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NEWSPAPER

IN THIS ISSUE

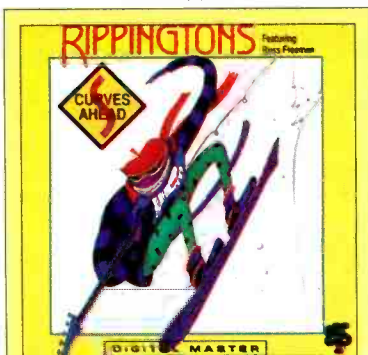
AUDIO/VIDEO
CASSETTE
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FOLLOWS PAGE 40

AUGUST 17, 1991

THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

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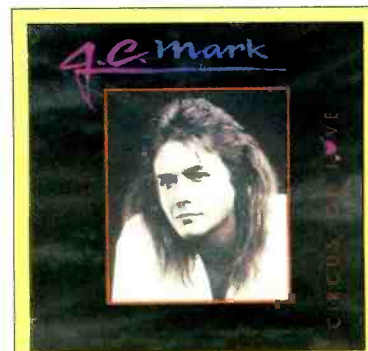
CURVES AHEAD

Russ Freeman and his killer cats, The Rippingtons, are back with their new GRP recording *Curves Ahead*. These cats are roaring back with one of the most identifiable ensemble sounds in music today. The Rippingtons. On GRP Records. GRD/C-9651



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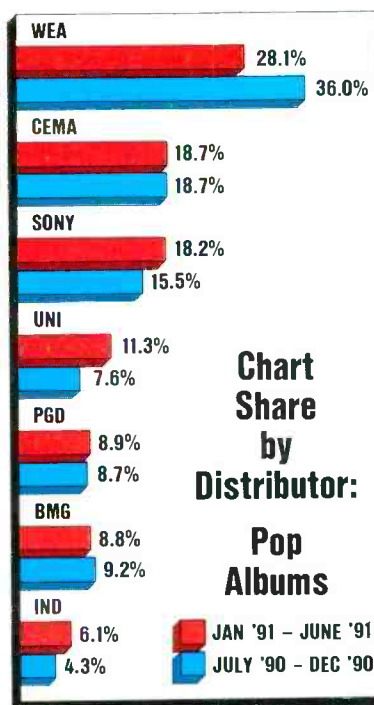
WEA Still Pop-Distribution Champ CEMA At No. 2; Columbia Is Top Label

BY ED CHRISTMAN

NEW YORK—Although WEA's position as the dominant distributor of pop albums continued to erode in the first half of 1991, it still holds a commanding lead in that category with a 28.1% slice of the Top Pop Albums chart share.

Since the end of 1989, when WEA had a 40.4% chart share, the distributor has lost slightly more than 12 percentage points. But that can be partially attributed to the fact that two labels formerly in its distribution orbit, Island and Geffen, were sold to PolyGram and MCA, respectively.

CEMA, meanwhile, has nudged Sony Distribution out of second place by grabbing an 18.7% Top Pop Albums chart share for the six months ended with the June 29 issue of Billboard. CEMA was able to garner its chart share through strong performances from albums by Queensryche, Roxette, Great White, Garth Brooks, and Freddie Jackson, while two of last year's engines, M.C. Ham-



mer and Wilson Phillips, continued to enjoy strong showings in the first half of 1991.

CEMA's surge into the No. 2 spot, ahead of Sony, actually occurred in the second half of last year, when it scored 18.7% of the Top Pop Albums chart share. That means that for the year ended June 29, CEMA was the second-largest distributor.

But Sony has not been standing (Continued on page 79)

Motown To Exit MCA Fold In Sept.

LOS ANGELES—Motown Records has announced that it will sever its ties with MCA Music Entertainment Sept. 8 and seek a new distributor.

The move is the latest development in an ongoing dispute between the two firms, which have exchanged multimillion-dollar lawsuits over (Continued on page 70)

Aerosmith: Back In Sony Saddle Again?

BY CRAIG ROSEN
and PAUL GREIN

LOS ANGELES—Aerosmith will be leaving Geffen Records and appears on the verge of returning home to Sony's Columbia Records imprint.

In a statement released Aug. 6, Geffen Records president Ed Rosenblatt said that "Aerosmith got a wonderful deal from Sony, so wonderful that it didn't make sense for us financially, so we declined to counteroffer."

The veteran hard rock band is, however, under contract to Geffen for two more studio albums and a greatest-hits package. As a result, it's not likely that it will deliver its first Sony album until the mid-'90s at the earliest.

Columbia president Don Ienner confirmed that the label has been (Continued on page 70)

Arb Subscribers Vote To Reject 3-Book Plan

BY PHYLLIS STARK

NEW YORK—Arbitron's proposed change from four to three ratings books a year has been rejected by 60% of the subscribers who responded to a recent poll. Although few broadcasters were surprised at the outcome of the poll, even fewer anticipated the overwhelming support the proposal received among urban and (Continued on page 12)

Cassettes Erode Further, And Some Claim Faster

BY KEN TERRY
and ED CHRISTMAN

NEW YORK—Cassette sales continued to decline in the first half of this year and CD sales continued to expand, according to a survey of retailers and major-label distributors. But there are sharp disagreements about the rate of these contrary movements and what is causing them.

Of WEA's current album revenues, 59% are from CDs while cassettes account for about 41%, according to WEA president Henry Droz. Last year at this time, CDs brought in 49% of album sales. In units, CDs

now account for 46.4%, compared with 36.5% last year.

Despite this rapid shift, Droz notes that the figures reflect the fact that CDs sell heavily in the first quarter and then slow down in the second and third periods before picking up again in the last quarter. "By year-end, we will be about 50/50 in cassettes and CDs," he predicts, referring to unit sales.

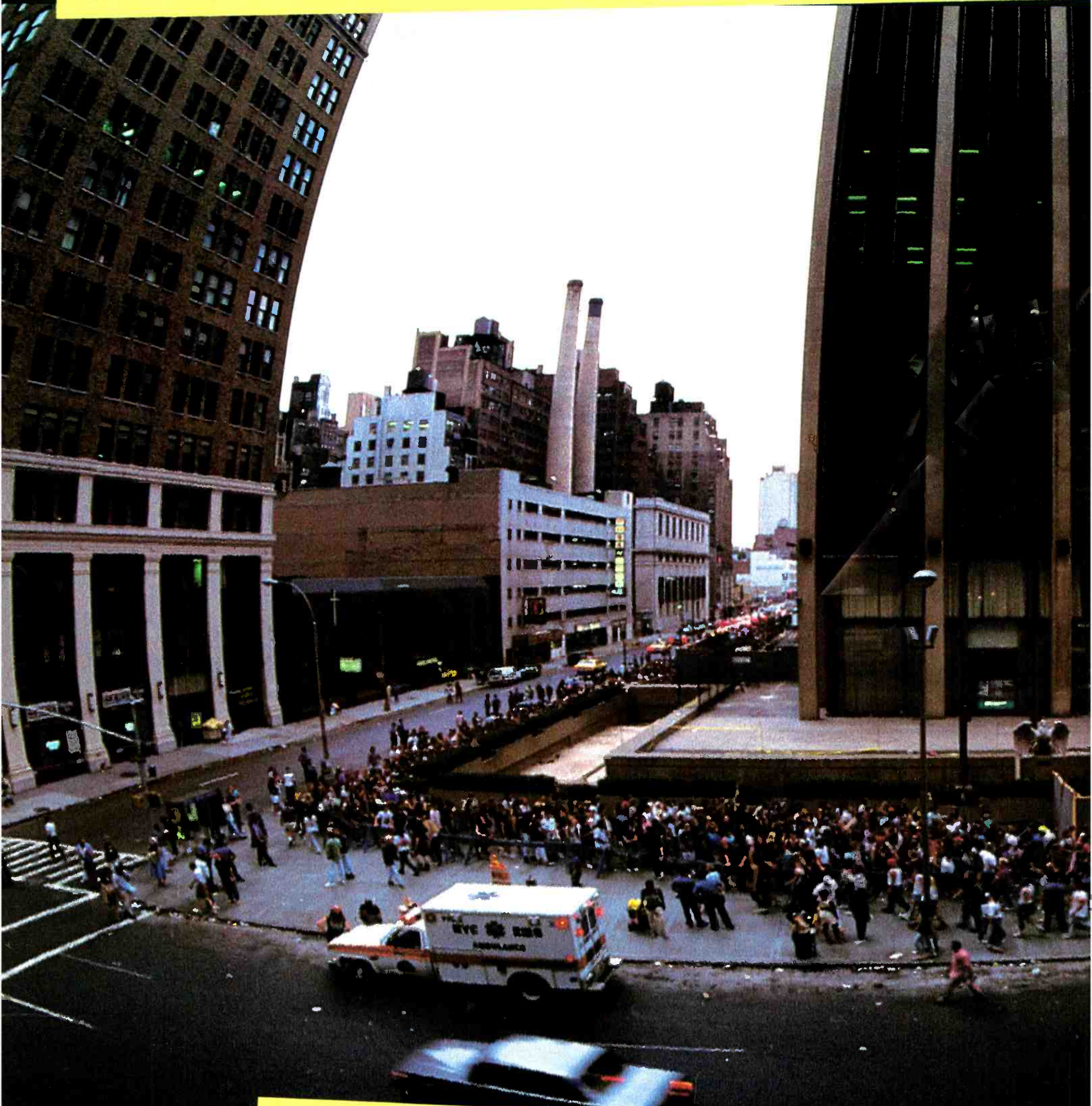
CEMA president Russ Bach tells a similar story. On a net dollar basis, he says, CDs brought in about 60% of CEMA's sales in the first half of the year, with cassettes comprising (Continued on page 81)

No. 1 IN BILLBOARD

- HOT 100 SINGLES
★ (EVERYTHING I DO) I DO IT FOR YOU (A&M)
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- TOP POP ALBUMS
★ UNFORGETTABLE (ELEKTRA)
NATALIE COLE
- HOT R&B SINGLES
★ CAN YOU STOP THE RAIN (COLUMBIA)
PEABO BRYSON
- TOP R&B ALBUMS
★ POWER OF LOVE (EPIC)
LUTHER VANDROSS
- HOT COUNTRY SINGLES
★ YOU KNOW ME BETTER THAN THAT (MCA)
GEORGE STRAIT
- TOP COUNTRY ALBUMS
★ NO FENCES (CAPITOL)
GARTH BROOKS
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★ THE TERMINATOR (HEMDALE HOME VIDEO)
- TOP VIDEO RENTALS
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P'Gram Buys Really Useful Stake

Plans Active Role In Lloyd Webber Firm

■ BY JEFF CLARK-MEADS

LONDON—PolyGram has purchased 30% of Andrew Lloyd Webber's Really Useful Holdings. The deal creates a new partnership between the companies and the possibility of new, visual means of exploiting Lloyd Webber's compositions.

PolyGram has paid \$115.6 million

for its stake in RUH, with a further \$17 million to be paid in 1994 and possible earn-out payments. As part of the agreement, PolyGram has an option to acquire a majority of the company's shares by 2003.

PolyGram president Alain Levy says the agreement emphasizes that the companies are working in tandem and that this is not just a pure invest-

ment on PolyGram's part. "[RUH managing director] Patrick McKenna has ambitious plans to exploit further Andrew Lloyd Webber's musicals, especially in the visual area," he says. "Such things as video distribution and films are areas we could address. And, we could think of a TV series."

Levy adds, though, that such exploitation does not automatically mean that the Lloyd Webber product would be handled by PolyGram, even though the company has video and television production interests.

The initiative for the link-up was RUH's, Levy says, with McKenna making the first move. "They wanted to refinance the company. They had a number of possible buyers for it, but we were the one they went to first."

Levy emphasizes the long-term nature of the deal. "This is a partnership in the sense that RUH has a number of avenues to go down with the works of Andrew Lloyd Webber. We view this deal as much more than just the purchase of a shareholding. It is a partnership between two successful, creative businesses—our role will be to provide RUH with our worldwide marketing expertise and distribution power."

Lloyd Webber has agreed to extend his composer's contract with *(Continued on page 70)*

U.S. Acts' Fees Under Fire

By Euro Jazz Fest Promoters

■ BY WILLEM HOOS

AMSTERDAM—Europe's jazz festival promoters are set to meet at the end of next month to discuss what they term "the exorbitant financial demands" of American musicians.

The meeting, likely to be held in Paris, is the initiative of Paul Acket, director of the annual North Sea Jazz Festival in The Hague, the Netherlands. According to Acket, directors of festivals in Stuttgart (Germany), Vienna,

Umbria (Italy), Pori (Poland), and Molde (Norway) will also be present.

Acket says that at this year's North Sea festival he had to pay a major American act \$125,000 for a 90-minute set. He declines to name the artist involved.

However, according to Dutch sources, the fee went to Oscar Peterson—a native of Canada—who played at the Midsummer Jazz Gala, an event organized by Acket for the night before the opening of *(Continued on page 70)*

Mixed Outcome In Two X-Rated Vid Trials

Anti-Censors: Cal Vista 'Victory,' Dallas Defeat

■ BY EARL PAIGE

LOS ANGELES—Home video retailers and other observers have mixed reactions regarding the conflicting outcomes in the first two trials stemming from widespread Justice Department actions against adult video suppliers.

