Solar, BMI/107, ASCAP/Macadamian, ASCAP) HL
- 63 34 FADING LIKE A FLOWER (EVERY TIME YOU LEAVE) (Jimmy Fun, BMI/EMI Blackwood, BMI) CLM
- 64 78 FOREVER AMO'R (Star Pop, ASCAP)
- 65 73 GOING THROUGH THE MOTIONS (Scorpioomom, ASCAP/Frostified, ASCAP/MI-GY, ASCAP/Desha, ASCAP/Virgin, ASCAP) HL
- 66 11 GYPSY WOMAN (SHE'S HOMELESS) (Basement Boys, ASCAP/Polygram Int'l, ASCAP)
- 67 69 HARD TO HANDLE (Irving, BMI) CPP
- 68 12 HERE I AM (COME AND TAKE ME) (Irving, ASCAP/Al Green, BMI) CPP
- 69 45 HERE WE GO (Virgin, ASCAP/Cole-Civillies, ASCAP/RBG-Dome, ASCAP) HL
- 70 55 HIGHER THAN HOPE (Warner Bros. Mus. Australia Pty. Ltd., APRA/WB, ASCAP/Australian Mushroom, ASCAP/Bob-A-Lew, ASCAP) CLM/WBM
- 71 14 HOW CAN I EASE THE PAIN (Gratitude Sky, ASCAP/Melanie, ASCAP/MCA, ASCAP) CPP/HL
- 72 58 I CAN'T WAIT ANOTHER MINUTE (Zomba, ASCAP/AMW, ASCAP)
- 73 16 I DON'T WANNA CRY (Vision Of Love, BMI/Sony Songs, BMI/Gratitude Sky, ASCAP) CPP/HL
- 74 22 I LIKE THE WAY (THE KISSING GAME) (Zomba, ASCAP/WB, ASCAP/B Funk, ASCAP) WBM
- 75 31 I'LL BE THERE (Love Pump, ASCAP/Warner Chappell, ASCAP/Warner-Tamerlane, BMI) WBM
- 76 26 I'LL NEVER LET YOU GO (MCA, ASCAP/Forty Plus, ASCAP/Still Hard, ASCAP) HL
- 77 28 IT AIN'T OVER 'TIL IT'S OVER (Miss Bessie, ASCAP)
- 78 70 I TOUCH MYSELF (Billy Steinberg, ASCAP/Denise Barry, ASCAP/EMI Blackwood, BMI/EMI Songs (Australia)) WBM/HL
- 79 94 IT'S A SHAME (MY SISTER) (Jobete, ASCAP/Black Bull, ASCAP/Virgin, ASCAP/Stone Agate, BMI/Sawandi, BMI) CPP/WBM/HL
- 80 2 I WANNA SEX YOU UP (FROM NEW JACK CITY) (Hip Hop, BMI/Hi-Frost, BMI)
- 81 59 JOYRIDE (Jimmy Fun, BMI/EMI Blackwood, BMI) CLM
- 82 74 KISSES IN THE NIGHT (Tarpell, ASCAP/Roselada, ASCAP)
- 83 41 KISSING YOU (K-Shreve, ASCAP/Markie, ASCAP/Full Keel, ASCAP/JRM, ASCAP/EMI April, ASCAP) WBM
- 84 87 LEARNING TO FLY (Gone Gator, ASCAP/EMI April, ASCAP/Wild Gator, ASCAP)
- 85 75 LET THE BEAT HIT 'EM (Virgin, ASCAP/Cole-Civillies, ASCAP) HL
- 86 35 LIFE GOES ON (Cyanide, BMI/Willesden, BMI) HL
- 87 18 LILY WAS HERE (D'N'A, BMI/BMG, BMI/Careers-BMG, BMI) HL
- 88 5 LOSING MY RELIGION (Night Garden, BMI/Unichappell, BMI) HL
- 89 38 LOVE AND UNDERSTANDING (Realsongs, ASCAP)
- 90 43 LOVE AT FIRST SIGHT (Almo, ASCAP/Alloy, ASCAP/War Bride, BMI/Hampstead Heath, ASCAP/Grand Illusion, ASCAP) CPP/WBM
- 91 62 LOVE DESIRE (Fanja, BMI/Funny Bear, ASCAP)
- 92 92 LOVE GETS ROUGH (Tanworks, APRA/WB, ASCAP/Irving, ASCAP/David Malloy, BMI) CPP/WBM
- 93 8 LOVE IS A WONDERFUL THING (Mr. Bolton's, BMI/Warner-Tamerlane, BMI/Nonpareil, ASCAP/WB, ASCAP) WBM
- 94 81 LOVE OF A LIFETIME (Sony Tunes, ASCAP/Wocka-Wocka, ASCAP)
- 95 72 LOVE ON A ROOFTOP (Realsongs, ASCAP/EMI April, ASCAP/Desmobile, ASCAP) WBM
- 96 33 MAMA SAID KNOCK YOU OUT (Marley Marl, ASCAP/L.L. Cool J, ASCAP/Def Jam, ASCAP)
- 97 57 MIRACLE (Kear, BMI/Sony Epic/Solar, BMI) HL
- 98 91 MORE THAN EVER (Matt-Black, ASCAP/Gunster, ASCAP/EMI April, ASCAP/Otherwise, ASCAP/BMG, ASCAP) WBM/HL
- 99 6 MORE THAN WORDS (Funky Metal, ASCAP/Almo, ASCAP) CPP
- 100 46 MOTOWNPHILLY (Diva One, BMI/Biv Ten, BMI/Mike Ten, BMI)
- 101 85 MOVE RIGHT OUT (BMG, ASCAP) HL
- 102 54 MY BODY SAYS YES (BMG, ASCAP/Telegram/Misty)
- 103 19 NEVER GONNA LET YOU DOWN (Keep Your Music, ASCAP)
- 104 47 NIGHTS LIKE THIS (FROM THE FIVE HEARTBEATS) (TCF, ASCAP/Jack The Mack, ASCAP) WBM
- 105 93 NOW THAT WE FOUND LOVE (Warner-Tamerlane, BMI)
- 106 68 ONLY TIME WILL TELL (Matt-Black, ASCAP/Gunster, ASCAP/EMI April, ASCAP/BMG, ASCAP/Otherwise, ASCAP/Irving, BMI/Doolittle, BMI) CPP/HL/WBM
- 107 61 OOH LA LA (Maritza, ASCAP)
- 108 60 PART OF ME, PART OF YOU (Pathe Ent., ASCAP)
- 109 20 P.A.S.S.I.O.N. (Bayjun Beat, BMI) WBM
- 110 17 PIECE OF MY HEART (Kallman, BMI/One Two, BMI)

# Top POS Singles Sales

Compiled from a national sample of POS (point of sale) equipped retail stores and rack outlets which report number of units sold to SoundScan, Inc. The chart is being printed for comparison to the Hot 100 Singles chart, which uses ranked reports of best-selling singles, rather than the unit counts used on this chart.



THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL)
			★ ★ NO. 1 ★ ★		38	75	2	PLACE IN THIS WORLD	MICHAEL W. SMITH (REUNION/GEFFEN)
1	1	4	MORE THAN WORDS	EXTREME (A&M)	39	42	4	SHE TALKS TO ANGELS	THE BLACK CROWES (DEF AMERICAN)
2	2	4	I WANNA SEX YOU UP	COLOR ME BADD (GIANT)	40	47	4	GONNA MAKE YOU SWEAT	C&C MUSIC FACTORY (COLUMBIA)
3	3	4	RUSH RUSH	PAULA ABDUL (CAPTIVE/VIRGIN)	41	40	4	NEW JACK HUSTLER	ICE-T (GIANT)
4	4	4	UNBELIEVABLE	EMF (EMI)	42	41	4	KISSING YOU	KEITH WASHINGTON (QWEST/WB)
5	5	4	MAMA SAID KNOCK YOU OUT	L.L. COOL J (DEF JAM/COLUMBIA)	43	43	4	ONE MORE TRY	TIMMY T. (QUALITY)
6	8	3	SUMMERTIME	D.J. JAZZY JEFF/FRESH PRINCE (JIVE/RCA)	44	54	2	I CAN'T WAIT ANOTHER MINUTE	HI-FIVE (JIVE/RCA)
7	6	4	LOSING MY RELIGION	R.E.M. (WARNER BROS.)	45	34	4	PEOPLE ARE STILL HAVING SEX	LATOUR (SMASH/PLG)
8	12	4	GYPSY WOMAN (SHE'S HOMELESS)	CRYSTAL WATERS (MERCURY)	46	31	4	IESHA	ANOTHER BAD CREATION (MOTOWN)
9	7	4	I LIKE THE WAY	HI-FIVE (JIVE/RCA)	47	59	4	LIFE GOES ON	POISON (CAPITOL)
10	9	4	PLAYGROUND	ANOTHER BAD CREATION (MOTOWN)	48	49	4	RICO SUAVE	GERARDO (INTERSCOPE/EAST WEST)
11	14	4	DO YOU WANT ME	SALT-N-PEPA (NEXT PLATEAU)	49	—	1	LET THE BEAT HIT 'EM	LISA LISA & CULT JAM (COLUMBIA)
12	10	4	VOICES THAT CARE	VOICES THAT CARE (GIANT)	50	38	4	TOUCH ME (ALL NIGHT LONG)	CATHY DENNIS (POLYDOR/PLG)
13	11	4	DON'T TREAT ME BAD	FIREHOUSE (EPIC)	51	50	4	COUPLE DAYS OFF	HUEY LEWIS & THE NEWS (EMI)
14	13	4	HERE WE GO	C&C MUSIC FACTORY (COLUMBIA)	52	46	3	TREAT 'EM RIGHT	CHUBB ROCK (SELECT/ELEKTRA)
15	18	4	I'LL NEVER LET YOU GO	STEELHEART (MCA)	53	—	1	POP GOES THE WEASEL	3RD BASS (DEF JAM/COLUMBIA)
16	21	4	MOTOWNPHILLY	BOYZ II MEN (MOTOWN)	54	—	1	3 A.M. ETERNAL	THE KLF (ARISTA)
17	15	4	SILENT LUCIDITY	QUEENSRYCHE (EMI)	55	55	4	WICKED GAME	CHRIS ISAAK (REPRISE)
18	19	4	YOU CAN'T PLAY WITH MY YO-YO	YO-YO (EAST WEST)	56	67	2	NEVER GONNA LET YOU DOWN	SURFACE (COLUMBIA)
19	17	4	I DON'T WANNA CRY	MARIAH CAREY (COLUMBIA)	57	51	4	CRY FOR HELP	RICK ASTLEY (RCA)
20	16	4	I TOUCH MYSELF	DIVINYLS (VIRGIN)	58	58	3	DO WHAT I GOTTA DO	RALPH TRESVANT (MCA)
21	45	3	WIND OF CHANGE	SCORPIONS (MERCURY)	59	71	2	WALKING IN MEMPHIS	MARC COHN (ATLANTIC)
22	24	4	WE WANT THE FUNK	GERARDO (INTERSCOPE/EAST WEST)	60	56	4	SIGNS	TESLA (Geffen)
23	29	4	RIGHT HERE, RIGHT NOW	JESUS JONES (SBK)	61	74	2	HERE I AM (COME AND TAKE ME)	UB40 (VIRGIN)
24	23	4	LOVE IS A WONDERFUL THING	MICHAEL BOLTON (COLUMBIA)	62	52	4	BORN AND RAISED IN COMPTON	DJ QUIK (PROFILE)
25	22	4	RHYTHM OF MY HEART	ROD STEWART (WARNER BROS.)	63	—	1	I'LL BE THERE	THE ESCAPE CLUB (ATLANTIC)
26	20	4	JOYRIDE	ROXETTE (EMI)	64	57	4	DADDY'S LITTLE GIRL	NIKKI D (DEF JAM/COLUMBIA)
27	26	4	ROUND AND ROUND	TEVIN CAMPBELL (PAISLEY PARK)	65	36	4	BABY BABY	AMY GRANT (A&M)
28	27	4	POWER OF LOVE/LOVE POWER	LUTHER VANDROSS (EPIC)	66	—	1	NIGHTS LIKE THIS	AFTER 7 (VIRGIN)
29	30	4	MIRACLE	WHITNEY HOUSTON (ARISTA)	67	53	4	HOLD YOU TIGHT	TARA KEMP (GIANT)
30	37	4	STRIKE IT UP	BLACK BOX (RCA)	68	48	4	WRITTEN ALL OVER YOUR FACE	RUDE BOYS (ATLANTIC)
31	28	4	SADNESS PART 1	ENIGMA (CHARISMA)	69	62	4	WHAT COMES NATURALLY	SHEENA EASTON (MCA)
32	39	4	HOW CAN I EASE THE PAIN	LISA FISCHER (ELEKTRA)	70	—	1	WHERE THE STREETS HAVE NO...	PET SHOP BOYS (EMI)
33	44	4	WITH YOU	TONY TERRY (EPIC)	71	—	1	POINT OF LIGHT	RANDY TRAVIS (WARN

## LMR SUES SONY FOR CONTRACT TAMPERING

(Continued from page 10)

partner Richard Lefrak asked Sony Music Entertainment president Michael Schulhof if Sony "was doing anything with Stevie B."