Anti-censorship activists claimed "a stunning victory" after a mistrial was declared Aug. 2 in a case brought against Cal Vista Video in Tulsa, Okla., when a jury deadlocked 9-3 in favor of acquittal on all charges.

However, a "status conference" has been set for Sept. 26 in Tulsa, indicating the government may move for another trial. Assistant U.S. Attorney Susan Morgan in Tulsa says she cannot comment on the case be-

fore the conference.

The trial was a result of a five-count federal indictment handed down Oct. 4. The government alleged Cal Vista had engaged in interstate shipments to a phony store set up as part of a sting operation by the FBI and Tulsa police in Broken Arrow, Okla. (Billboard, Oct. 20).

Both that and a related case in Dallas grew out of an investigation by the Child Exploitation and Obscenity Section of the U.S. Justice Depart-

ment that has resulted in 30 raids on producers and distributors in the Los Angeles area over the past year and a half (Billboard, Dec. 15).

As part of that campaign, federal law enforcement agents have posed as video retailers attending various industry trade shows to place orders for adult product. Once the product is shipped, the manufacturer or distributor is liable to be nabbed for interstate trafficking of obscene material. *(Continued on page 71)*

Palmer, Bank Embroiled In Suit Over Lending Agreement

■ BY PAUL SWEETING

NEW YORK—Palmer Video, the 82-store specialty chain based in Union, N.J., is locked in a dispute with one of its banks over a lending agreement the parties struck last year.

Manufacturers Hanover Trust filed suit in federal court here Aug. 6, charging Palmer with defaulting on three promissory notes totaling \$600,000.

According to Paul M. Grassi, senior VP and chief financial officer for Palmer, the suit was brought in response to an earlier lender-liability action filed by Palmer against Manufacturers Hanover charging the bank with breach of contract relating to the lending agreement. The Palmer suit was filed July 29 in Union County Court.

"A banking relationship was started and the contract was

breached on their part," Grassi says. "We feel we were damaged by their inability to live up to the terms of the agreement." He declines to discuss the terms of the agreement with the bank in detail.

Palmer's suit against the bank asks for damages but does not set a specific dollar amount.

According to Grassi, Palmer had had no response from Manufacturers Hanover on its action until the recent suit filed by the bank. At press time, Grassi said Palmer had not been formally served with the bank's complaint.

According to papers filed in the federal court suit against Palmer, the chain delivered promissory notes to the bank on Dec. 17, 1990, Jan. 2, 1991, and March 15, 1991. Two of the notes were issued by the Palmer Corp., the chain's parent company, and one by Palmer Video *(Continued on page 82)*

RCA/Col Vid Being Renamed

■ BY JIM McCULLAUGH

LOS ANGELES—RCA/Columbia Pictures Home Video will be renamed Columbia TriStar Home Video when Columbia parent Sony concludes its buyout of NBC's interest in the RCA/Columbia joint venture.

Video titles will be subsequently distributed under separate Columbia and TriStar home video labels. The Columbia Pictures and RCA home video distribution partnership dates back to the early '80s.

The new look of the company's global home video operation was triggered when the board of direc- *(Continued on page 71)*

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VOLUME 103 NO. 33

AUGUST 17, 1991

METALLICA IS AT ITS Q PRIME

Peter Mensch and Cliff Burnstein, who head up rock management firm Q Prime, have managed to rack up a solid roster that includes Metallica, whose eagerly anticipated new album hits stores this week. In an interview with Thom Duffy, Mensch and Burnstein discuss managing the platinum-plus band and developing rock acts in the '90s. **Page 26**

GARTH BROOKS SET LASSOS \$10.98 PRICE

In what is believed to be a first for a country album, Brooks' new Capitol-Nashville album "Ropin' The Wind" will carry a \$10.98 list price when it hits stores in September. Edward Morris has the story. **Page 34**

KEEPING SCORE AT THE BMG DISTRIB MEET

Making BMG Distribution the best in the field was the focus of the company's recent convention in Toronto, which sported the theme "Welcome to the World Serious." Ed Christman was there. **Page 45**

STREET (DATE) TALK FROM VID RETAILERS

A Buena Vista Home Video survey reveals that a majority of retailers favor a common street date, with Wednesday being the most popular choice. Some suppliers, however, still maintain that the decision should be left up to the individual company. Paul Sweeting reports. **Page 51**

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CLASSIFIED/REAL ESTATE

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Lollapalooza Tour Proves Its Point Success Lifts Concept Of Diverse Lineup

BY CRAIG ROSEN

LOS ANGELES—Although two of the summer's three multigenre package tours were hampered by poor ticket sales and cancellations, the success of the third, the Lollapalooza Festival, has left insiders optimistic about the future of the concept.

In fact, hard rockers Anthrax and rappers Public Enemy have just agreed to a co-headlining tour to begin this fall, and plans for a second Lollapalooza Festival, to be held next summer, will begin shortly.

This year's version of A Gathering Of The Tribes, which ran the gamut from female rapper YoYo to country-rocker Steve Earle, didn't fare well, playing only three disappointing July dates at Denver's Red Rocks Amphitheatre, the Pacific Amphitheatre in Costa Mesa, Calif., and the Shoreline Amphitheatre in Mountain View, Calif. (Billboard, July 20). Originally, the promoters had hoped the tour could run 16 dates.

Another package, dubbed the Tune In, Turn On, Burn Out tour featuring gloom rockers Sisters Of Mercy, militant rappers Public Enemy, and reformed post-punk veterans Gang Of Four, scrapped six dates in the western U.S., because of poor ticket sales (Billboard, August 10).

While both of those packages were scaling down, the Lollapalooza Festival was adding dates, becoming one

of the few hits in a particularly dry summer for tours.

Lollapalooza, a seven-act package headlined by Jane's Addiction and featuring other modern rock favorites such as Siouxsie & the Banshees and Nine Inch Nails plus hard rock act Living Colour and gangster rapper Ice-T, was doing so well that a third date was added at Irvine Meadows in Laguna Hills, Calif., and second dates were staged at the Shoreline Amphitheatre, Great Woods in Boston, and the Starplex Amphitheatre in Dallas. The tour continues through Aug. 28, when it closes at King County Fairground in Seattle.

According to Triad Artists' Marc Geiger, who along with Jane's Addiction frontman Perry Farrell conceived the tour, Lollapalooza did better than he expected.

"I liken it to a tall building in the middle of New York," he says. "When you move that same building into an Iowa cornfield, it stands out much more."

Geiger doesn't like to compare Lollapalooza to the other multigenre packages. "Just like you can't compare Amnesty International to some other political benefit that has Joan Baez. Amnesty International had Bruce Springsteen and U2."

He says that two key elements separated Lollapalooza from the rest of the crowd and helped make the tour a success. "They didn't have headliners," he says of the Tune In tour and the Tribes. "And any time you put something like that together, you have to spend a certain amount of time to insure quality. Lollapalooza

(Continued on page 80)

Buy Album & Get Video Free, Say DGC, Columbia On 2 Acts

BY DEBORAH RUSSELL

LOS ANGELES—The power that music video commands over the audio consumer is being put to the test in two revolutionary and expensive promotions by DGC Records and Columbia.

Both labels have offered consumers a longform music video free with the purchase of a specific compact disc or audiocassette by one of their breaking hard-rock acts. The DGC act is Warrior Soul; Columbia's promotion revolves around Alice In Chains.

"The avenues of breaking a band are much more limited these days," says Robert Smith, head of marketing for Geffen, DGC's sister label. "Relatively speaking, [offering a free video] is an expensive promotion, but it gives us early, immediate exposure that would typically take years to get and can increase demand for the band."

Through the month of August, DGC is giving away an 18-minute longform to consumers who buy the Warrior Soul release, "drugs, god, and the new republic." The video includes three music clips, plus behind-the-scenes and interview footage.

While Warrior Soul has received exposure on such broadcast outlets as MTV's "Headbangers' Ball," the band's touring plans were thrown off track when six dates of the Sisters Of Mercy/Public Enemy package tour—of which it was part—were canceled due to poor ticket sales (see story, this page).

"This band hasn't had the exposure it deserves," says Smith.

DGC produced about 7,600 videos, at "more than \$3 per unit," in order to increase that exposure. Of those, 4,000 units were shipped to cutting-edge retail outlets participating in the Concrete Marketing Retail Corner, a network designed to break new

(Continued on page 80)

Bob Thiele Teams With Sony On His New Red Baron Label

BY KEN TERRY
and JEFF LEVENSON

NEW YORK—Veteran jazz producer Bob Thiele has signed a long-term, worldwide logo/production deal with Sony for his new label, Red Baron Records.

According to Thiele, the agreement will allow him to focus mainly on his work in the studio while leaving marketing and promotion to Sony.

Referring to earlier, commercially unsuccessful distribution deals with BMG and Sony, Thiele says, "My failures in the past, like with Flying Dutchman and Dr. Jazz, occurred because, in addition to doing studio work, I had to be involved in the administrative side of things. I'm a creative guy. I just make the records. I don't want to deal with manufacturing, or sales, or distribution, or artwork, or marketing."

Thiele says he plans to produce 16-20 albums a year.

Paul Smith, president of Sony Music Distribution, confirms Thiele's account of the Red Baron deal. Under the pact, he says, "Bob [Thiele] does production, and [Sony Music VP] Jerry Shulman does all the marketing."

Smith adds that Thiele will retain long-term ownership of his master recordings, although Sony will own them "while we're the distributor."

Red Baron is set to debut Sept. 2 with new releases by Teresa Brewer, McCoy Tyner, David Murray, and the Bob Thiele Collective.

On Brewer's "Memories Of Louis," a tribute to Satchmo, the singer collaborates with 12 different trumpeters: Wynton Marsalis, Terence Blanchard, Roy Hargrove, Nicholas Payton, Ruby Braff, Harry "Sweets" Edison, Yank Lawson, Freddie Hubbard, Red Rodney, Lew Soloff, Clark Terry, and Dizzy Gillespie.

Tyner's latest couples him with saxophone players David Murray and

(Continued on page 70)



The Big Beat Goes On. Atlantic executives announce their worldwide, long-term joint venture with New York-based Big Beat Records. The first release under the Big Beat/Atlantic deal is the single "Got A Love For You" by the female trio Jomanda. Shown, from left, are Atlantic director of dance music Joey Carvello; Atlantic co-chairman/co-CEO Doug Morris; Big Beat president Craig Kallman; and Atlantic chief financial officer/senior VP Mel Lewinter.

EXECUTIVE TURNTABLE

RECORD COMPANIES. Harry Palmer is promoted to president of Ato Records in New York. He was executive VP/GM at the label.

Lou Mann is promoted to senior VP of sales for Capitol Records in Los Angeles. He was VP of sales for the company.

Elektra Entertainment in New York appoints Joe Morrow VP of urban marketing and promotion and Eddie Jorge national director of urban marketing and promotion. They were, respectively, senior national director of urban marketing and promotion for the company and East Coast national director of promotion for Columbia.

Colin Hodgson is appointed VP of finance for Warner Bros. Records in Los Angeles. He was executive VP of Capitol-EMI Music. In other appointments, Patti Paul is promoted to VP of production for Warner Special Products in Los Angeles. She was director of production for the division.

Marc Offenbach is named VP of sales at Relativity Records in New



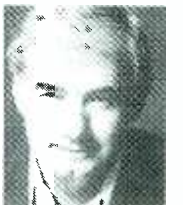
PALMER



MANN



MORROW



HODGSON

York. He was director of national sales for Important Record Distributors.

Quality Records in Los Angeles names Les Silver VP of sales and marketing and Sam Hernandez VP of national promotion. They were, respectively, West Coast marketing director for Capitol Records and national promotion director at Quality.

John Coletta is named VP of creative services at JRS Records in Los Angeles. He was director of international affairs for Ventura Music Group Ltd.

Steve Vining is promoted to senior director of sales and marketing for the RCA Victor wing of BMG Classics in New York. He was director of marketing worldwide for the company.

RCA Records names Jimmy Smith national director of operations in New York, Tommy Thompson national field director of promotion in Los Angeles, and Victor Givens national director of alternative black music in Detroit. They



OFFENBACH



SILVER



HERNANDEZ



ROWE

were, respectively, program director of WYLD-FM New Orleans, co-national field director of promotions, West Coast, for RCA, and co-national field director of promotions, East Coast, for RCA.

Andrea Kinloch is appointed director of marketing for Curb Records in Los Angeles. She was director of publicity and artist development/country for the label.

Carol Lee Hoffman is named West Coast A&R representative for Atlantic/Nashville. She is based in Los Angeles. She was a singer.

Albert Imperato is appointed manager of press and artist relations for Deutsche Grammophon in New York. He was classical/jazz sales representative in the New York branch of PGD.

PUBLISHING. Richard Rowe is appointed president of Sony Music International Music Publishing in New York. He was managing director of Sony Music Publishing U.K.

Promotions Announced At Billboard

NEW YORK—Craig Rosen has been promoted to West Coast bureau chief for Billboard magazine.

Rosen has been a reporter in the West Coast bureau since joining Billboard in March 1989. Previously, he was a reporter and radio columnist for the Los Angeles Daily News.

In his new position, Rosen will direct all editorial activities of the bureau. "The Los Angeles office will continue to maintain a strong presence and aggressively report entertainment industry news emanating from this coast," says Rosen. He replaces Dave DiMartino, who left the magazine last month.

In other changes at Billboard:

- Elissa Tomasetti is promoted to promotion director. She was promotion projects manager.