Though Schulhof told Lefrak he would investigate the matter, according to Marks, Schulhof did not formally respond to LMR until June 7, when Sony's in-house counsel finally sent notice to LMR and its distributor, RCA Records, declaring that Sony had entered into "certain" agreements with Stevie B. Curiously, Sony sent its written responses one day after LMR learned that Stevie B had filed a petition for Chapter 11 protection in a federal bankruptcy court in Miami.

Stevie B, a Fort Lauderdale, Fla.-based singer/songwriter who has notched three gold albums and one No. 1 pop single, had also filed for bankruptcy protection on May 23. His assets were listed at about \$129,000; liabilities were about \$1.6 million.

Listed as one of Stevie B's 48 creditors was Sony Entertainment Inc., which had given him a \$550,000 record advance. The statement of executory contracts also listed several accords that Sony had inked with him, including a recording agreement (no label designated), a music publishing administration agreement, and a termination and security agreement.

Schulhof was unavailable for comment at press time. But Engel affirms that Stevie B does have a recording contract with Sony.

Stevie B claims that box-office attachments claimed by disgruntled creditors forced him into Chapter 11.

"LMR thinks that because I went into bankruptcy, I'm trying to get out

of their deal," he says. "They don't know I had a legitimate financial problem—mainly because of them!"

Not so, says Marks, who claims that Stevie B earned \$1.9 million from LMR and \$5 million from tours.

"They pay a big advance to sign with them [Sony] and he then files a bankruptcy?" asks Marks. "Stevie B is unrecouped several hundred thousand dollars. What he has in his [bankruptcy] filings, that he is owed money by LMR, is untrue."

Adds Marks, "[Sony] induced Stevie B to file for bankruptcy in order for him to try to get out of his [LMR] contract."

In January 1990, Stevie B signed a contract extension with LMR that called for three albums to be added to two discs left on his current five-album deal. But in July 1990, Stevie B's then-attorney, Fred Goldring, sent a letter to LMR stating that the artist's contract with the label was terminated because he had had no legal representation when he had signed the January 1990 agreement. Goldring's letter also declared that LMR had not properly accounted to Stevie B.

"We have stuck to that letter," says Engel, who has represented Stevie B since last September. "We feel that [LMR] has breached the contract. LMR has been made aware since late July that Stevie B considers himself free to negotiate with other companies and to record for other companies."

Marks says Stevie B was represented by Miami attorney Jeffrey Feuer during the contract negotiations and that he has been paid "up to date."

## CALIF. ANTI-SCALPING BILL MAKES SENATE CUT

(Continued from page 10)

is a controversial measure and every step feels like trench warfare."

At the June 14 hearing, Lockyer told the Senate that "honest-to-God, everyday consumers are getting ripped off by leeches and parasites whose . . . skill in life is to hire the homeless or college students and send them to stand in line, scrounge the tickets, jump the price, and resell them."

Upon hearing of the bill's victory in the Senate, promoter Bill Graham, one of the principal backers of the statute, said in a statement, "I am delighted that the Senate has for the first time actually stood up and committed itself to return the privilege of ticket-buying to the rightful owners—the fans on the street."

Jerry Pompili, VP of operations for Bill Graham Presents, added that proponents of the bill "are only part of the way there, but we are plugging right ahead." According to Pompili, a diverse group including the San Francisco Giants, the Oakland Athletics, BASS/TM, Spectacor Management Group, and Capitol Records have voiced support of the bill.

Brian Harlig, co-owner of Los Angeles-based Good Time Tickets and president of the California Assn. of Ticket Agencies, which lobbied heavily against the bill, failed to return numerous phone calls. Fred Ross, who represented the California Assn. of Ticket Agencies in earlier hearings, declined to comment.

Robert Rhinehart, owner of Up Front Tickets, which operates outlets in Diamond Bar and Costa Mesa, Calif., is not a member of the California Assn. of Ticket Agencies, but

strongly opposes the legislation.

"Essentially the goal of this is to put us out of business for whatever their reasons are," he says. "As a consumer, I have a problem with that."

Although proponents of the bill say that the legislation would make it easier for the public to buy tickets, Rhinehart says it will eliminate one prime source for tickets.

"A great deal of our tickets come from season ticket holders who can't use all of their tickets," he says. "Now they will be put in the position of committing a crime by selling their

tickets to friends [if the bill passes]."

SB 712 does allow for the "resale by an individual of not more than two admission tickets purchased by the individual for his or her personal use . . . if the sale is to another individual for that person's personal use and not for the purposes of resale."

Rhinehart also maintains that it is a fallacy that brokers cater simply to the rich. "I get customers from all walks of life," he says. "If they eliminate ticket brokers, average people won't be able to get a front row seat unless they know the band or the promoter."

## Two Charged In Ticket Scam FBI Seizes Phony Dead Ducats

NEW YORK—A suspected counterfeiting ring believed to have sold thousands of false Grateful Dead tickets was caught June 12 by FBI agents who raided the Queens, N.Y., print shop where the tickets were printed.

Two alleged ringleaders were arrested, said assistant U.S. attorney Jack Wenik. They were Jaime Nino and Joseph Dire, who were charged with conspiracy, trafficking in counterfeit goods, and traveling interstate to further a fraudulent scheme. They were released on \$50,000 bond. Eight other defendants were to be arraigned June 19 on the same charges.

The Grateful Dead had been plagued by counterfeit problems for two or three years, said Wenik. "Then [the group's management] re-

ceived an anonymous phone call saying the tickets were coming out of an organization in Queens, headed by someone known as 'the Fishman,'" Wenik said. "We subsequently received information from a confidential source that the tickets were being printed at Nino's Print Shop in Jamaica, Queens." The shop was put under surveillance, and at concerts in Florida, Arizona, and Maryland, undercover agents posed as fans and bought tickets from the counterfeiters.

Agents raiding the print shop June 12 found 2,000 phony tickets for June 16 and 17 Grateful Dead concerts at New Jersey's Giants Stadium. "When they raided the place, the tickets were actually on the printing presses," said Wenik.

TRUDI MILLER

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## SALES AWARDS A CERTIFIABLE CONCERN IN LATIN INDUSTRY

(Continued from page 1)

do Montaner, and Azucar Moreno. Gold records have been scored by such acts as Orquesta de la Luz, Suzy Gonzalez, Myriam Hernandez, and Daniela Romo.

The Latin executives who are most vocal about the need for outside verification of Hispanic record sales are Maximo Aguirre, managing director of BMG's Latin division, and Guillermo Santiso, VP of Fonovisa Records. Aguirre, whose label does not give plaques to its own artists, plans to ask the RIAA to formally certify Latin gold and platinum awards at 100,000 and 200,000 units, respectively.

Though he has not seen Aguirre's proposal, RIAA president Jay Beriman says, "We're open to suggestions by our member companies. However, based on the historical outlaying of the program, we have to be sensitive to lowering any standards that have been set for some time. But we will certainly look at the proposal and see if there is any merit in lowering the standard."

When asked what steps he would take if the RIAA denies his request,

Aguirre answers, "If they [the RIAA] don't want to do it, I'm going to keep fighting because I want the certification. I mean, let's show the world that we are a mature industry in the U.S."

While not involved with Aguirre's project, Santiso is supportive and claims that some Latin labels are distributing gold and platinum discs to their artists regardless of unit sales.

"My position is that a gold or platinum award has to be certified; there's no other way," Santiso says. "If we don't get the awards with an outside-party certification, the awards will be used only to please the ego of some artists and that's very misleading."

### KEY SUPPORTERS

Other key figures in the Latin music industry also support the idea of outside certification of sales figures. WEA Latina VP Luis Pisterman, Capitol-EMI VP/GM Jose Behar, Sonotone VP/GM Oscar Lord, and Jose Martinez, VP of TH-Rodven Records, all say they would welcome outside certifications, but only at the reduced gold and platinum levels used by the Latin labels.

"I think certification is a very important cornerstone as part of an overall package toward us ultimately achieving professional respect," says Bill Velez, BMI's senior director of Latin music, who is involved in current moves to form a Latin trade as-

sociation (Billboard, June 8).

Says Gustavo Sanchez, manager of teen idol Chayanne, "Certification would give me a better knowledge of my market. If I get actual numbers, I know how much in that market is being sold so I know how much of that market I can steal for my artist."

Sony Discos president Frank Welzer casts a dissenting vote, saying that outside certification does not merit discussion. "There's no interest in that topic; there's no problem with that topic," says Welzer. "It's certainly a nice recognition for the artist to reach gold and platinum, but it's not something that needs to be regulated because it doesn't move sales. There's no reason for a record company to go out there and hype itself."

In contrast, Aguirre, who sits on the RIAA's Hispanic committee, insists that certification can lead to increased retail sales.

"The Latin market in the U.S. is growing very rapidly," says Aguirre. "We have opened doors to domestic retailers—Spec's, Sound Warehouse, Peaches, and Camelot—and we're growing within these record chains and our acts are crossing over like the Gipsy Kings and Los Lobos. So, sooner or later, we are going to get our certification in some way because we will see as an industry that we need to be taken seriously by the domestic market..."

"If we say to these domestic retailers, 'I have a certification from

RIAA,' they will trust the product," he asserts. "They will trust us and our market."

But a nationwide spot survey of major Anglo and Latin retailers does not confirm Aguirre's postulation. Olga Oroscio, head buyer for the Los Angeles-based Latin music retailer Musica Latina, speaks for many other retailers when she says that she pays little heed to a record's national sales level. "I buy what is being played on the radio," she says.

### OUTSIDE RECOGNITION

Aside from the potential sales impact of outside certification, Aguirre contends that it would attract artistic recognition beyond the Latin music industry.

"Every year," Aguirre says, "We [Latinos] are griping that the Grammy awards do not have the right categories, and they're giving the awards to anyone. They don't know how to do it."

"So why do we care so much about the Grammys? Because it's taken very seriously. Our artists would like to receive a Grammy. Then why don't we want to receive the RIAA certification? It's the same concept—coming from an Anglo institution. It means it's serious."

Certification advocates also emphasize that an official document measuring sales of individual titles would offer a clearer picture of the size of the Latin music market. Annu-

al sales are now estimated to be somewhere between \$80 million and \$130 million.

"No one knows the dollar value in this market," says Santiso. "Not too many want to know the real value of this market because that will affect the attitude of many companies which have a very comfortable position. It would be a real fight as to who has the largest share of the market."

But Welzer says he knows what the dollar value of the Latin industry is, putting the figure at "about \$90 million." He also claims that Sony can "estimate very closely from our distributors, sales of other companies and in our own minds put together a total market."

### FAR-REACHING EFFECT?

Aguirre, who sets the dollar value of the Latin market "at about \$80 million," says the RIAA's approval of his awards petition would have a far-reaching effect in the Latin music industry.

"If I get the certification from the Recording Industry Assn. of America," Aguirre says, "the other labels' artists are going to ask, 'Why do I have this gold record and the other artist has this certification?' So if I can do it, I'm going to force the whole industry to do it, because my acts will be the only ones with the certifications and Grammys."

## FOR THE RECORD

Several points in a story about Billboard's International Latin Music Conference in the June 15 issue require clarification.

In the paragraphs on "Publishing/Copyrights," BMI's Bill Velez was incorrectly quoted about royalties. The problem for licensing organizations, says Velez, "is not collection so much as accurate distribution of licensing revenues due to a lack of documentation and administrative 'know-how' in the Latin market."

Further, Velez notes that BMI's recently implemented videotaping and identification program for Latin television—developed to gather data about broadcast performances of Latin copyrights—has resulted in BMI's "first Tele-mundo/Univision royalty distribution to writers and publishers based on this new program."