- Phyllis Stark is promoted to associate radio editor. She was a reporter. Stark is based in New York and will continue to write her weekly Promotions & Marketing column.

- Deborah Russell is promoted to reporter. She was an editorial assistant. Russell is based in Los Angeles and will continue to write her weekly Grass Route column.



ROSEN

For Five Years These People Have Said YES To Y.E.S.



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yes **To Jobs**



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"HOT" 100

ARTIST-BY-ARTIST

Joel Whitburn's TOP POP SINGLES 1955-1990

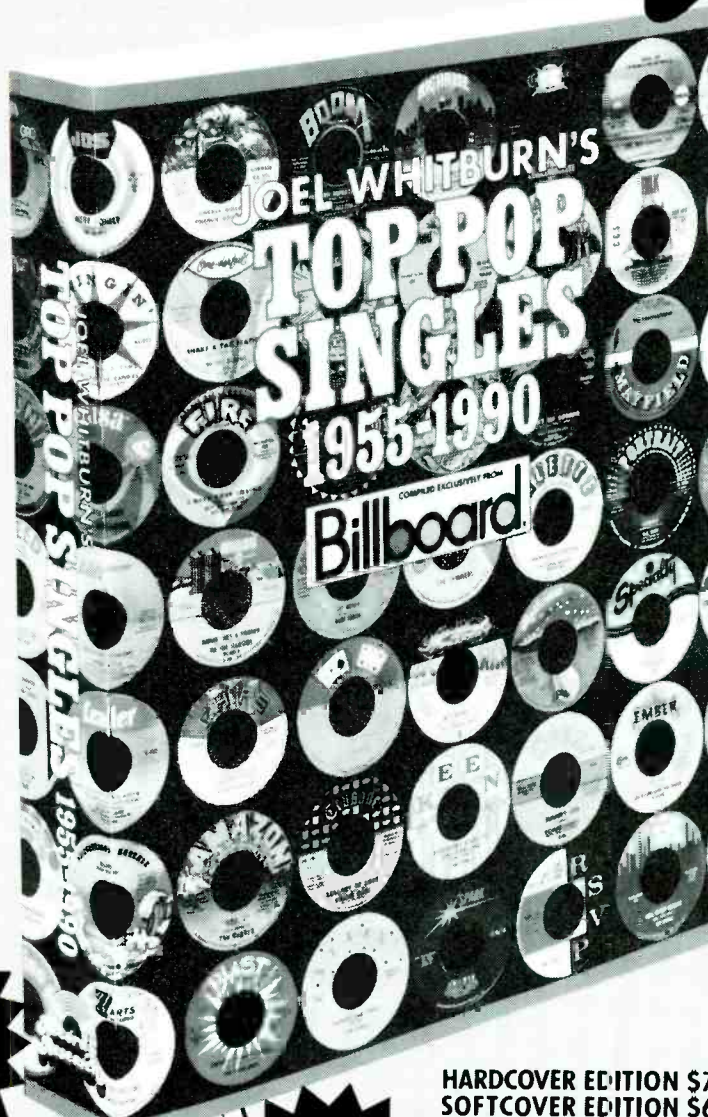
Pop Music's Only Comprehensive, Artist-by-Artist Hit List... Each & Every Title To Peak On The "Hot 100" From January, 1955 Through December, 1990

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Features

PORTION OF SAMPLE PAGE.
(Actual size: 7" x 9-1/4")

DEBUT DATE	PEAK POS	WKS CBR	ARTIST — Record Title	Other Charts	Label & Number
11/12/55	16	15	COLLINS, Dorothy Born Marjorie Chandler on 11/19/26 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 10	Coral 61562
12/21/59	43	10	2 Seven Days Juke Box #17 Top 100 #25	S 8	Top Rank 2024
6/13/60	79	3	3 Baciare Baciare (Kissing Kissing) with Milton DeLugg's Children's Chorus	S 8	Top Rank 2052
			4 Banjo Boy with Milton DeLugg's Children's Chorus	S 5	Elektra 45610
			COLLINS, Judy Contemporary folk singer born on 5/1/39 in Seattle; failed in Denver.	S 5	Elektra 45639
			1 Hard Lovin' Loser	S 5	Elektra 45649
			2 Both Sides Now	S 5	Elektra 45657
1/21/67	97	2	3 Someday Morning	S 5	Elektra 45680
11/9/68	8	11	4 Chelsea Morning *written by Jon Mitchell	S 4	Elektra 45755
2/1/69	55	6	5 Turn! Turn! Turn! To Everything There Is A Season *written by Pete Seeger from the Book of Ecclesiastes	S 4	Elektra 45831
6/9/69	78	4	6 Amazing Grace lyrics adapted by Pete Seeger from the film 'Swing Time'; recorded at St. Paul's Chapel, Columbia University; song attributed to hymn writer Rev. John Newton, 1779	S 4	Elektra 45253
11/29/69	69	7	7 Open The Door (Song For Judith)	S 4	Elektra 46020
12/12/70	15	15	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	COLLINS, Lyn Born on 6/12/48 in Lexington, Texas; With Charles Pikes & The Scholars in Brown Revue in 1969. Billed as 'The Female Preacher.'		
9/24/77	19	16	1 Think (About It) tune sampled on Rob Base & D.J. E-Z Rock's 1988 hit 'It Takes Two'		
3/17/79	66	6	2 Me And My Baby Needs Now Is A Little More Lovin' title song from the film 'Against All Odds'		
9/2/72	66	7	3 What My Baby Needs Now Is A Little More Lovin' all of above written and produced by James Brown		
12/2/72	86	4	COLLINS, Phil 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 4 Gen became lead singer in 1975. Also with jazz-rock group Brand X. First 1988 film 'Hustler'.		
12/23/72	56	7	1 I Missed Again		
			2 In The Air Tonight		
			3 You Can't Hurry Love		
			4 I Don't Care Anymore		
			5 I Cannot Believe It's True		
			6 Against All Odds (Take A Look At Me Now) title song from the film 'Against All Odds'		
			7 Easy Lover PHILIP BAILEY with Phil Collins		
			8 One More Night		
			9 Susudio		
			10 Don't Lose My Number with LINDA and MARILYN MARTIN the film 'White Nights'		

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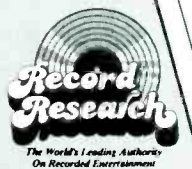
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A Large Donation. Warner Bros. Records board chairman Mo Ostin, right, presents recording artist George Harrison and his wife, Olivia, with a \$500,000 check for royalties from the sale of the album "Nobody's Child: Romanian Angel Appeal." The funds will be used to provide medical and humanitarian assistance to Romanian orphans. The album, released last year, featured the talents of Harrison as well as Guns N' Roses, Elton John, Eric Clapton, the Bee Gees, Stevie Wonder, and Billy Idol.

Old Name Heralds New N.Y. Venue MSG's Paramount Vies With Radio City

■ BY THOM DUFFY

NEW YORK—In the nation's largest market, a concert-venue battle is brewing with the expected opening next month of the Paramount theater, a new, 5,600-seat hall constructed as part of a \$200 million renovation of Madison Square Garden.

Built within the Garden complex in space previously occupied by the smaller Felt Forum, with a stage extending into a new six-story addition to the building, the Paramount will offer new opportunities for New York promoters and mid-level artists touring in the market. But it also presents a direct challenge to the 5,800-seat Radio City Music Hall, as well as other area theaters.

The Paramount takes its name from the historic Times Square theater that presented acts from Benny Goodman to Frank Sinatra before closing in 1964.

"It's going to severely affect Radio City Music Hall because you have the

two major promoters in New York bringing shows in there," says Jim Koplik, president of Metropolitan Entertainment, referring to his company and its chief competitor, Ron Delsener Presents.

"It's also going to affect the Beacon Theater," says Koplik of the 2,700-seat venue on Manhattan's Upper West Side. The Beacon's most successful bookings, he says, may now choose to do a single performance at the Paramount rather than multiple nights at the uptown venue.

"Obviously, a lot of agents are interested because it's a hot new venue

in town and everybody wants to play the newest and the best venue," says Julie Lokin of New Audiences Productions, which serves a key niche in the New York market by promoting jazz and other adult-alternative artists, primarily in theaters such as the Beacon. "It gives me a chance, where previously I hadn't been able, to take an act to a larger venue."

Previously, between theater-size venues and the arena scale of Madison Square Garden, most artists performing in New York had only one choice—Radio City Music Hall, which

(Continued on page 75)

Metallica Fans: They Came, They Listened, Will They Buy?

■ BY BARBARA DAVIES

NEW YORK—Executives at Elektra Entertainment are betting Metallica fans worldwide will greet the band's new album with the same enthusiasm expressed by fans at the world-premiere listening party, held Aug. 3 at Madison Square Garden here. Elektra estimates more than 9,000 fans turned out for the two-hour event, during which the band's self-titled album was played in its entirety, along with video interviews and other Metallica footage.

The album shipped 1.3 million units and has a good chance of debuting at

No. 1, according to Kenny Hamlin, Elektra's senior VP of sales and distribution. "Metallica has one of the most active audiences of any band and I think they'll be in the stores by droves," he says. Official release date is Monday (12).

David Bither, VP of marketing for Elektra, notes that up until now, Metallica has built its fan base largely by word of mouth. But, since the July 29 release of the album's first single, "Enter Sandman," he says, the band has found new avenues of exposure. "The video is on MTV, which is in itself an event, since this is only their

(Continued on page 75)

Upper-Demo Pop Albums In Upper Reaches; Adams Single Does It Again; Grant Gains

UPPER-DEMO POP is the big story on this week's Top Pop Albums chart. Five of the top 10 albums, including the top two, have significant or even primary adult appeal. Natalie Cole's "Unforgettable" and Bonnie Raitt's "Luck Of The Draw" hold down the top two positions, with the soundtrack to Kevin Costner's "Robin Hood," Garth Brooks' "No Fences," and Michael Bolton's "Time, Love And Tenderness" bunched together at Nos. 8, 9, 10.

This represents a stronger-than-normal showing for adult-skewed pop. The top 10 is generally dominated by pop/dance, rap, and metal releases.

Cole's album, her first for Elektra, logs its fourth week at No. 1. That's the longest run on top for a label debut album since Boston's MCA debut, "Third Stage," spent four weeks on top in 1986. Cole's album also holds at No. 1 on the jazz chart and jumps from No. 9 to No. 5 on the R&B chart.

Raitt's album jumps to No. 2 on the pop chart, boosted by her first-ever top 40 single, "Something To Talk About," which jumps from No. 47 to No. 39 on the Hot 100. Raitt's previous highest-charting single was "Have A Heart," which peaked at No. 49 last year. Before that, Raitt's best showing was with "Runaway," which stalled at No. 57 in 1977.

IT'S LIKE OLD times at A&M Records, which has the top two singles on the Hot 100 for the first time in 18 years. Bryan Adams' "(Everything I Do) I Do It For You" holds at No. 1 for the fourth week; Amy Grant's "Every Heartbeat" jumps to No. 2.

The same records—in the same order—also hold at Nos. 1 and 2 on the AC chart.

This marks the first time that A&M has had the top two pop hits simultaneously since July 1973, when it scored with Billy Preston's "Will It Go Round In Circles" and the Carpenters' "Yesterday Once More."

FAST FACTS: Color Me Badd's debut album, "C.M.B.," flies from No. 19 to No. 11 in its second week on the pop albums chart. The group's "I Adore Mi Amor" single jumps to No. 23 on the Hot 100.

Boyz II Men's "Cooleyhighharmony" jumps to No. 5 on the pop chart, becoming Motown's first top five album since Lionel Richie's "Dancing On The Ceiling"

five years ago. The album's first single, "Motownphilly," inches up to No. 13 on the Hot 100, but R&B radio has already moved on to the follow-up, "It's So Hard To Say Goodbye To Yesterday," which enters the R&B chart at No. 61.

C&C Music Factory's "Gonna Make You Sweat" logs its 20th week in the top five on the pop albums chart by holding tight at No. 4. The group is the front-runner to win next year's Grammy for best new artist.

Karyn White is off to a fast start with "Romantic," the first single from her upcoming second album. The song is the top new entry on both the pop and R&B charts—at Nos. 52 and 54, respectively. Jimmy Jam & Terry Lewis produced the song and co-wrote it with White. L.A. Reid & Babyface produced and co-wrote the first three singles from White's platinum debut album. All three went top 10 on both the pop and R&B charts.

Prince & the N.P.G.'s "Gett Off" is the second-highest new entry on the Hot 100 at No. 66. Prince and New Power Generation wrote and produced the hit. Prince had a minor chart hit in November with a song called "New Power Generation," which featured backup by Tevin Campbell and Mavis Staples. The just-released (and, as always, indispensable) updated volume of Joel Whitburn's "Top Pop Singles 1955-1990" notes that "New Power Generation" is the name of Prince's oldest and largest fan club in Britain. But then you knew that.

Songwriter Diane Warren has five singles on this week's Hot 100, including two in the top 20. Only three record companies can make the same claim this week: A&M, Columbia, and Virgin.

Peabo Bryson lands his second No. 1 hit on the Hot R&B Singles chart in two years with "Can You Stop The Rain." It's the first No. 1 R&B hit for veteran lyricist John Bettis, who co-wrote the song with producer Walter Afanasieff. Bettis has now topped all four of Billboard's key singles charts in the past decade—and with four different artists. He topped the pop chart with Madonna's "Crazy For You," the AC chart with Whitney Houston's "One Moment In Time," and the country chart with Conway Twitty's "Slow Hand." In the '70s, Bettis topped the country chart with a Ronnie Milsap hit and headed the pop and AC charts with a series of hits by the Carpenters.



by Paul Grein





Scary Munsters. Butch Patrick was one of several former child stars who recently filled in for WSTR (Star 94) Atlanta's vacationing morning show. In addition to Patrick, who played Eddie Munster on "The Munsters," stars included Barry Williams, who played Greg Brady on "The Brady Bunch," and Brandon Cruz, who played Eddie on "The Courtship Of Eddie's Father." Pictured, from left, are ND Rob Stadler, morning show producer Dan Blankowski, Patrick, OM Tony Novia, and PD Bill Cahill.

Rock AC, Adult Alt: Two Different Worlds PDs See Little Sharing Despite Similar Roots, Target

BY CRAIG ROSEN

LOS ANGELES—While the new crop of rock AC outlets have an effect on classic rock and mainstream album rock stations, adult alternative programmers say the new hybrid format is having little effect on their stations, despite the fact that both formats cater to similar demographics and psychographics.

Both rock ACs and adult alternative stations can reasonably be said to have some roots in the soft rock formats of the '70s. While the rock AC/soft rock connection may be the more obvious of the two, adult alternative stations also went through a period around 1988-89 where they leaned more heavily on vocals from artists such as Al Stewart or Joni Mitchell, whose home base during the '70s had been soft-rock stations.

Yet in San Francisco, Steve Feinstein, PD of adult alternative KKSF, says the year-old rock/AC combo KDBK/KDBQ (Double 99) has not dented his station. "If you look at who they are sharing with, it is overwhelmingly the album rock station, the oldies station, and the AC station. It's stations that, like Double 99, play primarily familiar oldies as opposed to a station like ours, which plays new, unfamiliar, progressive artists."

In Seattle, where rock/AC KMTT (The Mountain) recently debuted with a 2.4 share, KKNW PD Nick Francis contends that the new station had little effect on his station, despite its 3.5-2.2 spring Arbitron drop. "They are aiming for the same demo," he says. "But as far as taking away audience, I feel they are having a stronger effect on [KZOK] the classic rock station."

In fact, Francis says rock AC is a misnomer. "To me they are soft album rock. Rock AC is confusing. I

feel they get most of their audience from people that want a little less edge on their classic rock." Even KMTT PD Chris Mays agrees that the Mountain is more of a threat to classic rock and album rock stations than adult alternative outlets.

But in Dallas, where month-old rock AC outlet KCDU is indeed billing itself as "classic rock without the heavy metal," Ken Jones, MD of adult alternative KOAI (The Oasis),

'We don't play too much Europop'

acknowledges that the new station could be a threat. "We go after the disenfranchised album rock listener. The person that listens to album rock most of their life but gets burned out by the same old, same old," he says. KCDU is targeting the same demo, he says, "but it remains to be seen how soft they are going to go."

Aside from listeners in the same age demographic, adult alternative PDs think their stations share little else with rock AC. Francis says the two stations attract different listeners with different musical tastes, and that his station shares only a few currents with KMTT, such as tracks by Joni Mitchell and Marc Cohn. Feinstein says there are less than six titles KKSF shares with Double 99, including Chris Isaak's "Wicked Game" and Fleetwood Mac's "Hypnotized."

Similarly, KMTT's Mays says there is only "a very small percentage of commonality between the formats." Mays says KKNW is 60%-70% instrumental. The vocals it plays are by artists such as Mitchell, Chris Rea, Van Morrison, and Cohn. "The biggest difference in

Is 'Farm Dance' Too Urban? Too Pop? Up-Tempo Tunes Sans Rap In Trick Bag

BY SEAN ROSS

NEW YORK—You might think the last stations to add the Rythm Syndicate's recent No. 2 hit, "P.A.S.S.I.O.N.," would be in towns like Idaho Falls or Muskegon, Mich., or Modesto, Calif. And you'd be half right.

KFTZ Idaho Falls, WSNX Muskegon, and KHOP Modesto did indeed resist "P.A.S.S.I.O.N." until the last possible moment. But so did dance-leaning KMEL San Francisco and WBBM-FM (B96) Chicago. WPOW (Power 96) Miami added the record in the last week before it peaked, the same week that KQHT Grand Forks, N.D., came on board.

The small-market PDs who added "P.A.S.S.I.O.N." late, or not at all, felt it was too urban and/or too suggestive for their markets. They were looking for even poppier dance records, an Amy Grant or Cathy Dennis,

say. But the major-market PDs who waited on Rythm Syndicate were worried that it was *too pop* for their stations.

All of this says a lot about the confusion that many programmers are experiencing about dance and rap product right now. So while dance records still tend to break out of major-market outlets in the Northeast and Southwest, then work to overcome the resistance at smaller heartland stations, there have been some noticeable recent aberrations, such as:

- The dance record that breaks out of the upper Midwest. Although it dates back to 1987's "Another Lover" by Giant Steps, this phenomenon keeps resurfacing, most recently with Natural Selection's "Do Anything," which East West Records picked up after it started as a demo tape at the late WLOL Minneapolis, then got played at rival KDWB-FM.

- The dance record that starts in smaller markets. "Angel" by Nikolaj Steen is being tested on KDWB, but the bulk of its airplay is in such places as Waterloo, Iowa; Spokane, Wash.; and Wheeling, W.Va. "The Devil Came Up To Michigan" by the K.M.C. Kru started at dance-oriented WFHT Tallahassee, Fla., but its other early supporters have included stations in Knoxville, Tenn., and Greenville, N.C., that don't lean particularly toward dance product.

- The dance record that does better in secondaries than in large markets. Sheena Easton's "What Comes Naturally" was No. 1 in Grand Rapids, Mich., and top five in such places as Dayton, Ohio; Wichita, Kan.; Sioux Falls, S.D.; and Tulsa, Okla.

LITE DANCE, LESS RAP

With the exception of the K.M.C. Kru, what the aforementioned songs have in common is what they *don't* have—a lot of rap. "Smaller markets are looking for dance records that don't have rap in them," says B96 PD Dave Shakes. "They know that dance gets a female audience, but they're scared of playing anything with rap. When a dance record comes along with no rap, it's like 'bang!'"

Zoo Records' Dallas regional representative Rick Upton is the former PD of KAYI (K107) Tulsa, one of the stations where "What Comes Naturally" was a hit. "In some of the Midwest markets, people are afraid to go out on a limb with some of the dancier or blacker music. That's why something like the Sheena Easton gets more exposure. It's a safer record from an ownership standpoint than a D.J. Jazzy Jeff."

Or as WGRD Grand Rapids MD Brian Christopher says, "Major-market stations can get wild on the air with their personalities and the stunts they pull. Medium-market stations are a little more conservative. 'P.A.S.S.I.O.N.' and 'What Comes Naturally' have the major-market sound. They sound wild."

'FARM DANCE'

Dance pop records might sound wild in Grand Rapids. But KMEL PD Keith Naftaly refers derisively to the entire dance/pop genre as "farm dance" and says it "has very little to do with legitimate street music. It's a much more slickly produced, manufactured sound that kind of pacifies a

(Continued on page 15)

In FCC Filing, NAB Supports Simulcast/Brokerage Deals

BY BILL HOLLAND

WASHINGTON, D.C.—The National Assn. of Broadcasters, making it official for the first time, has petitioned the FCC to allow stations to "share resources" by approving simulcast/ad brokerage "joint operation deals." The request was part of NAB's Aug. 6 filing with the commission requesting broader liberalization of its "outmoded" joint-ownership restrictions.

While it is no surprise that NAB asked the commission to rethink its radio-ownership-limits rules, the filings mark the first time NAB has taken a stand on marriage-of-convenience deals, even though NAB still admits that its membership is divided on the issue.

"We think in certain legitimate instances these arrangements are better than the alternative of a local station going off the air," says an NAB representative.

Also new is the dire conclusion of the NAB's annual financial report, which indicates that "more than half of the nation's 10,000 AM and FM stations lost money in 1990."

The NAB told the commission

WASHINGTON ROUNDUP

that if licensees are freed from the 12 AM and 12 PM station-ownership limits, radio can better compete in the dramatic expansion of the media marketplace, which, along with the recession, has made profitable radio station ownership a much more rocky road than in the past.

ELECTION PROGRAM RULES REVAMPED

The FCC on Aug. 1 took action that will give broadcasters greater

(Continued on page 14)

Hot Adult Contemporary™

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				COMPILED FROM A NATIONAL SAMPLE OF RADIO PLAYLISTS	
				★ ★ NO. 1 ★ ★	
①	1	1	8	(EVERYTHING I DO) I DO IT FOR YOU A&M 1567	◆ BRYAN ADAMS 3 weeks at No. 1
②	2	5	10	EVERY HEARTBEAT A&M 1557	◆ AMY GRANT
③	6	7	10	UNFORGETTABLE ELEKTRA 4-64875	◆ NATALIE COLE
④	7	10	9	LOVE AND UNDERSTANDING Geffen 19023	◆ CHER
5	3	2	13	CAN'T FORGET YOU EPIC 34-73864	◆ GLORIA ESTEFAN
6	4	4	11	THE DREAM IS STILL ALIVE SBK 07356	◆ WILSON PHILLIPS
⑦	9	12	7	THE MOTOWN SONG WARNER BROS. 4-19322	◆ ROD STEWART
⑧	10	11	11	LILY WAS HERE ARISTA 2187	◆ DAVID A. STEWART/CANDY DULFER
9	5	3	15	RUSH RUSH CAPTIVE 4-98828/VIRGIN	◆ PAULA ABDUL
⑩	12	15	8	IT AIN'T OVER 'TIL IT'S OVER VIRGIN 4-98795	◆ LENNY KRAVITZ
⑪	14	18	6	TIME, LOVE AND TENDERNESS COLUMBIA 73889	MICHAEL BOLTON
12	8	6	21	PLACE IN THIS WORLD REUNION 19019/GEFFEN	◆ MICHAEL W. SMITH
⑬	15	16	11	CAN YOU STOP THE RAIN COLUMBIA 38-73745	◆ PEABO BRYSON
14	11	8	17	POWER OF LOVE/LOVE POWER EPIC 34-73778	◆ LUTHER VANDROSS
15	13	9	16	MORE THAN WORDS A&M 1552	◆ EXTREME
⑬	18	21	8	FADING LIKE A FLOWER EMI 50355	◆ ROXETTE
⑮	17	20	7	SOMETHING TO TALK ABOUT CAPITOL 44724	◆ BONNIE RAITT
18	16	13	17	WALKING IN MEMPHIS ATLANTIC 4-87747	◆ MARC COHN
⑰	22	27	4	IT HIT ME LIKE A HAMMER EMI 50364	◆ HUEY LEWIS & THE NEWS
⑲	24	29	6	EVERYBODY PLAYS THE FOOL A&M 1563	◆ AARON NEVILLE
⑳	21	26	6	YOU COME TO MY SENSES REPRISE ALBUM CUT	CHICAGO
22	19	14	18	LOVE IS A WONDERFUL THING COLUMBIA 38-73719	◆ MICHAEL BOLTON
				★ ★ ★ POWER PICK ★ ★ ★	
⑳	28	33	4	TOO MANY WALLS POLYDOR 867 134-4/PLG	◆ CATHY DENNIS
24	23	19	20	I DON'T WANNA CRY COLUMBIA 38-73743	◆ MARIAH CAREY
25	20	17	15	STARTING ALL OVER AGAIN ARISTA ALBUM CUT	DARYL HALL JOHN OATES
⑳	29	32	6	THE LAST TO KNOW EPIC 34-73856	◆ CELINE DION
27	26	23	24	BABY BABY A&M 1549	◆ AMY GRANT
28	25	22	16	PART OF ME, PART OF YOU MCA 54060	◆ GLENN FREY
29	27	30	11	I'LL BE THERE ATLANTIC 4-87683	◆ THE ESCAPE CLUB
30	32	28	23	RHYTHM OF MY HEART WARNER BROS. 4-19366	◆ ROD STEWART
⑳	34	39	5	SAY IT WITH LOVE POLYDOR 867 136-4/PLG	◆ THE MOODY BLUES
⑳	37	43	3	ALL I HAVE REPRISE ALBUM CUT	BETH NIELSEN CHAPMAN
⑳	40	41	4	THEME FROM "DYING YOUNG" ARISTA ALBUM CUT	◆ KENNY G
34	35	46	3	THE PROMISE OF A NEW DAY CAPTIVE 4-98752/VIRGIN	PAULA ABDUL
35	31	24	17	HOW CAN I EASE THE PAIN ELEKTRA 4-64897	◆ LISA FISCHER
36	30	25	16	NEVER GONNA LET YOU DOWN COLUMBIA 38-73643	SURFACE
37	38	48	3	SINCE I DON'T HAVE YOU RCA 2848	◆ RONNIE MILSAP
38	36	36	5	NIGHTS LIKE THIS VIRGIN 4-98798	AFTER 7
39	39	35	28	CRY FOR HELP RCA 2774	◆ RICK ASTLEY
				★ ★ ★ HOT SHOT DEBUT ★ ★ ★	
⑳	NEW ▶	1		THE GIFT OF LOVE ATLANTIC 4-87633	BETTE MIDLER
41	33	31	19	MIRACLE ARISTA 2222	◆ WHITNEY HOUSTON
42	42	49	3	SUNRISE MERCURY 868 414-4	◆ THE TRIPLETS
⑳	47	—	2	LEARNING TO FLY MCA 54124	◆ TOM PETTY & THE HEARTBREAKERS
44	46	—	2	MY NAME IS NOT SUSAN ARISTA 2259	WHITNEY HOUSTON
45	45	40	6	IF YOU'RE NOT THE ONE FOR ME GRP ALBUM CUT	◆ TOM SCOTT
⑳	NEW ▶	1		SOMEWHERE IN MY BROKEN HEART SBK 4-94302/CAPITOL	◆ BILLY DEAN
47	41	37	19	LOVE AT FIRST SIGHT A&M 1548	◆ STYX
⑳	NEW ▶	1		WITHOUT YOU GIANT ALBUM CUT	◆ AIR SUPPLY
49	43	34	13	KISSING YOU QWEST 4-19414/WARNER BROS.	◆ KEITH WASHINGTON
50	44	38	10	EVERYBODY GETS A SECOND CHANCE ATLANTIC 4-87679	◆ MIKE/MECHANICS

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

RADIO

ARB SUBSCRIBERS VOTE TO REJECT 3-BOOK PLAN

(Continued from page 1)

Spanish stations.