## HANDLEMAN SEEN BUYING LIEBERMAN

(Continued from page 9)

could pick off the Minneapolis rack's accounts without buying the company.

The current negotiations, according to press releases issued by LIVE and Handleman, involve only certain assets of Lieberman. The LIVE release states that "negotiations do not involve Lieberman's Navarre independent music or one-stop business."

But, with the possible merger between Carolco and LIVE, many observers speculate that the latter company would like to make a clean sweep of its portfolio and sell both Navarre and the 144-unit, Milford, Mass.-based LIVE Specialty Retail Group.

Navarre was acquired by Lieberman at the end of 1989, but the principals of the independent distributor subsequently became unhappy with the deal and filed suit against its parent. Sources close to Navarre say that the owners would like to buy back the company. Furthermore, those sources suggest that the current turn of events may help facilitate Navarre gaining its independence from the LIVE umbrella.

### FATE OF LIVE RETAIL

Meanwhile, rumors are rampant that LIVE is about to sell its retail arm, comprising the Strawberries and Waxie Maxie chains, to Philadelphia-based Wee Three, the U.S. music arm of British retailer W.H. Smith. Like Lieberman, Strawberries also is believed to be suffering cash-flow problems, partly because it is based in the economically troubled Northeast.

However, some say the rumors about the sale of Strawberries to Wee Three are wrong, or at the very least, premature. "There may

have been or there may continue to be discussions between the two companies, but I don't think a deal is imminent," says a label branch manager servicing one of the retail chains.

Wee Three president Peter Bamford says it is against company policy to comment on rumors.

If Handleman agrees to buy Lieberman, it would mark the second major acquisition for the company in a little more than a month. Handleman acquired Sight & Sound Distributing Co. in Wilsonville, Ore., which has annual sales of about \$60 million, in early May.

Handleman investors reacted

positively to the announcement that the company was in negotiations with LIVE, bidding up the company's stock price by \$1 to \$13.25 on June 17. The stock gained  $\frac{3}{8}$  the following day, before falling off by  $\frac{1}{8}$  on news that the company's sales had declined in its latest fiscal quarter (see story, this page). Meanwhile, the LIVE stock initially gained 25 cents to close at \$13.375. On June 19, LIVE closed at \$12.87.

Keith Benjamin, an analyst with New York-based Ladenburg, Thalmann & Co., suggests that a Lieberman sale might bring in \$50 million-\$100 million for LIVE.

## Handleman Sales Slip In Year Weak Economy Blamed For 2% Drop

NEW YORK—The Handleman Co., the nation's largest full-service rack-jobber, has reported a 2% drop in net sales for its fiscal year ended April 27, blaming the overall weakness of the economy and the lack of "mega-hit" video product. Sales were down \$13.9 million to \$702.7 million.

While music sales were up 2% to \$373.8 million, prerecorded video sales dropped 6% from \$287.4 million to \$270.7 million.

Following its acquisition of the Sight & Sound Distributing Co. in April, Handleman took a third-quarter charge of \$8 million and a fourth-quarter charge of \$3.5 million against earnings for costs associated with that deal. As a result, its net income for fiscal 1991 was \$23.5 million, or 72 cents per share, compared with \$36.8 million, or \$1.13 per share, for the previous year.

The drop in video sales was partic-

ularly strong in the fourth quarter of the fiscal year, compared with the same period of fiscal 1990, which saw such titles as "Indiana Jones And The Last Crusade," "Honey, I Shrank The Kids," and "Lethal Weapon II." Handleman saw a 12% drop, from \$159.7 million to \$140.2 million, between the two fourth-quarter periods.

Selling, general, and administrative expenses rose from 17.4% to 19.1% of net sales, an increase attributed to the company's acquisition of its Interstate division in the fourth quarter of fiscal 1990 and a 26% increase in sales at the Video Treasures subsidiary.

While the assets and liabilities of Sight & Sound are reflected in Handleman's balance sheet for fiscal 1991, its sales are not reflected in its new parent company's operating results for the year. THOM DUFFY

"Lieberman does about \$335 million in sales," he says. Considering its current troubles, Lieberman might bring "a lowball price" of \$50 million, he says. "But considering the overhead Handleman could eliminate, it could rationalize a price of about \$100 million." He also says Handleman would generate positive cash flow from day one, since it is not buying any of Lieberman's liabilities.

On the music side of the business, a Handleman acquisition of Lieberman would give the Michigan company about a 12% market share, according to Billboard estimates, which is more than two percentage points larger than the 9.3% claimed by Minneapolis-based Musicland Stores Corp. As for video sell-through, Handleman would control about 25%-28% of the business, according to estimates by home video executives.

Music and video executives give a mixed reaction to the deal. In the short term, they hope would allow LIVE to pay Lieberman's debts. But some are concerned about the long-term implications.

For instance, some label executives suggest that Handleman, if the deal goes through, would account for 35% of units sold on hit albums. "It would put a lot of power into Handleman's hands," says a record company executive. "They could make a lot of demands." Another says the impact of the merger on the labels would be "like trying to buy electricity from someone other than the electric company. You can't."

Assistance in preparing this story was provided by Paul Sweeting and Don Jeffrey in New York and Earl Paige in Los Angeles.

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## EMI RESULTS ARE MUSIC TO ITS EARS

(Continued from page 5)

consecutive hits out there for people to believe that everything you've been doing or saying is true," says Licata. "Our image is very strong. We don't take records and shove them out... We strategize every little thing."

Breaking new acts is the company's primary goal, and the staff of 105 includes about 12 A&R executives under Ron Fair, VP of A&R.

"You have to give that artist the proper time and marketing to break," says Licata. "Today it's so competitive, and marketing is so much a part of the game. The philosophy is 'stay with that act,' and that's what we can do here."

Diversity is one of the label's primary goals. Licata notes that, in the future, the company will be seeking to build up the label's roster of urban acts.

The company's relationship with CEMA, its distribution company, and its strong international ties have also aided its success. According to Licata, EMF—slated to begin touring in North America in July—has seen more than 1 million copies of its "Schubert Dip" sold worldwide.

Lewis' latest project, "Hard At Play," is at 1 million units worldwide, says Licata, while Queensryche, on its fifth project with the label, has seen worldwide sales exceeding 2.1 million units for "Empire," and Roxette's "Joyride" has sold 3.7 million units worldwide.

The O'Jays' album, "Emotionally Yours," is doing well on the R&B chart and also has a presence on the Top Pop Albums chart. Licata says the album has sold 400,000 units in the U.S. In addition, EMI's soundtrack for "Pretty Woman" has sold more than 6.3 million units worldwide since its introduction more than a year ago.

Although the focus is on new acts, Najee, Queensryche, the O'Jays, and Robert Palmer have all been with EMI for some time and have achieved varying levels of success.

Najee's last album sold approximately 400,000 units, says Licata, and EMI is working on improving his profile with the new release this year. Palmer is slated to begin touring July 12 and his next project is in the discussion stages. Queensryche, recently re-signed with the company, is

heading toward platinum status on its last album, "Operation Mind Crime."

The EMI staff includes Jim Cawley, senior VP of marketing; Jack Satter, senior VP of promotion; Glyncie Coleman, VP of urban promotion; J.P. Bommell, VP of international; Michael Barackman, VP of A&R; Henry Marquez, VP of creative services; Norm Osborne, director of national album promotion; and Kim Akhtar, senior director, national publicity.

Despite recent successes, EMI, like other record companies, is feeling the effects of the recession, according to Licata. "People are buying the hit record that they have to buy but they're not browsing through the stores, they're not buying that second record," he says.

The label is trying a number of efficiency measures, including maintaining a minimum inventory to ensure adequate supply without overextending itself. It phased out its 7-inch vinyl last year and, according to Urban, is "watching" the 12-inch.

## FINE IS NEW IFPI CHAIR

(Continued from page 5)

lack of understanding of the role of the IFPI, and the fact that even member companies do not fully understand the range of our activities."

As evidence of the organization's work, he cites such territories as Indonesia, Hong Kong, Taiwan, Korea, and the Arab states of the Middle East that have gone from being areas dominated by pirates to valid markets for legitimate product.

In addition, the IFPI has been instrumental in curtailing the burgeoning Japanese rental market. Even so, and while he welcomes the new copyright law there, Fine says the job is not yet complete. "There is evidence that the new legislation is not adequate. Where we are now is not where we want to be."

Fine is delighted by the decision of the Electronics Industries Assn. to reverse its longstanding opposition to levies recognizing the home-taping use of digital equipment (Billboard, June 15). He says he hopes the outcome will be a royalty to be paid on both hardware and digital software.

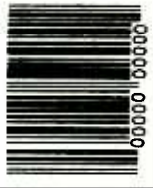
Because the EIA's about-face is likely to result initially in law applicable only in the U.S., the IFPI will continue to press for similar legislation at the European Commission.

Of the EIA's attitude, he says, "It is a recognition of the music industry's argument. There is a recognition that we all work together in the same world."

Fine describes the IFPI's relationship with the RIAA as "symbiotic," and comments, "More and more on issues like the Japanese copyright law, the RIAA and the IFPI are working closely together. That is something I will seek to encourage; we are not competitors."

Asked whether relations with the BPI—the U.K. record industry trade association—are as close as they could be, Fine says, "If they are not then that is both parties' fault." Some observers have suggested that the two bodies have not worked in tandem in recent years, although Fine says he anticipates an excellent relationship with the BPI, particularly considering that his longstanding PolyGram colleague Maurice Oberstein is BPI chairman-elect.

## Over The Counter



by Geoff Mayfield

A weekly look behind Billboard's album charts.

**WOW!** We fully expected that the new point-of-sale system, which debuted in the May 25 issue, would allow big records to debut at No. 1 on the Top Pop Albums chart. But who had any idea that hard-rocking Skid Row, with only its second album, would be the first act to accomplish the feat? Several factors make this possible, but the biggest catalyst is that Skid Row is opening for Guns N' Roses on what appears to be the summer's hottest tour, in a marketplace that, oddly, has no new GN'R product. Skid Row is getting huge play at MTV. All this exposure gave our new No. 1 the largest sales lead over the No. 2 title we've seen since taking the chart to piece counts.

**SKID MARKS:** Skid Row benefits from a seasonal sensation, too, because, historically, rock sells well when kids are out of school. Which means that the band's toughest challenge next week could come from another WEA-distributed act, Van Halen, whose long-awaited "For Unlawful Carnal Knowledge" hit the streets June 17. Since Warner Bros. released Van Halen on a Monday, rather than the traditional Tuesday street date, the act will benefit from an additional day of sales over the rest of next week's debuts... Further proof of Skid Row's hot hand can be seen on the Top Pop Catalog Albums chart, which finds its first album—which still carries a front-line tape price of \$9.98—at No. 46.

**WITH NEITHER** radio play nor video exposure, last week's No. 1, N.W.A., had little chance of holding the top spot. The rappers slip to No. 3 as their unit sales decline by almost 30% from the previous week. Still, keep an eye on N.W.A.; the act starts a tour in August, and its earlier releases suggest staying power. The first N.W.A set charted for 81 weeks, and last year's EP had a handsome 25-week run. Meanwhile, another Priority rap star, Ice Cube, has a hot week, moving up 29 places to No. 106.

**SPELLBINDING:** Paula Abdul's newest looks like it will have legs. The album has already spent two weeks on top of the chart, and could easily return to No. 1 at some point. Also note that Abdul's album has earned bullets in all but one of the five weeks that it has been on the chart, and even in that week—her second at No. 1—the title still gained units over the previous week.

**PANEL UPDATE:** Two racks, Roundup and Western Merchandisers, have been added to the reporting pool, as well as another important account, Western's sister retail chain, Hastings. The inclusion of these reporters, which do well with country, has boosted the rankings of several Nashville-division artists... Also added this week is Star Records, a regional chain in the San Francisco market. Next week, Wherehouse Entertainment, a key player in the West, will be on board.