If the proposal had passed, Arbitron was prepared to switch from four 12-week sweeps to three 16-week sweeps by 1993. In theory, the three-book plan would have increased sample size by 33% for each book. Arbitron had estimated that the increased sample would make the surveys 13% more reliable.

But the proposal seemed ill-fated from the outset. Even before the survey was mailed to subscribers, many radio executives were voicing their opposition to it (Billboard, June 15). Among their objections was the concern that fewer books would mean more reliance on the monthly Arbitrends, which most consider to be less accurate than the quarterly books.

The proposal did find early support among managers of baseball flagship stations, who anticipated a year-round ratings boost as a result of the longer sweeps. And several industry heavyweights also lent their support to the proposal, including the Pollack Media Group consultancy, the Radio Advertising Bureau board of directors, and the Burkhart, Douglas & Associates consultancy, although the latter's support was conditional on the elimination of Arbitrends.

But the support of these groups was not enough to push the proposal through or even to encourage a high response rate. Just 65.5% of Arbitron's 1,270 radio station subscribers voted. Of the 832 surveys returned, 333 subscribers voted yes while 499 voted no.

In the 99 continuously measured markets, the only ones that would have been affected by the proposal, a total of 80.7% of station managers returned the surveys with 60.7% of them voting no. The response rate was much lower—44.5%—for markets measured once or twice a year; 58.2% of those respondents voted against the proposal.

The majority of the opposition to the proposal came from the major markets. Seventy percent of station managers in the top 10 markets voted against it. Managers of AC and country stations in the top 50 markets were the most united in their opposition to the plan. Among the top 50 country station managers, 78% voted no, as did 69% of top 50 AC station managers.

Managers of urban and Spanish stations were the proposal's biggest supporters. Some 74% of urban station managers voted for it, while 85% of Spanish managers were in favor of it.

The support among urban stations is somewhat surprising, however, considering the opposition of many of them when the three-book plan was first proposed in June. At that time, WTUX/WTLC Indianapolis station manager Amos Brown sent a letter to all of Arbitron's urban subscribers explaining his objections to the proposal. Like other broadcasters, Brown was concerned about an increased reliance on Arbitrends, which, he says, are "notoriously unstable in measuring black/urban radio." He also claimed that Arbitron was making no specific effort to increase black sample size.

Yet Brown was one of only 13 urban station managers who voted against the proposal. "I knew in my gut it was going to lose just in hear-

ing comments and reading the trades," he says. "I think a lot of black/urban stations were swayed by the notion that they wanted more sample. Black and Spanish broadcasters have been yelling the loudest for years about increased sample. [But] I learned a long time ago that black broadcasters are an independent bunch. I respect those who voted for

is "basically dead," although he adds that he will continue to support "anything that increases sample." Although McCord voted in favor of the plan, he says, "I understand why it was voted down. I never thought for a minute they were going to do it."

But Gary Lewis, VP/GM at WSRF/WSHE Miami, who voted against the proposal, does not see the outcome of the poll as an end to the sample-size issue. "I think [the outcome is] definitely sending the word that it's not enough," he says. "But Jay [Guyther] seems to display a willingness to address some of the substantive problems that they have. I think they're finally going to address the level of dissatisfaction that the customers have."

Reaction among other broadcasters was mixed. Mitch Scott, president of Great Scott Broadcasting, was among those disappointed by the outcome of the poll. "Arbitron should start serving the customer rather than serving itself," he said.

WRKI (195) Danbury, Conn., VP/GM John Fullam was among the two-book-a-year station managers who voted against the proposal. "There was no additional sample for smaller markets," he said. "[But] I do feel that subscribers and the radio industry need to do what we can to increase sample. We need to revisit this in other strategies."

The results of the poll were announced Aug. 4 during the Arbitron Advisory Council Meetings in Bermuda.

'Arbitron should start serving the customer rather than itself'

what they believed was right.

"I'm waiting to see if Arbitron and the advisory council open up the suggestion process to those of us in the field and out here dealing with the sample problems day to day," Brown adds.

'ARBITRON'S EFFORTS CONTINUE'

In a prepared statement, Arbitron VP of radio station sales and marketing Jay Guyther said, "This vote does not close the book on Arbitron's efforts to find a way to increase sample sizes for our customers. We will continue to discuss with the council and with our stations and agency clients other options to address this issue." But some are concerned that the push for increased sample size may diminish as a result of the poll's outcome.

Granum Communications CEO Herb McCord is among them. Because of the negative outcome of the poll, McCord thinks the sample issue



Fringe Benefit. Jon Bon Jovi receives a rose from an audience member during his performance July 30 at WHZT (Z100) New York's eighth birthday party. Other performers included Mariah Carey, the Black Crowes, Debbie Gibson, and Timmy T. (Photo: Chuck Pulin)

EDITORIAL ASSISTANT

Billboard is seeking an editorial assistant with a knowledge of the radio business for its Los Angeles bureau. Applicants must have radio and journalism experience. Knowledge of radio networks and syndication is a plus. The job entails administrative as well as reporting duties, including the writing of a weekly column. Send resume and clips to:

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Premiere Promoting Gibson Tour With Caboodles Tie-In

LOS ANGELES—Premiere Radio Networks has entered into the concert promotion business, thanks to a deal with the Caboodles makeup and jewelry organizer and singer **Debbie Gibson**. The Los Angeles-based radio network is sponsoring Gibson's "Anything Is Possible" tour, which kicked off in late July and will run through mid-October.

"In a sense, we put Debbie Gibson together with an advertiser, Caboodles," says Premiere VP of sales **Kraig Kitchin**. "We acted as the middle man and convinced Caboodles to use network radio to advertise."

According to Kitchin, Premiere wasn't looking to go into the concert promotion business, which rival **Westwood One** was heavily involved in for much of the '80s. "We had advertisers say, 'Knock my socks off and get me to advertise in network radio.' This was the only way to get them to advertise on network radio."

Premiere's idea was to build a promotion around a music act closely linked with teenage females, Caboodles' target consumer. One hundred contest winners will be invited to Los Angeles for a weekend to attend a "private concert and party" with Gibson at the China Club.

Caboodles bought Premiere's plan, and has subsequently taken out several spots on not only Premiere programs such as "The Plain-Rap Countdown," "The Clarence Update," and the Premiere Comedy

Network, but on several other network shows that reach female teens, including ABC's "American Top 40 With **Shadoe Stevens**," WW1's "Casey's Top 40 With **Casey Kasem**," and CD Media's "Rick Dees Weekly Top 40."

Premiere will also offer a Gibson "One Step Ahead" special to radio stations that are co-promoting the tour in their markets after Aug. 1.

According to Kitchin, the fact that Gibson has not matched her early success lately hasn't been a detriment to the promotion. "When Debbie Gibson plays in a marketplace, whether she has a hit or not, she still sells out wherever she plays. She has a very loyal following." Kitchin also says Gibson continues to have impressive merchandise sales.

Although Premiere is doing the Gibson tour, radio networks, for the most part, have steered clear from promoting and sponsoring tours. Kitchin attributes it to the growing expense of touring and competition from advertisers with "deeper pockets," such as beer companies.

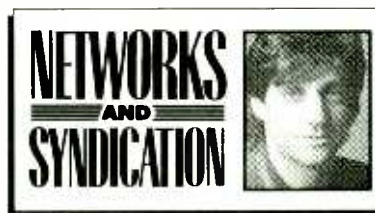
WW1 REVENUES FALL

Westwood One reports that revenues fell and the net loss widened in the second quarter. But WW1 says that steps taken to reduce costs have resulted in an increase in operating profit.

WW1 posted a \$4.07 million net loss for the three months that ended

May 31, compared with a \$3.81 million net deficit in the same period last year. The wider loss was attributed to a \$1.4 million writedown of the book value of a parcel of real estate that the company plans to sell.

Revenues dropped 2.6% to \$36.4 million from \$37.3 million last year. But operating profit rose 8.4%, year-to-year, to \$1.86 million from \$1.72



by Craig Rosen

million. WW1 says the gain is due to "steps taken by management" that included reduction of costs and strengthening of "its capital structure."

For the six-month period, WW1 reports a 5% decline in revenues to \$65.7 million on a \$12.3 million net profit. In the same period last year, the company had a net loss of \$11.5 million on \$69.1 million in revenues. The net profit this year was due to a first-quarter gain from an exchange of debt securities. **DON JEFFREY**

AROUND THE INDUSTRY

For Labor Day, "American Coun-

try Countdown With **Bob Kingsley**" will spotlight **Reba McEntire**. The three-hour special will be available for broadcast Aug. 30-Sept. 2. Also, "ACC" has added **WCXI** Detroit as an affiliate. And ABC has upped **Jed M. Buck** to director of marketing sales. He was formerly director of marketing development.

On the rock front, **Global Satellite Network** will present "Close To The Edge—The Yes Holiday Special" on Labor Day weekend. The three-hour special, hosted by veteran New York personality **Tony Pigg**, features exclusive interviews with band members and cuts from its recently released "Yesyears" boxed set.

SI Communications is offering "African American Women: Proud And Determined," a series of shortform features sponsored by Coca-Cola... **Cousin Brucie** has cruised into the CD age. Beginning this month, **CBS Radio Network's "Cruisin' America With Cousin Brucie"** will be distributed on compact disc. The show, which is produced by **Cutler Productions**, is heard on more than 150 stations.

Laura Hagan has been named Eastern general sales manager for the **CBS Hispanic Radio Network**. Hagan previously worked with **Katz Hispanic** media... WW1 International has inked a deal with clothing manufacturer **Diesel** to sponsor the (Continued on page 18)

'FARM DANCE': IS IT TOO URBAN? TOO POP?

(Continued from page 11)

more conservative Midwestern listener that likes to think he's hip to the sound of the streets.

"The only hope a farm dance record has in a heavy ethnic metro is that we'll play them in the hopes that they'll appeal to fringe portions of our audience, like a suburban, 30-plus white female. That's where Cathy Dennis would have appeal for us. Or even much of what's left of the Latin Freestyle sound."

Naftaly's definition of what constitutes "farm dance" is harsher than that of other PDs, including, as it does, Dennis, Grant, and almost ev-

erything to the left of Bell Biv DeVoe. Actually, Dennis, Grant, Natural Selection, and Rythm Syndicate all had some early support from other top 40-leaning dance outlets. But B96's Shakes also codes Dennis, Paula Abdul, and even Color Me Badd as pop records in his music software program.

"Sheena Easton and Rythm Syndicate aren't dance records, at least by our definition, because they didn't start in the clubs," he says. "We treated them the same way we did Jesus Jones and Extreme or any other pop record. We like reaching out for

pop records, but we want to make sure they're big pop records."

Shakes didn't play Rythm Syndicate until the last few weeks when, he says, Impact Records was able "to build stories about its success as a pop record on dance stations that were like mine." Even though the record was No. 2 nationally, Shakes says it's only beginning to get requests now, and still hasn't sold or researched in his market. Naftaly added it "against our better judgment" because of the national chart numbers, then dropped it several weeks later.

A T.R.I.C.K. B.A.G?

Impact senior VP of promotion **Bruce Tennenbaum** admits that he "got it on both sides" when he was working the Rythm Syndicate single, especially in today's top 40 climate. "I had the dance guys telling me it's not a dance record and the rock guys saying it's too dance... The record broke off KEGL Dallas and WAPW Atlanta before we could get it to the clubs. I knew then we were going to have a problem with more dance-oriented stations that like to find records from the clubs."

Imago VP of promotion **Alex Miller** decided to circumvent those concerns by taking a different tack to start **Nikolaj Steen**. "It's not a usual dance record. The artist is a rock'n'roller that just happens to combine elements of rock and dance. We deliberately didn't set a dance club base for an artist that we don't believe is a dance-club artist."