# Top Pop Catalog Albums™

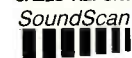
THIS WEEK	LAST WEEK	ARTIST	TITLE	WKS. ON CHART
1	4	STEVE MILLER BAND ▲ <sup>3</sup> CAPITOL 46101* (7.98)	GREATEST HITS 1 week at No. 1	6
2	2	THE EAGLES ▲ <sup>12</sup> ELEKTRA 105 (7.98)	GREATEST HITS 1971-1975	6
3	5	THE RIGHTEOUS BROTHERS CURB 77381* (6.98)	BEST OF THE RIGHTEOUS BROTHERS	6
4	6	JIMMY BUFFETT ▲ MCA 9633 (7.98)	SONGS YOU KNOW BY HEART	6
5	1	AC/DC ▲ <sup>10</sup> ATLANTIC 16018* (7.98)	BACK IN BLACK	6
6	3	JAMES TAYLOR ▲ <sup>3</sup> WARNER BROS. 3113 (7.98)	GREATEST HITS	6
7	9	MEATLOAF ▲ <sup>6</sup> CLEVELAND INT'L 34974 /EPIC (5.98 EQ)	BAT OUT OF HELL	6
8	8	JOURNEY ▲ <sup>3</sup> COLUMBIA 44493* (9.98 EQ)	JOURNEY'S GREATEST HITS	6
9	12	AEROSMITH ▲ <sup>5</sup> COLUMBIA 36865* (5.98 EQ)	GREATEST HITS	6
10	7	LED ZEPPELIN ▲ <sup>10</sup> ATLANTIC 19129 (7.98)	LED ZEPPELIN IV	6
11	13	ERIC CLAPTON ▲ <sup>2</sup> POLYDOR 825 382 (6.98 EQ)	TIME PIECES - THE BEST OF ERIC CLAPTON	6
12	17	BILLY JOEL ▲ <sup>2</sup> COLUMBIA 40121* (11.98 EQ)	GREATEST HITS VOL. I & II	6
13	10	THE EAGLES ● ELEKTRA 60205* (7.98)	GREATEST HITS VOL. 2	6
14	11	BAD COMPANY ▲ <sup>2</sup> ATLANTIC 81625* (7.98)	10 FROM 6	6
15	18	PATSY CLINE ▲ <sup>2</sup> MCA 12 (4.98)	GREATEST HITS	6
16	14	AC/DC ▲ ATLANTIC 81650 (7.98)	WHO MADE WHO	6
17	19	GUNS N' ROSES ▲ <sup>8</sup> Geffen 24148* (9.98)	APPETITE FOR DESTRUCTION	6
18	16	LED ZEPPELIN ▲ <sup>4</sup> ATLANTIC 19126 (7.98)	LED ZEPPELIN	5
19	22	PINK FLOYD ▲ <sup>8</sup> COLUMBIA 36183 (15.98 EQ)	THE WALL	6
20	15	INXS ▲ <sup>4</sup> ATLANTIC 81796* (7.98)	KICK	6
21	20	FOREIGNER ● ATLANTIC 80999* (7.98)	RECORDS	6
22	29	ROD STEWART WARNER BROS. 26158 (9.98)	DOWNTOWN TRAIN/SELECTIONS...	6
23	31	PINK FLOYD ▲ <sup>11</sup> CAPITOL 46001 (9.98)	DARK SIDE OF THE MOON	6
24	35	CHICAGO ● REPRISE 26080 (9.98)	GREATEST HITS 1982-1989	6
25	30	DEF LEPPARD ▲ <sup>10</sup> MERCURY 830 675 (9.98)	HYSTERIA	6
26	23	THE EAGLES ▲ <sup>9</sup> ELEKTRA 103* (7.98)	HOTEL CALIFORNIA	6
27	21	LED ZEPPELIN ▲ <sup>5</sup> ATLANTIC 19127 (7.98)	LED ZEPPELIN 2	4
28	44	ORIGINAL BROADWAY CAST ● Geffen 24151 (17.98)	LES MISERABLES	5
29	42	ELTON JOHN ● MCA 1689 (4.98)	GREATEST HITS	6
30	34	DIGITAL UNDERGROUND ▲ TOMMY BOY 1026 (9.98)	SEX PACKETS	6
31	28	BON JOVI ▲ <sup>9</sup> MERCURY 830 264 (6.98 EQ)	SLIPPERY WHEN WET	6
32	43	QUEENSRYCHE ● EMI 48640* (9.98)	OPERATION: MINDCRIME	6
33	46	SCORPIONS ● MERCURY 842 002 (9.98)	GREATEST HITS - BEST OF ROCKERS N' BALLADS	5
34	24	GRATEFUL DEAD ▲ WARNER BROS. 2764 (7.98)	THE BEST OF SKELETONS FROM THE CLOSET	3
35	—	RANDY TRAVIS ▲ <sup>4</sup> WARNER BROS. 25568 (9.98)	ALWAYS & FOREVER	3
36	39	THE POLICE ▲ A&M 8640* (9.98)	SINGLES - EVERY BREATH YOU TAKE	4
37	—	GEORGE STRAIT ▲ MCA 42035* (7.98)	GREATEST HITS VOL. 2	2
38	27	JIMI HENDRIX ▲ <sup>2</sup> REPRISE 2276 (7.98)	SMASH HITS	3
39	49	SOUNDTRACK ▲ WALT DISNEY 6403* (8.98)	THE LITTLE MERMAID	6
40	25	PHIL COLLINS ▲ <sup>7</sup> ATLANTIC 81240* (9.98)	NO JACKET REQUIRED	3
41	26	LED ZEPPELIN ▲ <sup>5</sup> ATLANTIC 19130 (7.98)	HOUSES OF THE HOLY	3
42	—	GEORGE STRAIT ▲ MCA 5567 (7.98)	GEORGE STRAIT'S GREATEST HITS	3
43	—	ZZ TOP ▲ <sup>7</sup> WARNER BROS. 23774* (9.98)	ELIMINATOR	1
44	37	LUTHER VANDROSS ▲ EPIC 45320 (13.98 EQ)	BEST OF LUTHER: THE BEST OF LOVE	6
45	—	THE CHARLIE DANIELS BAND ▲ EPIC 38795* (6.98 EQ)	A DECADE OF HITS	5
46	—	SKID ROW ▲ <sup>3</sup> ATLANTIC 81936* (9.98)	SKID ROW	1
47	—	FLEETWOOD MAC ▲ WARNER BROS. 25801* (9.98)	GREATEST HITS	1
48	36	VAN MORRISON ▲ WARNER BROS. 3103 (7.98)	MOONDANCE	3
49	45	JANIS JOPLIN ▲ <sup>2</sup> COLUMBIA 32168* (5.98 EQ)	GREATEST HITS	6
50	—	BILLY JOEL ▲ <sup>7</sup> COLUMBIA 34987* (5.98 EQ)	THE STRANGER	5

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.

# Billboard TOP POP ALBUMS

FOR WEEK ENDING JUNE 29, 1991

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



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
<b>★ ★ NO. 1 ★ ★</b>						
1	NEW ▶		1	<b>SKID ROW</b> ATLANTIC 82242* (10.98)	SLAVE TO THE GRIND	1
2	2	1	5	<b>PAULA ABDUL</b> CAPTIVE 91611*/VIRGIN (10.98)	SPELLBOUND	1
3	1	2	3	<b>N.W.A</b> RUTHLESS 57126/PRIORITY (9.98)	EFIL4ZAGGIN	1
4	8	8	41	<b>GARTH BROOKS</b> ▲ <sup>3</sup> CAPITOL 93866* (9.98)	NO FENCES	4
5	4	5	25	<b>C&amp;C MUSIC FACTORY</b> ▲ <sup>2</sup> COLUMBIA 47093 (9.98 EQ)	GONNA MAKE YOU SWEAT	2
6	3	3	14	<b>R.E.M.</b> ▲ WARNER BROS. 26496 (9.98)	OUT OF TIME	1
7	5	4	8	<b>MICHAEL BOLTON</b> ▲ COLUMBIA 46771 (10.98 EQ)	TIME, LOVE AND TENDERNESS	1
8	6	6	53	<b>MARIAH CAREY</b> ▲ <sup>5</sup> COLUMBIA 45202 (9.98 EQ)	MARIAH CAREY	1
9	10	11	67	<b>THE BLACK CROWES</b> ▲ <sup>2</sup> DEF AMERICAN 24278 (9.98)	SHAKE YOUR MONEY MAKER	4
10	7	9	17	<b>ANOTHER BAD CREATION</b> ▲ MOTOWN 6318* (9.98)	COOLIN' AT THE PLAYGROUND YA' KNOW!	7
11	9	7	15	<b>SOUNDTRACK</b> ▲ GIANT 24409/REPRISE (10.98)	NEW JACK CITY	2
12	11	10	29	<b>EXTREME</b> ▲ A&M 5313 (8.98)	EXTREME II PORNOGRAFFITTI	10
13	12	13	5	<b>EMF</b> EMI 96238 (9.98)	SCHUBERT DIP	12
14	13	12	7	<b>LUTHER VANDROSS</b> EPIC 46789 (10.98 EQ)	POWER OF LOVE	7
15	16	14	64	<b>WILSON PHILLIPS</b> ▲ <sup>5</sup> SBK 93745 (9.98)	WILSON PHILLIPS	2
16	15	15	15	<b>AMY GRANT</b> ▲ A&M 15321 (9.98)	HEART IN MOTION	11
17	33	23	5	<b>ALAN JACKSON</b> ARISTA 8681* (9.98)	DON'T ROCK THE JUKEBOX	17
18	24	31	5	<b>BOYZ II MEN</b> MOTOWN 6320* (9.98)	COOLEYHIGHHARMONY	18
19	14	—	2	<b>PAUL MCCARTNEY</b> CAPITOL 796413 (10.98)	UNPLUGGED - THE OFFICIAL BOOTLEG	14
20	18	19	39	<b>L.L. COOL J</b> ▲ DEF JAM 46888/COLUMBIA (9.98 EQ)	MAMA SAID KNOCK YOU OUT	16
21	19	16	12	<b>ROD STEWART</b> ● WARNER BROS. 26300* (9.98)	VAGABOND HEART	10
22	17	17	41	<b>QUEENSRYCHE</b> ▲ EMI 92806 (9.98)	EMPIRE	7
23	34	46	4	<b>RICKY VAN SHELTON</b> COLUMBIA 46855* (9.98 EQ)	BACKROADS	23
24	35	30	60	<b>GARTH BROOKS</b> ▲ <sup>2</sup> CAPITOL 90897 (8.98)	GARTH BROOKS	22
25	NEW ▶		1	<b>NATALIE COLE</b> ELEKTRA 61049 (13.98)	UNFORGETTABLE	25
26	57	91	3	<b>STEVIE WONDER</b> MOTOWN 6291* (10.98)	MUSIC FROM "JUNGLE FEVER"	26
27	32	36	32	<b>SCORPIONS</b> ● MERCURY 846 908 (9.98 EQ)	CRAZY WORLD	27
28	22	22	11	<b>ROXETTE</b> EMI 94435* (10.98)	JOYRIDE	12
29	25	28	19	<b>JESUS JONES</b> SBK 95715* (9.98)	DOUBT	25
30	20	18	5	<b>ICE-T</b> SIRE 26492*/WARNER BROS. (9.98)	O.G. ORIGINAL GANGSTER	15
31	31	39	3	<b>VARIOUS ARTISTS</b> WALT DISNEY 60616* (9.98)	FOR OUR CHILDREN	31
32	23	21	18	<b>ENIGMA</b> ▲ CHARISMA 91642* (9.98)	MCMXC A.D.	6
33	26	20	41	<b>VANILLA ICE</b> ▲ <sup>7</sup> SBK 95325* (9.98)	TO THE EXTREME	1
34	27	27	69	<b>M.C. HAMMER</b> ▲ <sup>10</sup> CAPITOL 92857 (9.98)	PLEASE HAMMER DON'T HURT 'EM	1
35	21	24	17	<b>FIREHOUSE</b> EPIC 46186* (9.98)	FIREHOUSE	21
36	48	—	2	<b>VANILLA ICE</b> SBK 96648* (10.98)	EXTREMELY LIVE	36
37	29	29	18	<b>DJ QUIK</b> ● PROFILE 1402 (9.98)	QUIK IS THE NAME	29
38	30	25	31	<b>MADONNA</b> ▲ <sup>2</sup> SIRE 26440/WARNER BROS. (13.98)	THE IMMACULATE COLLECTION	2
39	46	58	3	<b>TRAVIS TRITT</b> WARNER BROS. 26589* (9.98)	IT'S ALL ABOUT TO CHANGE	39
40	39	34	39	<b>AC/DC</b> ▲ <sup>2</sup> ATCO 91413 (9.98)	THE RAZORS EDGE	2
41	28	26	32	<b>WHITNEY HOUSTON</b> ▲ <sup>3</sup> ARISTA 8616 (10.98)	I'M YOUR BABY TONIGHT	3
42	38	44	6	<b>VARIOUS ARTISTS</b> TOMMY BOY 1037* (9.98)	CLUB MTV PARTY TO GO, VOL. 1	38
43	53	45	6	<b>HUEY LEWIS &amp; THE NEWS</b> EMI 93355* (10.98)	HARD AT PLAY	27
44	36	38	19	<b>GERARDO</b> INTERSCOPE 91619/ATLANTIC (9.98)	MO' RITMO	36
45	50	64	10	<b>ALICE IN CHAINS</b> COLUMBIA 46075* (9.98 EQ)	FACELIFT	45
46	37	33	36	<b>CHRIS ISAAK</b> ▲ REPRISE 25837 (9.98)	HEART SHAPED WORLD	7
47	40	32	5	<b>DE LA SOUL</b> TOMMY BOY 1029* (9.98)	DE LA SOUL IS DEAD	26
48	42	35	13	<b>DOLLY PARTON</b> COLUMBIA 46882* (9.98 EQ)	EAGLE WHEN SHE FLIES	24
49	41	37	40	<b>WARRANT</b> ▲ COLUMBIA 45487 (9.98 EQ)	CHERRY PIE	7
50	45	53	41	<b>STEELHEART</b> MCA 6368 (9.98)	STEELHEART	45
51	62	55	32	<b>CLINT BLACK</b> ▲ RCA 2372* (9.98)	PUT YOURSELF IN MY SHOES	18
52	73	62	41	<b>REBA MCENTIRE</b> ▲ MCA 10016 (9.98)	RUMOR HAS IT	39
53	65	56	50	<b>HARRY CONNICK, JR.</b> ▲ COLUMBIA 46146 (9.98 EQ)	WE ARE IN LOVE	22
54	84	75	13	<b>GEORGE STRAIT</b> ● MCA 10204* (9.98)	CHILL OF AN EARLY FALL	45
55	55	85	69	<b>ORIGINAL LONDON CAST</b> ▲ POLYDOR 8315631/PLG (10.98 EQ)	PHANTOM OF THE OPERA HIGHLIGHTS	55