Curb has an even more unusual strategy for its **K.M.C. Kru** record, which is a rap reworking of the **Charlie Daniels** Band's "The Devil Went

Down To Georgia." After **WFHT** started the song, which was originally set as a B side, VP of promotion **Bill Pfordresher** "consciously went into a lot of markets where country radio has made inroads." That, Pfordresher says, has paid off in places like Knoxville, Nashville, and Bakersfield, Calif. In the latter market, he says, country powerhouse **KUZZ** has started playing the CDB original again because of the shared cume between the two formats.

Curb has benefited from a small-market network of the same sort that many large-market PDs use to pass reaction records among themselves. **WFHT's** championing of the record led to action in **Baton Rouge, Jackson, Miss., Colorado Springs,** and the like. "I'm very surprised that it's coming through the small markets, but it shows what the power of radio can do," he says.

Still, like most of his counterparts, **Pfordresher** is encountering resistance in some markets—large and small—because he has a rap record. "P.A.S.S.I.O.N.," which had one stanza of rap on its bridge, also had problems with some GMs who thought it was too urban and/or too suggestive. (One PD recalls that the record was yanked off the air not by his GM, but by his corporate headquarters.)

So while **East West** VP of promotion **Charley Lake** says he is getting "a little resistance" on his **Natural Selection** song from some of the same major-market stations that bristled at the **Rythm Syndicate**, he's also concerned about "some GMs who are unsure about their GM's response to the record; they're afraid their GMs will think it's dirty."

VOX JOX

(Continued from page 13)

places **John Price** who, with partner **Leon Hamilton**, goes to mornings at **AC WKBC-FM** North Wilkesboro, N.C. ... Production director **Don Dana** is upped to PD at country **KUAD** (K99) Greeley, Colo. He replaces **Ken Boesen**, now PD of **KKIS** Concord, Calif.

STATIC: I BELIEVE?

EMF's appearance at **KIOG** (K106) **Beaumont, Texas** station party Aug. 1 dissolved into a melée when, depending on whom you ask, the group either handed or threw its instruments—rented by the station—into the audience. **K106 PD Mark Landis** claims two listeners were injured and that a station photographer had \$3,000 worth of equipment stolen, then was assaulted by one of the group's security people. The group's PR firm, meanwhile, claims EMF's manager and road manager were

Hot Hits in Tokio

Week of July 28, 1991

- 1 Gypsy Woman (She's Homeless) Crystal Waters
- 2 Rush Rush Paula Abdul
- 3 Loving You Janet Kay
- 4 Poundcake Van Halen
- 5 It Ain't Over 'Til It's Over Lenny Kravitz
- 6 You Could Be Mine Guns N' Roses
- 7 Without You Air Supply
- 8 She Needs To Get Some Ray Parker, Jr.
- 9 Learning To Fly Tom Petty & The Heartbreakers
- 10 I Wanna Sex You Up Color Me Badd
- 11 More Than Words Extreme
- 12 Love And Understanding Cher
- 13 Unbelievable EMF
- 14 Wanna Dance Yasmin
- 15 Silly Games Lindy Layton
- 16 Fun Day Stevie Wonder
- 17 Gotta Have You Stevie Wonder
- 18 Only You Giovanni Jovanotti
- 19 Fading Like A Flower Roxette
- 20 (Everything I Do) I Do It For You Bryan Adams
- 21 The Dream Is Still Alive Wilson Phillips
- 22 A Better Love Londonbeat
- 23 Unforgettable Natalie Cole & Nat King Cole
- 24 Sayonara Natsu No Hi Tatsuro Yamashita
- 25 Optimistic Sounds Of Blackness
- 26 Every Heartbeat Amy Grant
- 27 Power Of Love/Love Power Luther Vandross
- 28 Move That Body Technronic
- 29 Welcome To The Edge Billie Hughes
- 30 Deep French Kiss Original Love
- 31 Monkey Business Skid Row
- 32 Dream Lover Rubel Pabbles
- 33 I'll Be Here Henry Kapon
- 34 Can You Stop The Rain Peabo Bryson
- 35 Because I Love You Stevie B
- 36 The Motown Song Rod Stewart
- 37 Walking In Memphis Marc Cohn
- 38 Future Love Paradise Seal
- 39 Hole In One Tokyo Sky Paradise Orchestra
- 40 Another Hand David Sanborn
- 41 Faux Sambians Viktor Lazlo
- 42 Chocolate Cake Crowded House
- 43 Livin' For You Kiss The Sky
- 44 I Like The Way (The Kissing Game) Hi-Five
- 45 Just Like You Robbie Nevil
- 46 Everyday People Aretha Franklin
- 47 Strike It Up Black Box
- 48 Slide Away J.J.
- 49 Neo Brabo Southern All Stars
- 50 Kissing You Keith Washington

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

J-WAVE

81.3FM

POWER PLAYS

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

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

PLATINUM

WZLQ 94.5 FM Boston P.D.: Sunny Joe White. Playlist for WZLQ 94.5 FM Boston, P.D.: Sunny Joe White. Top songs include Corina, Temptation, Rhythm Syndicate, P.A.S.S.I.O.N., DJ Jazzy Jeff & The Fresh Prince, S, Bryan Adams, (Everything I Do) I Do I, and Corina, Temptation.

PLATINUM

KIISFM 102.7 Los Angeles P.D.: Bill Richards. Playlist for KIISFM 102.7 Los Angeles, P.D.: Bill Richards. Top songs include Bryan Adams, (Everything I Do) I Do I, DJ Jazzy Jeff & The Fresh Prince, S, Amy Grant, Every Heartbeat, and Corina, Temptation.

PLATINUM

WZLQ 94.5 FM Boston P.D.: Sunny Joe White. Playlist for WZLQ 94.5 FM Boston, P.D.: Sunny Joe White. Top songs include Corina, Temptation, Rhythm Syndicate, P.A.S.S.I.O.N., DJ Jazzy Jeff & The Fresh Prince, S, Bryan Adams, (Everything I Do) I Do I, and Corina, Temptation.

PLATINUM

MIX 107.3 Washington P.D.: Lorrin Palagi. Playlist for MIX 107.3 Washington, P.D.: Lorrin Palagi. Top songs include Bryan Adams, (Everything I Do) I Do I, Amy Grant, Every Heartbeat, and Michael W. Smith, Place In This World.

PLATINUM

96.3 FM RADIO WHY? Detroit P.D.: Rick Gillette. Playlist for 96.3 FM RADIO WHY? Detroit, P.D.: Rick Gillette. Top songs include Bryan Adams, (Everything I Do) I Do I, Boyz II Men, Motownphilly, and DJ Jazzy Jeff & The Fresh Prince, S.

PLATINUM

93Q Houston P.D.: Dene Hallam. Playlist for 93Q Houston, P.D.: Dene Hallam. Top songs include Bryan Adams, (Everything I Do) I Do I, The Escape Club, I'll Be There, and Salt-N-Pepa, Do You Want Me.

GOLD

HOT 97 FM New York P.D.: Joel Salkowitz. Playlist for HOT 97 FM New York, P.D.: Joel Salkowitz. Top songs include Heavy D. & The Boyz, Now That We Found, Coro, My Fallen Angel, and DJ Jazzy Jeff & The Fresh Prince, S.

GOLD

Power 106 FM Los Angeles P.D.: Jeff Wyatt. Playlist for Power 106 FM Los Angeles, P.D.: Jeff Wyatt. Top songs include Lenny Kravitz, It Ain't Over 'Til It's Done, DJ Jazzy Jeff & The Fresh Prince, S, and Corina, Temptation.

GOLD

B94 FM Pittsburgh P.D.: John Roberts. Playlist for B94 FM Pittsburgh, P.D.: John Roberts. Top songs include Bryan Adams, (Everything I Do) I Do I, Michael W. Smith, Place In This World, and Jesus Jones, Right Here, Right Now.

GOLD

WAWA 103.5 FM Washington P.D.: Chuck Beck. Playlist for WAWA 103.5 FM Washington, P.D.: Chuck Beck. Top songs include Bryan Adams, (Everything I Do) I Do I, EMF, Unbelievable, and Michael W. Smith, Place In This World.

GOLD

KDWB 101.3 FM Minneapolis P.D.: Mark Bolke. Playlist for KDWB 101.3 FM Minneapolis, P.D.: Mark Bolke. Top songs include Bryan Adams, (Everything I Do) I Do I, The Escape Club, I'll Be There, and Amy Grant, Every Heartbeat.

GOLD

104 KRBE Houston P.D.: Steve Wyrostok. Playlist for 104 KRBE Houston, P.D.: Steve Wyrostok. Top songs include Bryan Adams, (Everything I Do) I Do I, Seal, Crazy, and Lenny Kravitz, It Ain't Over 'Til It's Done.

SILVER

Mojo Radio 95.5 FM New York P.D.: Scott Shannon. Playlist for Mojo Radio 95.5 FM New York, P.D.: Scott Shannon. Top songs include Bryan Adams, (Everything I Do) I Do I, Corina, Temptation, and Amy Grant, Every Heartbeat.

SILVER

Kiss 108 FM Boston P.D.: Steve Rivers. Playlist for Kiss 108 FM Boston, P.D.: Steve Rivers. Top songs include Bryan Adams, (Everything I Do) I Do I, DJ Jazzy Jeff & The Fresh Prince, S, and Corina, Temptation.

SILVER

Q102 Philadelphia P.D.: Brian Philips. Playlist for Q102 Philadelphia, P.D.: Brian Philips. Top songs include Bryan Adams, (Everything I Do) I Do I, DJ Jazzy Jeff & The Fresh Prince, S, and Corina, Temptation.

SILVER

POWER 99 FM Atlanta P.D.: Rick Stacy. Playlist for POWER 99 FM Atlanta, P.D.: Rick Stacy. Top songs include Bryan Adams, (Everything I Do) I Do I, Cathy Dennis, Too Many Walls, and Amy Grant, Every Heartbeat.

SILVER

94.7 FM Chicago P.D.: Greg Cassidy. Playlist for 94.7 FM Chicago, P.D.: Greg Cassidy. Top songs include Bryan Adams, (Everything I Do) I Do I, Corina, Temptation, and DJ Jazzy Jeff & The Fresh Prince, S.

SILVER

KMEL JAMS San Francisco P.D.: Keith Naftaly. Playlist for KMEL JAMS San Francisco, P.D.: Keith Naftaly. Top songs include Hi-Five, I Can't Wait Another Minute, Tony Terry, With You, and DJ Quik, Tommy.

SILVER

93.9 FM Chicago P.D.: Dave Shales. Playlist for 93.9 FM Chicago, P.D.: Dave Shales. Top songs include Bryan Adams, (Everything I Do) I Do I, 2 Brothers On The 4th Floor, Can't He Corina, Temptation, and DJ Jazzy Jeff & The Fresh Prince, S.

SILVER

EAGLE 106 Philadelphia P.D.: Brian Philips. Playlist for EAGLE 106 Philadelphia, P.D.: Brian Philips. Top songs include Bryan Adams, (Everything I Do) I Do I, Corina, Temptation, and DJ Jazzy Jeff & The Fresh Prince, S.

SILVER

FOX Detroit P.D.: John McFadden. Playlist for FOX Detroit, P.D.: John McFadden. Top songs include Bryan Adams, (Everything I Do) I Do I, DJ Jazzy Jeff & The Fresh Prince, S, and The KLF, 3 A.M. Eternal.

SILVER

all hit 97.1 FM Dallas P.D.: Joel Folger. Playlist for all hit 97.1 FM Dallas, P.D.: Joel Folger. Top songs include Bryan Adams, (Everything I Do) I Do I, Corina, Temptation, and Amy Grant, Every Heartbeat.

SILVER

97.1 FM Dallas P.D.: Joel Folger. Playlist for 97.1 FM Dallas, P.D.: Joel Folger. Top songs include Bryan Adams, (Everything I Do) I Do I, Corina, Temptation, and Amy Grant, Every Heartbeat.

SILVER

97.1 FM Dallas P.D.: Joel Folger. Playlist for 97.1 FM Dallas, P.D.: Joel Folger. Top songs include Bryan Adams, (Everything I Do) I Do I, Corina, Temptation, and Amy Grant, Every Heartbeat.

SILVER

92.7PROFM THE MOST MUSIC

Providence P.D.: Paul Cannon
1 1 Bryan Adams, (Everything I Do) I Do I

96TICFM

Hartford P.D.: Tom Mitchell
1 1 Bryan Adams, (Everything I Do) I Do I

WKSS

Hartford P.D.: Jefferson Ward
1 1 D.J. Jazzy Jeff & The Fresh Prince, S

B104

Baltimore P.D.: Todd Fisher
1 1 Bryan Adams, (Everything I Do) I Do I

#1 100 The Best Music Ever

Miami P.D.: Frank Amadeo
1 1 Bryan Adams, (Everything I Do) I Do I

POWER 106.5

Miami P.D.: Bill Tanner
1 1 Bryan Adams, (Everything I Do) I Do I

POWER 93.7

Tampa P.D.: B.J. Harris
1 1 Corina, Temptation

Q103 TAMPA BAY

Tampa P.D.: Jay Taylor
1 1 Bryan Adams, (Everything I Do) I Do I

WNCI 97.9

Columbus P.D.: Dave Robbins
1 1 Bryan Adams, (Everything I Do) I Do I

POWER 106.5

Cleveland P.D.: Cat Thomas
1 1 Bryan Adams, (Everything I Do) I Do I

Q102

Cincinnati P.D.: Dave Allen
1 1 Bryan Adams, (Everything I Do) I Do I

99.5FM WZPL

Indianapolis P.D.: Don London
1 1 Bryan Adams, (Everything I Do) I Do I

106.5

St. Louis P.D.: Mark Todd
1 1 Bryan Adams, (Everything I Do) I Do I

Power95FM FEEL THE ENERGY!