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
56	51	47	102	<b>MICHAEL BOLTON</b> ▲ <sup>3</sup> COLUMBIA 45012 (9.98 EQ)	SOUL PROVIDER	3
57	59	48	44	<b>YANNI</b> ● PRIVATE MUSIC 2067* (9.98)	REFLECTIONS OF PASSION	29
58	60	66	77	<b>UB40</b> ● VIRGIN 91324 (9.98)	LABOUR OF LOVE II	49
59	43	40	7	<b>YES</b> ARISTA 8643* (9.98)	UNION	15
60	68	60	50	<b>NELSON</b> ▲ DGC 24290/GEFFEN (9.98)	AFTER THE RAIN	17
61	52	57	49	<b>POISON</b> ▲ <sup>3</sup> CAPITOL 91813 (9.98)	FLESH AND BLOOD	2
62	96	98	39	<b>CARRERAS - DOMINGO - PAVAROTTI</b> ▲ LONDON 430433* (9.98 EQ)	IN CONCERT	35
63	44	42	23	<b>HI-FIVE</b> ● JIVE 1328/RCA (9.98)	HI-FIVE	38
64	NEW ▶		1	<b>LYNYRD SKYNYRD</b> ATLANTIC 82258* (9.98)	LYNYRD SKYNYRD 1991	64
65	58	54	38	<b>THE DOORS</b> ▲ ELEKTRA 60343* (12.98)	BEST OF THE DOORS	32
66	49	41	31	<b>TESLA</b> ▲ GEFFEN 24311 (9.98)	FIVE MAN ACOUSTICAL JAM	12
67	66	52	11	<b>THE KENTUCKY HEADHUNTERS</b> ● MERCURY 848 054* (9.98 EQ)	ELECTRIC BARNYARD	29
68	47	43	20	<b>GLORIA ESTEFAN</b> ▲ EPIC 46988 (10.98 EQ)	INTO THE LIGHT	5
69	64	51	28	<b>THE SIMPSONS</b> ▲ <sup>2</sup> GEFFEN 24308 (9.98)	THE SIMPSONS SING THE BLUES	3
70	79	70	16	<b>GREAT WHITE</b> ● CAPITOL 95330 (9.98)	HOOKED	18
71	82	89	10	<b>MARC COHN</b> ATLANTIC 82178* (9.98)	MARC COHN	71
72	71	49	9	<b>KEITH WASHINGTON</b> QWEST 26528*/WARNER BROS. (9.98)	MAKE TIME FOR LOVE	48
73	NEW ▶		1	<b>AARON NEVILLE</b> A&M 5354* (9.98)	WARM YOUR HEART	73
74	54	65	3	<b>SOUNDTRACK</b> MCA 10239 (10.98)	THELMA & LOUISE	54
75	87	83	108	<b>BOB MARLEY AND THE WAILERS</b> ▲ <sup>2</sup> TUFF GONG 422-846-210 /ISLAND (9.98)	LEGEND	72
76	74	71	11	<b>ROLLING STONES</b> ● COLUMBIA 47456 (10.98 EQ)	FLASHPOINT	16
77	98	95	66	<b>ALAN JACKSON</b> ▲ ARISTA 8623 (8.98)	HERE IN THE REAL WORLD	57
78	70	84	93	<b>MOTLEY CRUE</b> ▲ <sup>4</sup> ELEKTRA 60829 (9.98)	DR. FEELGOOD	1
79	76	59	10	<b>PAT BENATAR</b> CHRYSALIS 21805* (9.98)	TRUE LOVE	37
80	81	67	21	<b>STING</b> ▲ A&M 6405 (10.98)	THE SOUL CAGES	2
81	109	97	28	<b>SOUNDTRACK</b> ASSOCIATED 46982*/EPIC (9.98 EQ)	DANCES WITH WOLVES	48
82	67	—	2	<b>DANGEROUS TOYS</b> COLUMBIA 46754* (9.98 EQ)	HELLACIOUS ACRES	67
83	72	69	65	<b>BELL BIV DEVOE</b> ▲ <sup>3</sup> MCA 6387 (10.98)	POISON	5
84	113	119	3	<b>EURYTHMICS</b> ARISTA 8680* (9.98)	GREATEST HITS	84
85	61	78	44	<b>TRIXTER</b> ● MECHANIC 6389/MCA (9.98)	TRIXTER	28
86	NEW ▶		1	<b>KOOL MOE DEE</b> JIVE 1388/RCA (9.98)	FUNKE FUNKE WISDOM	86
87	83	72	38	<b>BETTE MIDLER</b> ▲ <sup>2</sup> ATLANTIC 82129 (9.98)	SOME PEOPLE'S LIVES	6
88	78	63	8	<b>VARIOUS ARTISTS</b> ARISTA 8669* (9.98)	DEDICATED	24
89	93	92	31	<b>THE JUDDS</b> ● CURB 52070*/RCA (9.98)	LOVE CAN BUILD A BRIDGE	62
90	86	77	8	<b>HANK WILLIAMS, JR.</b> WARNER BROS. 26536* (9.98)	PURE HANK	50
91	85	81	32	<b>PHIL COLLINS</b> ▲ ATLANTIC 82157 (14.98)	SERIOUS HITS...LIVE!	11
92	100	145	166	<b>ORIGINAL LONDON CAST</b> ▲ POLYDOR 831 273 (17.98 EQ)(disc)	PHANTOM OF THE OPERA	92
93	75	61	12	<b>SOUNDTRACK</b> ● SBK 96204* (10.98)	TEENAGE MUTANT NINJA TURTLES II	30
94	69	73	31	<b>GUY</b> ▲ UPTOWN 10115/MCA (9.98)	THE FUTURE	16
95	89	94	65	<b>SOUNDTRACK</b> ▲ <sup>3</sup> EMI 93492 (10.98)	PRETTY WOMAN	4
96	92	88	7	<b>PIRATES OF THE MISSISSIPPI</b> CAPITOL 94389* (9.98)	PIRATES OF THE MISSISSIPPI	80
97	63	96	3	<b>ZIGGY MARLEY &amp; THE MELODY MAKERS</b> VIRGIN 91626* (9.98)	JAHMEKYA	63
98	106	87	46	<b>TRAVIS TRITT</b> ● WARNER BROS. 26094* (9.98)	COUNTRY CLUB	70
99	132	111	3	<b>DIAMOND RIO</b> ARISTA 8673* (9.98)	DIAMOND RIO	99
100	90	93	72	<b>SLAUGHTER</b> ▲ <sup>2</sup> CHRYSALIS 21702* (9.98)	STICK IT TO YA	18
101	56	50	4	<b>THE DOORS</b> ELEKTRA 61802* (15.98)	IN CONCERT	50
102	97	103	57	<b>VAN MORRISON</b> ● MERCURY 841 970 (9.98 EQ)	THE BEST OF VAN MORRISON	41
103	88	80	18	<b>LONDONBEAT</b> RADIOACTIVE 10192/MCA (9.98)	IN THE BLOOD	21
104	99	101	47	<b>BLACK BOX</b> ● RCA 2221 (9.98)	DREAMLAND	56
105	105	114	141	<b>PAULA ABDUL</b> ▲ <sup>7</sup> VIRGIN 90943 (9.98)	FOREVER YOUR GIRL	1
106	135	127	26	<b>ICE CUBE</b> ● PRIORITY 7230 (6.98)	KILL AT WILL	34
107	108	110	128	<b>SOUNDTRACK</b> ▲ <sup>2</sup> ATLANTIC 81933 (9.98)	BEACHES	2
108	101	106	53	<b>BAD COMPANY</b> ● ATCO 91371 (9.98)	HOLY WATER	35
109	133	116	14	<b>DOUG STONE</b> EPIC 45303 (8.98 EQ)	DOUG STONE	97

○ 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.



# Nice Man Merchandising Welcomes BMG To A Bright Future.

Nice Man Merchandising Represents The Following Quality Conscious Artists: ALICE IN CHAINS ★ AMY GRANT ★ ANDY WILLIAMS ★ ARIZONA RENAISSANCE ★ B-52'S ★ BABYLON A.D. ★ BALAAM & THE ANGEL ★ THE BLACK CROWES ★ THE BLUE AEROPLANES ★ BOB MOULD ★ BODEANS ★ BRISTOL RENAISSANCE ★ BRYAN FERRY ★ CARLENE CARTER ★ CHARLATANS UK ★ THE CHURCH ★ CLINT BLACK ★ THE CRAMPS ★ THE CREATURES ★ DANGER DANGER ★ DESTRUCTION ★ DON WHITE'S WIZARDS ★ DRIVIN N CRYIN ★ EVERY MOTHERS NIGHTMARE ★ FLOTSAM & JETSAM ★ FM ★ FRONT 242 ★ GENE LOVES JEZEBEL ★ GEORGE THOROGOOD ★ THE GODFATHERS ★ HAPPY MONDAYS ★ HURRICANE ★ IPI MOTORSPORTS ★ INDIGO GIRLS ★ THE JETS ★ JELLYFISH ★ JOE COCKER ★ JOE JACKSON ★ JUDSON SPENCE ★ KILLING JOKE ★ LOS LOBOS ★ LOUDNESS ★ LOVE/HATE ★ LUSH ★ LYLE LOVETT ★ MAXI PRIEST ★ MICHAEL W SMITH ★ MICHEL'LE ★ MIGHTY LEMON DROPS ★ THE MISSION ★ MOSCOW CIRCUS ★ N. W. A. ★ NEW ORDER ★ O.M.D. ★ OVERKILL ★ PET SHOP BOYS ★ PETER MURPHY ★ PIGFACE ★ POP WILL EAT ITSELF ★ POWERMAD ★ PREFAB SPROUTS ★ THE PRIMITIVES ★ PRONG ★ PUBLIC IMAGE LIMITED ★ PYLON ★ R.E.M. ★ REGGAE SUNSPASH ★ RHYTHM CORPS ★ RICKIE LEE JONES ★ RIDE ★ ROBERT CRAY ★ ROBYN HITCHCOCK ★ ROD STEWART ★ RODNEY CROWELL ★ RUSS TAFF ★ SAXON ★ SEVEN SECONDS ★ SHARK ISLAND ★ SHENANDOAH ★ THE SIDEWINDERS ★ SIOUXSIE & THE BANSHEES ★ SOUTHGANG ★ SPECIAL BEAT ★ SQUEEZE ★ STEEL PULSE ★ SWEET FA ★ THE THE ★ TIMES TWO ★ TOAD THE WET SPROCKET ★ TODD RUNDGREN ★ VIOLENT FEMMES ★ VIXEN ★ WATERBOYS ★ WHITE LION ★ THE WONDERSTUFF ★ XYZ ★ YANNI ★ ALICE IN CHAINS ★