Dallas P.D.: Frank Miniaci
1 1 Bryan Adams, (Everything I Do) I Do I

MIX 96.5

Houston P.D.: Guy Zapoleon
1 1 Bryan Adams, (Everything I Do) I Do I

Q106

San Diego P.D.: Kevin Weatherly
1 1 Bryan Adams, (Everything I Do) I Do I

KUBE 93.7FM

Seattle P.D.: Bob Case
1 1 Bryan Adams, (Everything I Do) I Do I

HOT R&B PLAYLISTS

New York P.D.: Vinny Brown
1 1 D.J. Jazzy Jeff & The Fresh Prince, Sum

WYLD FM 98

New Orleans P.D.: Brian Wallace
1 1 Peabo Bryson, Can You Stop The Rain

KPLZ 102.5

Seattle P.D.: Casey Keating
1 1 Bryan Adams, (Everything I Do) I Do I

KISS 107.5

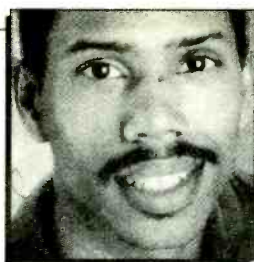
New York P.D.: Vinny Brown
1 1 D.J. Jazzy Jeff & The Fresh Prince, Sum

WYLD FM 98

Dallas P.D.: Michael Spears
1 1 D.J. Jazzy Jeff & The Fresh Prince, Sum

Billboard's **PD** of the week

Jay Michaels
WQUE New Orleans



SIX YEARS AGO it was discipline that decided the urban race in New Orleans. WYLD-FM had the market heritage and the community image. But newcomer WQUE (Q93) was the slicker of the two stations and ran the tightest playlist. It wasn't until WYLD tightened up that it overtook WQUE and its 12-plus share went back into the high teens.

Now WYLD and Q93 are in a dead-heat. WYLD went 11.1-10.7 in the spring Arbitron. WQUE went 10.4-10.8. Q93 PD Jay Michaels thinks the race now may go to the loosest station. "When [former PD] Ron Atkins was there, WYLD sounded fun. Now they just sound like they're there. They're very conservative, very safe.

"This station is a lot more loose. It's a good-sounding station, but I encourage my guys not to be predictable. We've done three 'The Boss Is Out Of Town' days where the DJs can play what they want to play and do what they want to do. The jocks did each other's shows. They encouraged listeners to come to the station and bring us food. Our time spent listening for those days had to be incredible. Now listeners call all the time and ask when the boss is going to be out of town."

Now this must all be put into context. What is at work here is the same "controlled chaos" that Jerry Clifton clients have always displayed, *not* the sort of looseness seen at a lot of early-'80s urbans. And it wasn't until the third "Boss Is Out Of Town" day that Michaels actually felt he could go out of town for real. But there *is* still some formative leeway for the jocks, like the fact that they still get to pick two gold titles an hour.

Michaels came to WQUE about 15 months ago, initially as p.m. driver. His background includes stops at KKDA-FM (K104) and KJMZ, both in Dallas, WOWI Norfolk, Va., and KMJQ Houston. At the latter two stations, Michaels worked for Ron Atkins, who would later become WYLD-FM's comeback PD before returning to KMJQ.

It took five years, and WYLD's dramatic comeback, for Q93 to admit it was an urban station and hire a predominantly black air staff. In the past, Michaels says, "They were trying to do two different things. One week they were competing against [top 40 WEZB] B97, the next they were competing against WYLD." When he became PD last fall, Michaels says, the new staff was already hired and MD Karen Cortello had refocused the music. But "it was a team coming together without leadership. GM John Rockweiller gave me the opportunity and I've been able to give the station direction."

Michaels was motivated, he says, by a conversation he had before Atkins went from WYLD to KMJQ. "The biggest incentive for me is that Ron told me that Q93 would never beat WYLD. He didn't realize that WYLD was a different station when he was there and Q93 was a different station. It's a new day now."

For awhile, Michaels says, Q93 was trying to outpace WYLD by going through a lot of reaction records very quickly. Michaels still looks for left-field records and revivals. (The station is playing Miliria's "Mercy Mercy Me" as a current *now*.) He goes through the albums by the five most-mentioned artists from his callout research for additional cuts. He's also begun throwing in some reggae on Sunday afternoons, something that led to him bringing back Steel Pulse's mid-'80s "Roller Skates" as a current. But he also says that Q93 holds on to records longer now.

This is WQUE during middays: Gladys Knight, "Superwoman"; Johnny Gill, "Lady Du Jour"; Steel Pulse, "Roller Skates"; Ghetto Boyz, "My Mind Is Playing Tricks On Me"; Ralph Tresvant, "Sensitivity"; Color Me Badd, "All For Love"; Shirley Brown, "Woman To Woman"; Lisa Fischer, "How Can I Ease The Pain"; and DJ Quik, "Tonite."

WQUE was helped promotionally this spring by an extensive cash giveaway, the "Mo' Money Jam." (The "Mo' Money" phrase, taken from "In Living Color," ended up in some form on a number of urban stations this spring.) The hourly cash-song promotion had, by Michaels' count, 800 \$93 winners and \$1,000 Thursday winners. Michaels also says that under promotion director Rennie Hale, Q93 is "much more aggressive in the streets than WYLD. We have street hits scheduled every morning and afternoon, Saturdays included."

The TV campaign that supported "Mo' Money" featured Q93 morning man C.J. Morgan at a time when WYLD was losing its morning man, Guy Black, to WHQT Miami. At first, Michaels contends, "Guy did the best thing by getting out of here; C.J. was on his way up anyway." But he does allow that, "There's no question that Guy's departure has hurt WYLD. As soon as he left, everybody came over." In mornings, Q93 was up 8.8-10.4 this spring while WYLD was off 9.3-7.6.

When New Orleans was last profiled in this column, WYLD PD Bryan Wallace suggested that even though the two stations played fairly similar music, WYLD would control 25-54 while Q93 drew the younger demos. In the spring, WQUE lead 18-34 by almost a share, but WYLD still had a two share 25-54 lead on WQUE.

Says Michaels, "My only explanation is that WYLD has been here for awhile and adults are used to them. One thing I've found out about this town is that it's fairly slow to change. They do stuff here they've done for 20 years. WYLD's 25-54 is based mainly on their [late-night] Mellow Moods show. We beat them early in the day but Mellow Moods has been their signature for 10 years. My [biggest priority] every day is doing a better job of marketing my Quiet Storm show. And I can still be happy from 6 a.m. to 10 p.m., when we do extremely well."

SEAN ROSS

When Budgets Are Smaller, Ingenuity Plays Big Role

NEW YORK—Promotions directors who are beginning to budget for 1992 say there will be more emphasis on creative, grass-roots promotions, more reliance on sales-promotion dollars, and much less outright spending next year.

"When budgets are cut," explains KOST Los Angeles marketing/promotions director Pam Baker, "that's when you have to work with sales to gather additional funds and merchandising dollars to do the kinds of things you want to do. People don't have thousands of dollars to give away and we don't have money for trips like we used to. When it comes time for trips and giving away cash on the air, that is always done on a trade basis and that's where I have to be creative."

KPWR (Power 106) Los Angeles promotions director Duncan Payton says events like the recent morals charges against Pee-wee Herman (aka Paul Reubens) are natural vehicles for grass-roots promotions. Many stations played on Reubens' arrest by giving away everything from raincoats and handcuffs to trips to the porn theater where he was arrested. "Those things are fun to do and make so much sense," Payton says, "and a lot of them don't take a lot of money. Those are the kind of things that people remember. You just have to keep your ear to the ground."

WFLZ Tampa, Fla., promotions director Scott Baker says getting the most from the 1992 promotional dollars will be the result of some hard work. "There are ways I can reduce my expenses by picking up the phone and working a little bit harder," he says. "It's a matter of letting your fingers do the walking. In numerous cases that has saved me as much as 25%-35%. You have to be creative and think of ways of eliminating the spending of cash but still get maximum exposure."

As far as grass-roots promotions, Baker points to last week's "toss your boss" promotion in which listeners nominated their bosses to jump out of an airplane. Baker says this promotion didn't cost the station a dime. Another example occurred during the last gubernatorial election,

when the station ran for governor of Florida. Baker put up election signs in listeners' yards, and there was plenty of visibility and publicity for the station, but the whole event cost WFLZ about \$500.

Another example is WCBS-FM New York's arrangement with Shea Stadium. The station provides the music played when people are entering the ballpark in exchange for its logo appearing on Diamond Vision during all home games.

IDEA MILL: ZZ RIDER

Station vehicles seem to have been getting increasingly larger and more elaborate lately, but **KLZX** Salt Lake



by Phyllis Stark

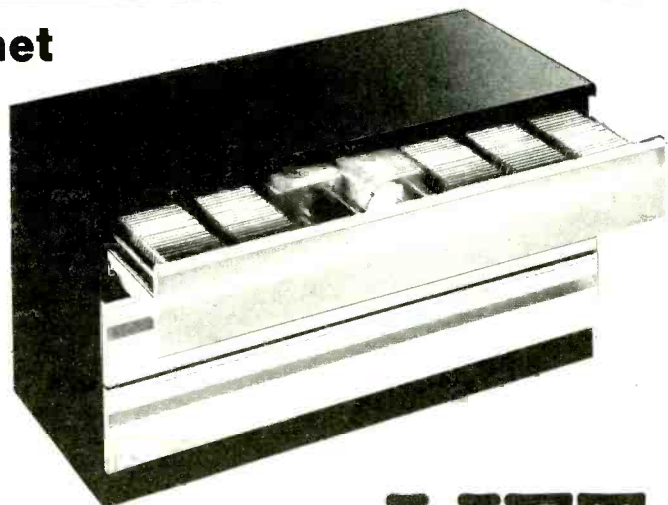
City may have set a new record with its new "ZZ Rider," a 32-foot-long, 12-foot-high truck that is painted black with 10-foot-high yellow and teal logos on the sides. The truck is equipped with a sound system and will be used at all station events.

More than 1,000 people attended **WMC-FM** (FM100) Memphis' "Christmas in July" party last month. **OM Fred Flanzler** dressed as Santa and distributed gifts and eggnog while an Elvis impersonator entertained the crowd... **WHTZ** (Z100) New York helped MTV mark its 10th anniversary by using its giant boom box to supply the audio portion of MTV's 10-hour programming special that was shown on the giant Sony video screen in Times Square.

Former **KFMB** San Diego promotions director **Sandi Banister** made the industry aware that she is looking for a new job by sending out postcards featuring a photo of herself dressed as a homeless person holding a sign reading "displaced executive will work for lots of money and perks." The cards also included her address and phone number (619-277-7472).

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NETWORKS AND SYNDICATION

(Continued from page 15)

Italian version of "American Dance Traxx." The three-hour show will run weekly on Italy's Rete 105 Network beginning in October.

Satellite Music Network has added a number of new features to its **Lee Abrams' Classic Rock** format. The format's Sunday-night all-request show has now become an hourly weeknight feature. Then there's "No. 1 Now... No. 1, 1946," with a current classic rock song, then "a song that's so old it's kinda cool... Maybe Mitch Miller or Doris Day," and the Blue Monday contest in which listeners call in and sing their own blues tunes.

Unistar Radio Network has named **WCBS-FM** New York personality **Harry Harrison** to host its annual "Memories Of Elvis" special,

set for Friday (16). Meanwhile, Unistar's "Super Gold," starring **Mike Harvey**, has moved to the Disney-MGM Studios. Listeners can call 800-6DISNEY during the live show from 7 p.m. to midnight every Saturday. This weekend (16-18), Unistar offers "The Foreigner Story." The three-hour special is hosted by **WYSP** Philadelphia personality **Ed Sciaky**.

WW1's **Mutual Broadcasting Network** will offer "Into The Light," a 90-minute special focusing on **Gloria Estefan's** comeback from her 1989 bus-crash injuries.

National Public Radio presents the exclusive American broadcast of **John Adams'** acclaimed opera "The Death Of Klinghoffer" Aug. 31. The program will be presented as part of the "NPR World Of Opera."



**TERRI ROSSI'S
RHYTHM
SECTION**

AND THE WINNER IS "Can You Stop The Rain" by **Peabo Bryson** (Columbia) with reports from the entire radio panel. Twenty-four stations report it at No. 1 and with upward movement on 81 stations it could sustain the top spot again next week. It is also ranked No. 1 in retail sales points. Making a strong bid for the No. 1 slot is "Men" by **Gladys Knight** (MCA). It has reports from 103 stations. Only one reporter in the North Central region has not given Knight exposure. "Men" has 78 stations, all showing upward movement, and eight No. 1 reports.