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**Billboard** TOP POP ALBUMS  
FOR WEEK ENDING MAY 18, 1991

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE
1	3	3	8	MARIAH CAREY	OUT OF TIME
2	1	1	47	WILSON PHILLIPS	GONNA MAKE YOU SWEAT
3	2	2	19	THE BLACK CROWES	SHAKE YOUR MONEY MAKER
4	4	4	58	SOUNDTRACK	NEW JACK CITY
5	5	5	61	ENIGMA	MCMXC A.D.
6	7	9	9	MICHAEL BOLTON	COOLIN' AT THE PLAYA
7	6	6	12	ANOTHER BAD CREATION	TIME, LOVE AND TENDERS
8	38	6	11	ROD STEWART	HEART IN MOTION
9	11	13	2	AMY GRANT	HEART IN MOTION
10	10	11	6	QUEENSRYCHE	HEART IN MOTION
11	13	14	9	CHRIS ISAAK	HEART IN MOTION
12	9	10	35	ROXETTE	HEART IN MOTION
13	8	7	30	ROXETTE	HEART IN MOTION
14	14	12	5	ROXETTE	HEART IN MOTION
15	14	12	5	ROXETTE	HEART IN MOTION
16	12	8	26	ROXETTE	HEART IN MOTION

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**MINNEAPOLIS NEW YORK LONDON SYDNEY**

# Billboard Top Pop Albums TM continued

FOR WEEK ENDING JUNE 29, 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	137	146	6	BILLY DEAN SBK 94302*/CAPITOL (9.98)	YOUNG MAN	110
111	118	122	11	LENNY KRAVITZ VIRGIN 91610* (9.98)	MAMA SAID	41
112	131	152	7	JOE WALSH ASSOCIATED 47384*/EPIC (9.98 EQ)	ORDINARY AVERAGE GUY	112
113	77	74	12	YO-YO EAST WEST 91605*/ATLANTIC (9.98)	MAKE WAY FOR THE MOTHERLODE	74
114	116	140	5	THUNDER GEFFEN 24384* (9.98)	BACKSTREET SYMPHONY	114
115	107	107	7	LISA FISCHER ELEKTRA 60889* (9.98)	SO INTENSE	107
116	<b>NEW</b>	1	1	SIUXSIE AND THE BANSHEES GEFFEN 24387* (9.98)	SUPERSTITION	116
117	150	129	15	VINCE GILL MCA 10140* (9.98)	POCKET FULL OF GOLD	69
118	91	82	4	CHUBB ROCK SELECT 21640 (9.98)	THE ONE	71
119	94	86	15	SOUNDTRACK ● ELEKTRA 61047* (10.98)	THE DOORS	8
120	95	99	66	DAMN YANKEES ▲ WARNER BROS. 26159 (9.98)	DAMN YANKEES	13
121	104	108	59	EN VOGUE ▲ ATLANTIC 82084 (9.98)	BORN TO SING	21
122	115	118	91	JANET JACKSON ▲ 5 A&M 3920 (9.98)	JANET JACKSON'S RHYTHM NATION 1814	1
123	102	79	5	ELVIS COSTELLO WARNER BROS. 26575* (9.98)	MIGHTY LIKE A ROSE	55
124	143	139	102	DON HENLEY ▲ 3 GEFFEN 24217 (9.98)	THE END OF THE INNOCENCE	8
125	114	109	49	ERIC JOHNSON ● CAPITOL 90517 (9.98)	AH VIA MUSICOM	67
126	134	126	81	THE KENTUCKY HEADHUNTERS ▲ MERCURY 838 744 (9.98 EQ)	HUCKIN' ON NASHVILLE	41
127	103	76	20	DIVINYLS VIRGIN 91397* (9.98)	DIVINYLS	15
128	111	104	6	TERMINATOR X COLUMBIA 46896* (9.98 EQ)	TERMINATOR X	97
129	142	123	26	DWIGHT YOAKAM REPRISE 26344* (9.98)	IF THERE WAS A WAY	96
130	126	125	94	THE DOORS ▲ 2 ELEKTRA 515* (7.98)	GREATEST HITS	102
131	122	112	44	SOUNDTRACK ▲ VARESE SARABANDE 5276*/MCA (9.98)	GHOST	8
132	146	143	80	KENNY G ▲ ARISTA 13-8613 (13.98)	LIVE	16
133	155	155	81	HARRY CONNICK, JR. ▲ COLUMBIA 45319 (9.98 EQ)	MUSIC FROM "WHEN HARRY MET SALLY..."	42
134	110	90	14	RICK ASTLEY RCA 3004* (9.98)	FREE	31
135	80	68	10	WHITE LION ATLANTIC 82193* (9.98)	MANE ATTRACTION	61
136	136	130	43	JANE'S ADDICTION ● WARNER BROS. 25993 (9.98)	RITUAL DE LO HABITUAL	19
137	144	135	108	CLINT BLACK ▲ 2 RCA 9668 (8.98)	KILLIN' TIME	31
138	112	128	3	ELECTRONIC WARNER BROS. 26387* (9.98)	ELECTRONIC	112
139	145	180	4	MICHAEL W. SMITH REUNION 24325*/GEFFEN (9.98)	GO WEST YOUNG MAN	139
140	<b>NEW</b>	1	1	BADLANDS TITANIUM 82251*/ATLANTIC (9.98)	VOODOO HIGHWAY	140
141	127	132	17	SOUNDTRACK MCA 8039 (10.98)	PUMP UP THE VOLUME	50
142	117	117	58	TONY! TONI! TONE! ▲ WING 841 902/MERCURY (8.98 EQ)	THE REVIVAL	34
143	138	138	60	DEPECHE MODE ▲ 2 SIRE 26081/REPRISE (9.98)	VIOLATOR	7
144	149	147	35	PAUL SIMON ▲ WARNER BROS. 26098 (9.98)	RHYTHM OF THE SAINTS	4
145	121	100	22	DIGITAL UNDERGROUND ● TOMMY BOY 964 (6.98)	THIS IS AN EP RELEASE	29
146	124	141	4	ALDO NOVA JAMBCO 48513*/MERCURY (9.98)	BLOOD ON THE BRICKS	124
147	157	158	48	THE JUDDS ▲ RCA/CURB 8318/RCA (8.98)	GREATEST HITS	76
148	148	133	6	LORRIE MORGAN RCA 30210* (9.98)	SOMETHING IN RED	115
149	128	131	30	RALPH TRESVANT ▲ MCA 10116 (9.98)	RALPH TRESVANT	17
150	156	153	27	ALABAMA ● RCA 2108* (9.98)	PASS IT ON DOWN	57
151	120	102	38	OLETA ADAMS ● FONTANA 846 346/MERCURY (9.98 EQ)	CIRCLE OF ONE	20
152	166	150	49	VINCE GILL ● MCA 42321 (8.98)	WHEN I CALL YOUR NAME	67
153	140	134	89	AEROSMITH ▲ 4 GEFFEN 24254 (9.98)	PUMP	5

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
154	141	160	17	BRAND NUBIAN ELEKTRA 60946 (9.98)	ONE FOR ALL	130
155	175	—	2	CANDY DULFER ARISTA 8674* (9.98)	SAXUALITY	155
156	125	121	53	KEITH SWEAT ▲ 2 VINTERTAINMENT 60861/ELEKTRA (9.98)	I'LL GIVE ALL MY LOVE TO YOU	6
157	129	120	10	SOUNDTRACK VIRGIN 91609* (9.98)	THE FIVE HEARTBEATS	58
158	151	136	9	SIMPLE MINDS A&M 5352* (9.98)	REAL LIFE	74
159	139	105	9	ANDREW DICE CLAY DEF AMERICAN 26555* (9.98)	DICE RULES - LIVE AT MADISON SQUARE GARDEN	81
160	195	184	6	HARRY CONNICK, JR. ● COLUMBIA 44369* (7.98)	20	136
161	174	199	4	ANDREW LLOYD WEBER ● MCA 6284* (10.98)	PREMIERE COLLECTION	161
162	154	156	36	STYX A&M 5327 (8.98)	EDGE OF THE CENTURY	63
163	158	149	39	INXS ▲ ATLANTIC 82140 (9.98)	X	5
164	152	144	27	JULIO IGLESIAS ● COLUMBIA 46857 (9.98 EQ)	STARRY NIGHT	37
165	153	157	81	PHIL COLLINS ▲ 3 ATLANTIC 82050 (9.98)	...BUT SERIOUSLY	1
166	176	176	109	BONNIE RAITT ▲ 2 CAPITOL 91268 (8.98)	NICK OF TIME	1
167	167	154	30	CINDERELLA ▲ MERCURY 848 018 (9.98 EQ)	HEARTBREAK STATION	19
168	168	182	8	FISHBONE COLUMBIA 46142 (9.98 EQ)	THE REALITY OF MY SURROUNDINGS	49
169	123	115	24	CELINE DION EPIC 46893* (9.98 EQ)	UNISON	74
170	181	172	8	THE DOOBIE BROTHERS CAPITOL 94623* (9.98)	BROTHERHOOD	82
171	147	137	40	TOO SHORT ▲ JIVE 1348/RCA (9.98)	SHORT DOG'S IN THE HOUSE	20
172	179	169	40	RANDY TRAVIS ● WARNER BROS. 26310* (9.98)	HEROES & FRIENDS	31
173	178	161	6	AARON TIPPIN RCA 2374* (9.98)	YOU'VE GOT TO STAND FOR SOMETHING	161
174	182	174	35	KEITH WHITLEY ● RCA 52277* (9.98)	GREATEST HITS	67
175	161	170	23	DRIVIN' N' CRYIN' ISLAND 422 848 (9.98)	FLY ME COURAGEOUS	90
176	173	163	58	RICKY VAN SHELTON ▲ COLUMBIA 45250 (8.98 EQ)	RVS III	53
177	<b>RE-ENTRY</b>	9	9	FRANK SINATRA REPRISE 26501* (13.98)	SINATRA REPRISE: THE VERY GOOD YEARS	98
178	165	148	35	ZZ TOP ▲ WARNER BROS. 26265 (9.98)	RECYCLER	6
179	170	142	12	KATHY MATTEA MERCURY 846 975* (9.98 EQ)	TIME PASSES BY	72
180	177	—	12	SOUNDTRACK GEFFEN 24310* (10.98)	MERMAIDS	65
181	<b>NEW</b>	1	1	THE KLF ARISTA 8657* (9.98)	WHITE ROOM	181
182	159	181	25	SALT-N-PEPA ● NEXT PLATEAU 1019 (9.98)	BLACK'S MAGIC	38
183	172	164	30	NEW KIDS ON THE BLOCK ● COLUMBIA 46959* (9.98 EQ)	NO MORE GAMES/REMIX ALBUM	19
184	169	159	23	TIMMY T. QUALITY 15103* (8.98)	TIME AFTER TIME	46
185	119	113	3	BANG TANGO MECHANIC 10196/MCA (9.98)	DANCIN' ON COALS	113
186	171	165	36	CANDYMAN ● EPIC 46947 (9.98 EQ)	AIN'T NO SHAME IN MY GAME	40
187	<b>NEW</b>	1	1	CONTRABAND IMPACT 10247*/MCA (9.98)	CONTRABAND	187
188	160	168	31	THE CURE ● ELEKTRA 60978 (9.98)	MIXED UP	14
189	187	171	37	VAUGHAN BROTHERS ▲ ASSOCIATED 46225/EPIC (9.98 EQ)	FAMILY STYLE	7
190	163	166	40	GEORGE MICHAEL ▲ COLUMBIA 46898 (10.98 EQ)	LISTEN WITHOUT PREJUDICE VOL. 1	2
191	162	162	31	SURFACE COLUMBIA 46772 (9.98 EQ)	3 DEEP	65
192	130	124	29	CATHY DENNIS POLYDOR 847 267/PLG (9.98 EQ)	MOVE TO THIS	67
193	184	167	24	THE REMBRANDTS ATCO 91412* (9.98)	THE REMBRANDTS	88
194	164	151	15	TEDDY PENDERGRASS ELEKTRA 60891* (9.98)	TRULY BLESSED	49
195	<b>RE-ENTRY</b>	18	18	MARK CHESNUTT MCA 10032* (9.98)	TOO COLD AT HOME	132
196	196	193	22	VICIOUS BASE FEATURING D.J. MAGIC MIKE CHEETAH 9404* (9.98)	BACK TO HAUNT YOU	153
197	183	190	28	PETER GABRIEL GEFFEN 24326* (9.98)	SHAKING THE TREE - 16 GOLDEN GREATS	48
198	<b>RE-ENTRY</b>	14	14	JONI MITCHELL GEFFEN 24302 (9.98)	NIGHT RIDE HOME	41
199	180	178	20	O'JAYS EMI 93390 (9.98)	EMOTIONALLY YOURS	73
200	<b>NEW</b>	1	1	MCBRIDE & THE RIDE MCA 42343* (9.98)	BURNIN' UP THE ROAD	200

## TOP POP ALBUMS A-Z (LISTED BY ARTISTS)

Paula Abdul 2, 105	Mark Chesnutt 195	Candy Dulfer 155	INXS 163	Bette Midler 87	Salt-N-Pepa 182	Sting 80	For Our Children 31
AC/DC 40	Chubb Rock 118	Electronic 138	Chris Isaak 46	Joni Mitchell 198	Scorpions 27	Doug Stone 109	Vaughan Brothers 189
Oleta Adams 151	Cinderella 167	EMF 13	Janet Jackson 122	Lorrie Morgan 148	Paul Simon 144	George Strait 54	Vicious Base Featuring D.J. Magic
Aerosmith 153	Andrew Dice Clay 159	En Vogue 121	Alan Jackson 17, 77	Van Morrison 102	Simple Minds 158	Styx 162	Mike 196
Alabama 150	Marc Cohn 71	Enigma 32	Jane's Addiction 136	Motley Crue 78	The Simpsons 69	Surface 191	Joe Walsh 112
Aldo Nova 146	Natalie Cole 25	Gloria Estefan 68	Jesus Jones 29	N.W.A 3	Frank Sinatra 177	Keith Sweat 156	Warrant 49
Alice In Chains 45	Phil Collins 91, 165	Eurythmics 84	Eric Johnson 125	Nelson 30	Siouxie and The Banshees 116	Timmy T. 184	Keith Washington 72
Another Bad Creation 10	Harry Connick, Jr. 53, 133, 160	Extreme 12	The Judds 89, 147	Aaron Neville 73	Skid Row 1	Terminator X 128	Andrew Lloyd Weber 161
Rick Astley 134	Contraband 187	The Kentucky Headhunters 67, 126	The KLF 181	New Kids On The Block 183	Slaughter 100	Tesla 66	White Lion 135
Bad Company 108	Elvis Costello 123	The Koolhaas 67, 126	Kool Moe Dee 86	O'Jays 199	Michael W. Smith 139	Thunder 114	Keith Whitley 174
Badlands 140	The Cure 188	Lenny Kravitz 111	L.L. Cool J 20	ORIGINAL LONDON CAST	SOUNDTRACK	Aaron Tippin 173	Hank Williams, Jr. 90
Bang Tango 185	Damn Yankees 120	Kenny G 132	Huey Lewis & The News 43	Phantom Of The Opera 92	Beaches 107	Tony! Toni! Tone! 142	Wilson Phillips 15
Bell Biv DeVoe 83	Dangerous Toys 82	Peter Gabriel 197	Londonbeat 103	Phantom Of The Opera High- lights 55	Dances With Wolves 81	Too Short 171	Stevie Wonder 26
Pat Benatar 79	De La Soul 47	Gerardo 44	Lynyrd Skynyrd 64	Dolly Parton 48	The Doors 119	Randy Travis 172	Yanni 57
Black Box 104	Billy Dean 110	Vince Gill 117, 152	Madonna 38	Teddy Pendergrass 194	The Five Heartbeats 157	Ralph Tresvant 149	Yes 59
The Black Crowes 9	Cathy Dennis 192	Amy Grant 16	Bob Marley And The Wailers 75	Pirates Of The Mississippi 96	Ghost 131	Travis Tritt 39, 98	Dwight Yoakam 129
Clint Black 51, 137	Depeche Mode 143	Great White 70	Ziggy Marley & The Melody Makers 97	Poison 61	Mermaids 180	Trixter 85	Yo-Yo 113
Michael Bolton 7, 56	Diamond Rio 99	Guy 94	Kathy Mattea 179	Queensryche 22	New Jack City 11	UB40 58	ZZ Top 178
Boyz II Men 18	Digital Underground 145	M.C. Hammer 34	McBride & The Ride 200	R.E.M. 6	Pretty Woman 95	Ricky Van Shelton 23, 176	
Brand Nubian 154	Celine Dion 169	Don Henley 124	Paul McCartney 19	Thelma & Louise 74	Pump Up The Volume 141	Luther Vandross 14	
Garth Brooks 4, 24	DJ Quik 37	Hi-Five 63	Reba McEntire 52	Rod Stewart 21	Teenage Mutant Ninja Turtles II 93	Vanilla Ice 33, 36	
Candyman 186	The Doobie Brothers 170	Whitney Houston 41	George Michael 190	Steelheart 50	Various Artists	Club MTV Party To Go, Vol. 1 42	
Mariah Carey 8	The Doors 65, 101, 130	Ice Cube 106		Rolling Stones 76	Various Artists	Dedicated 88	
Carreras - Domingo - Pavarotti 62	Drivin' N' Cryin' 175	Ice-T 30		Roxette 28			
C&C Music Factory 5	Julio Iglesias 164	Julio Iglesias 164					

## ROCK REMAINS SOFT MOVIE PLOT LINE

(Continued from page 1)

wave of marketing hype. In its first three days of release, Oliver Stone's \$35 million biopic grossed an impressive \$9.1 million (or an average of \$10,895 per screen). But, despite the addition of 364 more theaters, grosses fell to \$6 million (\$4,995 per screen) on the film's second weekend—a decline of 34% from the preceding Friday-Sunday. Grosses continued to slide each week thereafter.

By June, after 15 weeks in release, "The Doors" had grossed \$34 million. Of that total, more than half—\$18 million—had been racked up in the feature's first 10 days in release.

In contrast to the Doors movie, which apparently failed to spread much beyond the group's fans, Madonna's "Truth Or Dare," a backstage view of the star on her recent tour, is being described as a legitimate crossover feature. Says Russell Schwartz, executive VP of Miramax Films, the distributor of "Truth Or Dare," "The fact that this film has only 35-40 minutes of music in it is a testament to the fact that this is not a concert film. If the film was just a film of the tour, it would probably be

*'You've got to really be able to control your costs and understand the market'*

gone within a month."

Anne Thompson, whose "Risky Business" movie column appears in the L.A. Weekly and other publications, agrees with this analysis: "Madonna's star power transcended the limits of the [rock film] genre," Thompson says. "She's something of a cultural phenomenon."

But the box-office pattern for "Truth Or Dare" has not been significantly different from that of other rock-concert films. Opening May 10, the movie collected \$311,143 its first three days at only nine major-market theaters, for a staggering per-screen average of \$34,571.

However, as box-office analyst Martin Grove noted in The Hollywood Reporter immediately after the opening, "Its downward pattern from Friday to Sunday suggested it might be playing like a concert film. 'Truth' was off more than 23% Sunday vs. Friday, an indication its legs might not be as great as Madonna's."

"Typically, with concert films a superstar's avid fans turn out opening day, creating a big burst of box-office business," Grove continued. "Once that core audience is used up, however, the film runs into trouble because there is no crossover audience to keep it going."

With the addition of 529 screens in its second week, "Truth Or Dare" tallied \$3.3 million its second weekend. But in its third weekend (May 24-27), the film grossed \$2.5 million, despite the addition of 114 screens and the boon of a four-day Memorial Day weekend (traditionally one of the biggest moviegoing periods of the year). The film's per-screen average declined to \$3,867 over the four days from \$6,283 during the preceding three-day weekend.

After five weeks in release, "Truth Or Dare" has grossed \$12.6 million. Of that total, \$8.4 million was made during the first 17 days in release.

The film, which cost about \$4 million—\$5 million (not including marketing expenses), is said to be making a profit now.

### KEEP BUDGETS LOW

The fact that "Truth Or Dare" is making money while the higher-budgeted Doors biopic has not yet turned that corner illustrates a key point about the market for rock movies: Since the target audience is smaller, profitability depends on cost containment even more than it does for mainstream films.

"You've got to really be able to control your costs and understand the market," says veteran B-film producer/director Roger Corman. "[You've got to] hit that core audience and then go beyond it."

Making a big-budget rock movie like "The Doors," he says, is "a gamble . . . They go out, they hit their market, and then it's over."

Corman believes that the low-budget route is the way to go with rock films. He produced "Rock 'N' Roll High School," a 1979 cult classic starring the Ramones, for \$300,000. "It made a very substantial profit," he says, and went on to enjoy new life as a midnight movie and a consistent videocassette seller.

Home video is now a factor in all film productions. Even if a rock movie fails to ignite the theatrical circuit, it can be reborn as a video title.

For example, U2's 1988 flop "Rattle & Hum" became a sell-through video hit; priced at \$24.95 (and later reduced to \$14.95), it hit No. 1 on Billboard's Top Video Sales chart in April 1989 and remained in the top 10 through the summer. Says Paramount Home Video VP of sales Jack Kanne, "We've sold roughly 325,000 pieces to date."

Tri-Star's Medavoy agrees that a theatrical failure can become a home video hit. "It can and usually does," he says. "I was talking to somebody about this the other day, and they thought the video on this stuff would be much bigger than anyone would expect."

Moreover, a rock movie featuring a superstar does not necessarily have to get a theatrical release to score in home video: Michael Jackson's "Moonwalker," for instance, displaced "Rattle & Hum" at No. 1 on the video sales chart in 1989 and eventually sold a staggering 800,000 units.

### MORE MISSES THAN HITS

Most observers agree that rock films are not box-office fiascos by definition, but historically the genre has seen far more misses than hits.

The rock-movie hits of the '50s and '60s were star-driven vehicles for Elvis Presley and the Beatles. The rise of the rock counterculture in the late '60s installed the genre as a fixture on theater screens, but, with few exceptions, the features—whether concert documentaries, biographical films, or star vehicles—have drawn only a sporadically positive response from filmgoers.

"Woodstock," the mother of all rockumentaries, grossed \$33 million in 1970 at the apex of the counterculture, but that was a figure even the most prominent subsequent concert films couldn't match (in 1970 dollars).

For example, "The Last Waltz," Martin Scorsese's star-studded 1978 film about the Band's farewell concert, grossed only \$6.6 million, despite almost universally favorable reviews. "Rattle & Hum," which was

released at the peak of U2's popularity, grossed only \$8.6 million.

Among rock biographies, "La Bamba," the 1987 film about Latino rocker Ritchie Valens, was the biggest hit. The Columbia Pictures release, which benefited greatly from a marketing campaign that targeted Hispanics with simultaneously released Spanish-language prints, grossed \$48.7 million.

Other biopics did comparatively poor business: The highly praised "The Buddy Holly Story" grossed \$13.2 million in 1978, while the 1989 Jerry Lee Lewis bio "Great Balls Of Fire" drew only \$18.8 million.

Even a smash hit vehicle for a major rock star is no guarantee of sequel success, as Warner Bros. Pictures discovered with Prince's features.

"Purple Rain," the singer's 1984 movie breakthrough, grossed \$63.4 million, but its successors were all relative flops. "Under The Cherry Moon" collected a disastrous \$7 million in 1986; the concert film "Sign O' The Times" posted a gross of \$12.3 million in 1987; and last year's "Purple Rain" sequel "Graffiti Bridge" raked in a modest \$22.4 million.

Warner Bros. executives declined

to comment on the performance of the Prince movies.

The chances for success of a rock-themed musical would appear to be improved by a star who can attract a more pop-oriented, nonrock audience, as with Bette Midler's Janis Joplin film a clef "The Rose" (which grossed \$38.2 million in 1979) and Barbra Streisand's rock-style remake of "A Star Is Born" (\$74.2 million in 1976).

But the films recognized as the biggest-grossing "rock movies" of all time—both of which starred non-rockers John Travolta—may be considered rock films only in the most generic sense. "Saturday Night Fever," which grossed a massive \$148.2 million in 1977, was essentially a "kitchen sink" social drama with a disco soundtrack, while "Grease," which took \$192.6 million in 1978, began life as an off-Broadway musical.

It should be noted that the grosses for the films cited above cannot be directly compared with one another unless they were made at about the same time. Over the past 20 years, production and marketing costs and ticket prices have risen dramatically, in some cases exceeding the rate of inflation.

### NEED STRONG STORIES

When discussing the handful of rock-movie hits such as "Purple Rain" and "La Bamba," industry professionals emphasize that the films have to be dramatically strong to win a ticket-buying crowd.

The most popular rock movies "did well as stories, as narratives that satisfied the audience," columnist Thompson says. "Any of the music movies that didn't function on that level didn't do business."

Allan Arkush, who directed "Rock 'N' Roll High School" and the 1983 rock comedy "Get Crazy!," says, "People don't go for return business if there's not a narrative."

Rush Communications chairman Russell Simmons, who financed the Run-D.M.C. feature "Tougher Than Leather" and executive-produced the hip-hop film "Krush Groove," says bluntly, "[Rock movies] flatten out quickly because they're not great movies . . . Great stories make great movies."

Assistance in preparing this story was provided by John Voland of The Hollywood Reporter and Billboard's Paul Sweeting.

## McKEEVER TO OVERSEE MOTOWN A&R, HOME VIDEO, PUBLISHING

(Continued from page 9)

impact on a lot of different areas."

Motown's current legal battle with distributor and part-owner MCA/Uni Distributing has not altered McKeever's game plan for the company. "Everything is business as usual," he says.

Motown's A&R department will be restructured to include new in-house A&R directors and a number of local A&R representatives who will work as consultants in key markets. The department now consists of Timmy Regisford, VP of East Coast A&R; Vida Sparks and Debbie Sandridge, A&R directors; and newly hired Matt Jones and Darryl Jones (no relation) as A&R reps. A&R administration consists of Bruce Walker, Lisa Collins, and Nicole Davis.

Motown's artist roster consists of some 50 acts, with several slated to debut this year, including Pretty In Pink, Yours Truly, Colin England, Lateasha, Shanice Wilson, and Louis Price (through West Grand Records).

Plans for Motown merchandising and home video projects are still in the development stages, says McKeever. Announcements concerning these areas will be made later in the year. The label is also looking to develop another logo for alternative music acts.

McKeever, a Chicago native, actually joined Motown in January. He immediately got involved in bringing the Stevie Wonder "Jungle Fever" soundtrack project to fruition. Wonder's first album in four years, it interrupted production on his next scheduled studio project and was completed in about six weeks.

"My initial conversation with Spike [Lee] was that Stevie needs to go acoustic, and Spike agreed," says McKeever, who parted Wonder from his electronic instruments for a couple of tracks with piano, bass, and drums. "I'm so proud of that."

McKeever came to Motown after two years at PolyGram, where he was director of business affairs. Through his association with then-Wing GM Ed Eckstine and former

PolyGram president Dick Asher, McKeever—a pianist, former session player, and Harvard-educated attorney—fashioned a position in which he could contribute creatively by signing acts. He ultimately helped create and produce the late Robin Harris album, "BeBe's Kids."

While the "new" Motown is best known for developing teen-appeal

acts, McKeever says the labels' A&R direction will go beyond bubblegum R&B/pop. "On the music tip, I am Mr. Real," says McKeever. "I love real singers and real musicians . . . If it comes from the heart and it's real, somebody who's not trained as a critic might not point out the flaws, but the public knows what's genuine."

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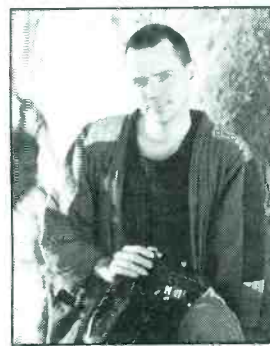




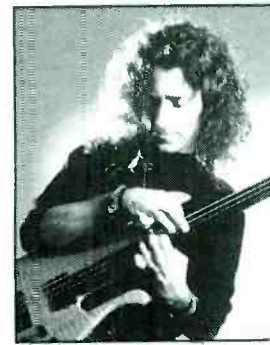
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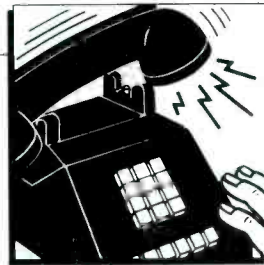
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## INSIDE TRACK



Edited by Irv Lichtman

**CLUB 'EM WITH HARDWARE:** Columbia House, the direct-marketing company co-owned by Sony and Time Warner, is about to launch a new promotion involving the Sony Walkman tape player. Under the promotion, which runs through the end of the year, a customer who buys a Walkman for more than \$40 will receive three free prerecorded tapes and a membership in the **Columbia Record Club**. The cassettes will be chosen from a list of 30 catalog titles on Sony and other labels; none are current hits. But word of the promotion has already drawn the ire of **Ann Spector Lieff**, president of Miami-based **Spec's Music & Video**, who has sent a letter of protest to **Paul Smith**, president of **Sony Music Distribution**. Although Smith declined comment, a spokesman for Columbia House notes that the company has previously done several promotions with hardware firms, including Sony.

**LOOK FOR John Betancourt**, former senior VP of promotion at **PolyGram**, to head a new New York-based label, which has yet to be named. Betancourt, also setting up a European office, promises initial product in a month or so. A decision is yet to be made on means of distribution. A breach-of-contract suit filed by Betancourt against PolyGram was settled a year and a half ago. Before his PolyGram stint, he was senior VP of promotion and marketing at **RCA**.

**HOUSE FOR SALE:** **Rounder Records Corp.** president **Bill Nowlin** confirms that his company is discussing a possible acquisition of the financially troubled **House Distributors** of Olathe, Kan., after a deal fell through with **MTS Inc.**, the parent company of **Tower Records**. House president **Hal Brody** could not be reached for comment.

**INFO CONTINUES** to trickle out on the new **Prince** album, "Diamonds And Pearls" (**Paisley Park/Warner Bros.**), due Sept. 27. Shooting has just been completed in Los Angeles on the likely first single, "Cream," reuniting Prince with **Rebecca Blake**, the slinky co-star of the "Kiss" video. Next up is the clip for "Willing & Able," with **Spike Lee** directing, to be followed by "Jughead," which is to be shot at the Glam Slam club in Minneapolis, with a director to be named.

**PROUD DAD:** **Lisa Smith**, daughter of **Billboard** associate publisher **Gene Smith**, has a part in "Only The Lonely," the new **John Hughes** film starring **John Candy**.

**VOTED OUT:** **Credit Lyonnais Bank Nederland N.V.**, the principal lender to **Pathé Communications Corp.**, parent of **MGM-Pathé Communications Co.**, and to many other Hollywood studios, has forced the struggling company's controversial chairman, **Giancarlo Parretti**, off the board of directors. The bank, exercising its right to vote 82% of the common stock of the company, replaced Parretti, **Maria Cecconi**, and **Yoram Globus** with three newly appointed **MGM-Pathé** executives, **Charles Meeker**, **Kenneth Meyer**, and **William Allen Jones**. **Credit Lyonnais** has also filed suit against Parretti, charging that he has improperly managed the film, television, and home video company since acquiring it for \$1.3 billion last year. Despite all this, the bank says it still plans to lend \$145 million to **MGM-Pathé** to help keep it in business.

**HIS MASTER'S DEPARTURE:** In a surprise move, **Tony Hirsch**, president of **HMV USA**, is resigning from the company, leaving observers to wonder how the U.K. retailer's stateside operation is faring. In a statement, **HMV Group** chairman **Stuart McAllister** says, "... I am confident that the business will continue to operate to our expectations while we consider the issue of replacement." Meanwhile, the chain has just finalized plans to open a 25,000-square-foot superstore in Cambridge, Mass., and says it is "actively pursuing other retail property opportunities in New York and the Northeast region."

**EURO TURNTABLE:** **East West Records U.K.** has re-

cruited **Sanji Tandan**, reportedly to reactivate the **Magnet** label there. Tandan switches from managing director of **Metronome Music** (a **Warner** company) in Sweden. In London, **A&M Records'** new marketing chief is its former marketing chief, **Jason Guy**, who rejoins the label from **Chrysalis**, where he headed—yes—marketing ... Also in London, dance music entrepreneur **Morgan Khan** is re-emerging as A&R manager of new dance label **HRL**. Last August, he said he'd never run his own company after two his ventures collapsed with unsecured debts of about \$1.5 million ... **Warner Music Italy** has two new managing directors appointed from within: **Stefano Senardi**, **CGD**, and **Massimo Giuliano**, **WEA**.

**BERLIN WARS?** **FNAC**, France's music and consumer electronics retail giant, is moving ahead with foreign expansion plans—and may go head-to-head with **Virgin** in Berlin. The French chain has reportedly secured the 50,000-square-foot site there that **Tower** had been eyeing. Meanwhile, **Virgin** is expected to open its first German stores in Berlin and Frankfurt before Christmas.

**SAMPLE SUIT:** Vocalists **Martha Wash** and **Izora Armstead** of the **Weather Girls** have filed suit against **Atlantic Records**, charging that the **Bingo Boys'** "How To Dance" sampled their background vocals from two songs without credit. In the action, filed June 4 in San Francisco County Superior Court, Wash and Armstead allege that the **Bingo Boys'** hit lifted vocals from the **Weather Girls'** "Gonna Make You Sweat (Everybody Dance Now)" and the 1978 **Sylvester** hit "Dance (Disco Heat)." The singers are each seeking \$100,000 in damages and an injunction forcing **Atlantic** to properly credit their work. Wash had previously filed actions against **RCA**, **A&M**, and **Sony Music**, alleging that her vocals were pirated by **Black Box**, **Seduction**, and **C&C Music Factory**.

**TRACK'S REPORT** last week on **Dick Wingate's** new consultant/management firm should have noted that **Intouch Group Inc.**, one of his clients, has developed an interactive music and video previewing station that holds 25,000 albums.

**NEW I.D.:** **Restless Records**, the new identity for **Enigma Entertainment**, will be distributed on a non-exclusive independent basis, following the dissolution of **Enigma's** joint-venture arrangement with **Capitol-EMI Music** (**Billboard**, June 1). **Restless** had been exploring exclusive distribution arrangements with **Caroline** and **Important**, but the label's managing partner, **Joe Regis**, now says, "We've decided to stick to the formula that has brought us success in the past."

**ROLL 'EM:** A new **Rolling Stones** concert movie shot during the 1989-90 "Steel Wheels" tour by director **Julien Temple** will be released this fall in the revolutionary **IMAX** film format. The feature, shot on film 10 times the size of conventional 70mm stock and projected on towering eight-story screens, is targeted for mid-October release at **IMAX**-equipped theaters in at least 12 major U.S. markets.

**"THE FIRE INSIDE"** is the title of the new **Bob Seger** album, his first in five years, which **Capitol Records** has just announced will arrive in late August. **Seger's Silver Bullet Band** is joined on the disc by players including **Bruce Hornsby**, **Patty Smyth**, **Joe Walsh**, **Don Was**, **Rick Vito**, **Bill Payne** of **Little Feat**, **Fred Tackett**, **J.D. Souther**, and **Roy Bittan** of the **E Street Band**. Co-producing the disc with **Seger** are **Barry Beckett** and **Don Was**. **Seger** records two **Tom Waits** tunes on the set. The first single, "The Real Love," hits radio in early August.

**BLOOMING LATE:** **Guns N' Roses** took the stage two hours late at the **Nassau Coliseum** in **Uniondale, N.Y.**, June 18, prompting lead singer **Axl Rose** to rant against his record company, critics, lawyers, and apparently anyone else he could think of to blame for the delay. **Rose** also blamed **Geffen** for a delay in the expected July release date of the band's two upcoming albums, "Use Your Illusion," volumes I and II. **Geffen** says a September release for the **GN'R** discs is now likely.

**Q NEWS:** **QSound**, one of several technologies designed to deliver three-dimensional-sound imagery from two speakers, was used for eight tracks of **Paula Abdul's** new album, "Spellbound." The film "Robin Hood: Prince Of Thieves"—mixed at **Todd-AO/Glen Glenn Sound**—also makes use of the technology.

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