GOOD GOOD SINGIN': **Take 6** and **En Vogue** create incredible excitement singing a cappella, both on record and live. Now a number of male vocal groups effectively use a cappella in their live appearances, so there is no question about what they can do with a hot track. "If You're Serious" by **Riff** (SBK) moves in on the top 10, with reports from 95 stations: It is new this week at KJMS Memphis and WJLB Detroit. It is top five at 24 stations... This week's combined Power Pick Airplay and Sales award is earned by "I Adore Mi Amor" by **Color Me Badd** (Giant). It is the third straight week that it earns the honor for radio. Seven stations add it for a total of 98 reports. Some of the new activity is reported at WJLB and WMXD in Detroit; WXVI Baltimore; and WHUR Washington, D.C. Twenty-five dealers give it a boost on the retail side... **Boyz II Men** delivers pure a cappella, and enters the chart at No. 61 with "It's So Hard To Say Goodbye" (Motown). It has 44 reports, gaining 35 this week. "Say Goodbye," the first a cappella record to chart since Take 6's "I L-O-V-E U" (Reprise), is revived from the popular 1970s film "Cooley High," which the Boyz use as part of the name of their gold-certified "Cooleyhighharmony" album.

REBOUNDBING BULLETS: Last week four records lost bullets, mainly from a shortfall in sales points. This week all of them show significant increases in sales points and retain their momentum at radio with new bullets. "Always" by **Pebbles** (MCA) benefits from 28 new retail reports and five radio adds for a total of 86 radio reporters. "Always" is new at WPLZ Richmond, Va.; WQFX Gulf Port, Miss.; WGZB Louisville, Ky.; WDXZ Charleston, S.C.; and KJLH Los Angeles... "Are You Still In Love With Me" by **Keith Washington** (Qwest) picks up sales points from 30 new retailers and racks up radio reports from 101 stations. It has top 10 positions at 10 stations, including No. 8 at KDIA San Francisco; No. 10 at XHRM San Diego; and No. 5 at WMXD Detroit... "Gett Off" by **Prince & the New Power Generation** (Paisley Park) has radio reports at 84 stations, gaining WQFX Gulf Port and KMZX Little Rock, Ark. Sales points show a large increase as 34 new dealers list this single... "Miracle Worker" by the **Rance Allen Group** (Bellmark) gains three major reports: WKYS Washington, D.C., WBLX-FM Mobile, Ala., and KKBT Los Angeles. Retail helps move the record up as 16 dealers show sales reports.

SAME SONG, NO RECORD: "Word To The Mutha" by **Bell Biv DeVoe** (MCA) has reports from 41 stations, gaining activity from 35 this week. MCA's current plan has this song released to radio only. It is from the upcoming remix album "WBBD-Bootcity."

**HOT R&B SINGLES ACTION
RADIO MOST ADDED**

	PLATINUM/ GOLD ADDS 21 REPORTERS	SILVER ADDS 27 REPORTERS	BRONZE/ SECONDARY ADDS 56 REPORTERS	TOTAL ADDS 104 REPORTERS	TOTAL ON CHART
ROMANTIC					
KARYN WHITE WARNER BROS.	13	19	38	70	70
SMALL THING					
NEWKIRK OBR	5	12	24	41	42
IT'S SO HARD TO...					
BOYZ II MEN MOTOWN	6	11	19	36	44
WORD TO THE MUTHA					
BELL BIV DEVOE MCA	11	8	16	35	41
WHEN LOVE CRIES					
DONNA SUMMER ATLANTIC	5	9	16	30	30
SAVE ME					
LISA FISCHER ELEKTRA	0	8	18	26	69
TEARDROPS					
SMALL CHANGE MERCURY	3	9	10	22	22
D-O-G ME OUT					
GUY UPTOWN	4	6	10	20	42
JEALOUS GIRL					
ANOTHER BAD... MOTOWN	5	7	7	19	53
I WANT YOUR SEX					
NEMESIS PROFILE	4	4	9	17	17

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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Talent

Q Prime-d For Success: The Managing Of Metallica

BY THOM DUFFY

NEW YORK—In the mid-'70s, Peter Mensch was just another hungry college radio jock at Brandeis Univ. in Massachusetts while Cliff Burnstein was the national album-rock promotion executive for Mercury Records, working out of Chicago. Burnstein, however, kept in touch then with *everyone* who reported to the tip sheets, "from Kid Leo in Cleveland to Peter Mensch at Brandeis," recalls Mensch with amusement. "We had a 10-watt signal. I reported more Mercury Records than anyone."

The friendship between the two grew and led to the launching in 1982—on April Fool's Day—of Q Prime Inc., widely regarded as one of the most savvy rock'n'roll management firms in the business, headed by Burnstein and Mensch. The proof is the platinum-plus performance of a roster that includes Def Leppard, Tesla, Queensryche, and Metallica, whose fifth Elektra Entertainment album, titled simply "Metallica," arrives Monday (12).

With the benefit of production by Bob Rock (Motley Crue) and a video for the single "Enter Sandman" in exclusive rotation at MTV, the new album seems certain to top the double-platinum sales of its 1988 predecessor, "... And Justice For All."

The week before the album shipped, Mensch and Burnstein took a break from phone calls and faxes to discuss managing Metallica and the tough state of rock'n'roll artist development in the '90s.

Billboard: You are generally perceived as managers who have a strong creative role.

Burnstein: That's a fair statement to make. We're facilitators. But in making this album, "Metallica," they wrote it, they played it.

Mensch: You know how we got Bob Rock to produce? Lars [Ulrich, co-founder and drummer of the band] called me and says, "Let's get Bob Rock to mix the record. I love the sound of the Motley Crue record." I called up Bob Rock's manager, Bruce Allen, whose assistant says, "Mix? I'll get back to you." Two minutes later, she calls and says, "How about producing and mixing?" I said, "I love Bob Rock. I'll call Lars." Lars says, "Produce as well?" A day later Rock was producing the record.

BB: The songs on this album are the most sharply focused of the

band's career. What discussions shaped the songwriting process?

Burnstein: There's a whole series of events that go on. When we were doing stuff with the Rolling Stones [who recruited Q Prime as a radio and label liaison during the "Steel Wheels" tour], Metallica was doing stuff, too. The Stones music itself is extremely spare and you go, "This stuff is enduring."

Mensch: Not overplayed. It doesn't have 22 parts and Cliff started making that speech to the guys in Metallica. They had written these demos [for the new album] before Rock came in. It's not like Bob Rock said, "Write me songs I can play on the radio." The songs were written. But Rock also was a facilitator.

Burnstein: There were other people involved. Rick Rubin is a friend of ours who Lars also knows. He's saying, "You have these great songs but they go in so many different directions. Why don't you write a song on one theme. Take your best riff and write a song around that."

Mensch: It's just conversations like that, plus Lars' innate curiosity as a songwriter. He realizes you can't do this in a vacuum.

BB: Metallica recorded Queen's "Stone Cold Crazy" for the Elektra 40th anniversary album "Rubaiyat," and won its second Grammy. Did that also affect how the band approached this album?

Burnstein: Elektra booked them two days to record. Basically, there was a deadline and they put it off 'til the end. So then they play it. They did it. And they come out and say, "God, it was really great. Wow, it's a 2½-minute song and it's got so much in it. We could do something like this!"

BB: How much input does Elektra have during the album recording process?

Mensch: They don't hear it before it gets done. A tape shows up on their desk—a mastered tape.

BB: In this case, Metallica reached a creative point—bringing sharper focus to its material—that will help Elektra capitalize on the band's existing commercial base.

Burnstein: That's what happens when you make a great record. When you're ready to make it, you make it.

Mensch: It's not the most unique thing. But certain bands are destined for greatness and they're usually picked out fairly early in their lives. U2, R.E.M., Metallica, people were

picking them out early.

BB: How does Metallica's present level of success—a multiplatinum sales base, Grammy awards, MTV support—affect marketing plans?

Mensch: We have a bit more leeway. We can talk about CHR radio. We want to expand that audience.

Burnstein: And realistically that can be achieved now. Our sights are higher.

Mensch: We've got the tools and want to use whatever other tools [become available to us]. Using the singles chart, to help radio stations wake up to the fact that they can play this record. Daypart it. But they can play this record more frequently than at 2 a.m. You don't sell 2½ million copies of the last record and not know that you have a pretty big audience.

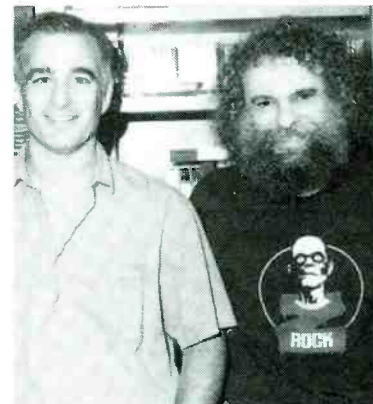
Burnstein: We're part of a process to let people know how big the band is.

BB: You've tried some interesting things also with Q Prime's developing artists; promoting the Dan Reed Network with music magazine subscriber lists, for example, or booking Warrior Soul on tour with Gang Of Four, Public Enemy, and Sisters Of Mercy. Do the artist development moves once used for your bands like Metallica still apply?

Burnstein: This year, nothing works. For what we do—rock'n'roll, hard rock. Nothing works. Too many labels. Too many acts.

Mensch: Half the reason you go on tour now is just to force your record company to work the act.

(Continued on page 29)



"We're facilitators," say Peter Mensch, left, and Cliff Burnstein of Q Prime Inc., whose management clients include Metallica. (Photo: Chuck Pulin)

Rickie Lee Jones Pops Up On Acoustic Set; SBK Camps It Up; Tin Machine Covers Up

WHEN I WAS little, my uncle and dad sat around and played stuff like this on the guitar and I just sat there listening," says Rickie Lee Jones of the jazzy standards that comprise most of her upcoming album, "Pop Pop," on Geffen Records. "It's an all-acoustic album; no keyboards or drums. I've been thinking about it for years." In fact, the disc recalls the sweetly stripped-down collaboration a few years ago between Jones and bassist Rob Wasserman for Wasserman's acclaimed "Duets" album. This time, working with

producer Don Was, and accompanied by guitarist Robben Ford, bassist Charlie Hayden, and others, Jones turns in soft and dreamy renditions of old gems like "My One And Only Love," "Hi Lili Hi-Lo," "Second Time Around," and "Bye Bye Blackbird," as well as striking re-interpretations of more modern material such as "Up From The Skies" by Jimi Hendrix. A playful take on "I Won't Grow Up" echoes the childlike tone throughout the album. Jones, now managed by Danny Goldberg at Gold Mountain Entertainment, saw an opportunity to take a break from her singer/songwriter stance and the full-band arrangements of her previous disc, "Flying Cowboys." Says Jones of the finished set, "It has a real casualness to it. It's very relaxed and intimate. I love it."

CAMP KOPPELMAN read the embroidered towels stocked beside the pool, where SBK Records staffers cooled off between matches of tennis, basketball, and tug-of-war. If you want to know how SBK hones its competitive edge in this business, consider "Spafest," the second annual outing for the label's staff staged recently at "Camp Koppelman"—the expansive home of SBK chief Charles Koppelman on the lush North Shore of Long Island, N.Y. Along with the aforementioned games and other activities certain to build music-marketing skills (like balloon tossing), the day offered staff and guests time with SBK's latest signings and developing acts, including Phoebe Snow, whose debut for the label will arrive next year, singer/songwriter Russ Irwin, who recently was accompanied by Koppelman himself on a radio promo tour, Francesca Beghe, Riff, members of Kingofthehill, which cracked the Hot 100 last week, the Barrio Boys, who gave the crowd a taste of their Latin-tinged hip-

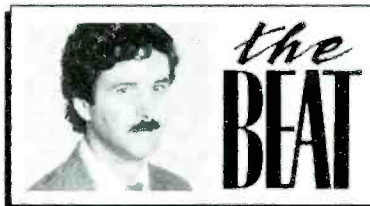
hop, and Billy Dean, whose new album marks the new association of SBK and Capitol/Nashville.

DISCS DUE: "Tin Machine II," the upcoming sophomore disc from the foursome of David Bowie, Reeves Gabrels, Hunt Sales, and Tony Sales, will arrive Sept. 3 from the Victory Music label, a subsidiary of JVC Musical Industries, through PolyGram distribution. But the band already has stirred retail reaction—to the four nude male statues pictured on the album's cover. Tin Machine accepted Victory Music's move to airbrush over genitals on the classical figures after a majority of distributors said they would not sell the disc... Remix master and producer Arthur Baker confirms he'll be recording a pop album with the Rev. Al Green, the singer's first secular disc in more than a decade. No release date yet... That thundering sound you hear is the approach of

the Four Horsemen and their debut disc, "Nobody Said It Was Easy," the first all-out rock'n'roll release from Def American since the Black Crowes took flight. Produced by Rick Rubin, the disc has been launched with a title-track single, currently bulleted on the album-rock chart.

TEAMING UP: Managers Keith Addis and Nick Wechsler of Addis/Wechsler & Associates in Los Angeles, whose music clients include the likes of Sting, Robbie Robertson, and Chris Whitley, have formed an association with music manager Steve Fagnoli of New York and London, whose roster includes Sinead O'Connor, the Call, Dream Academy, and World Party. The two parties, who also represent a range of clients in film and television production, are expanding efforts in those areas. Among projects planned is a film by Fagnoli, producer of "Purple Rain," on the life of Robert Johnson and one on Joan of Arc, featuring O'Connor.

ON THE BEAT: In preparing the "definitive" Jefferson Airplane boxed set for Christmas release on RCA, longtime manager Bill Thompson has issued the call to collectors for "unusual photos, film footage, videos, bootleg tapes of live shows, and other pertinent material." He can be reached at Bill Thompson (Continued on page 67)

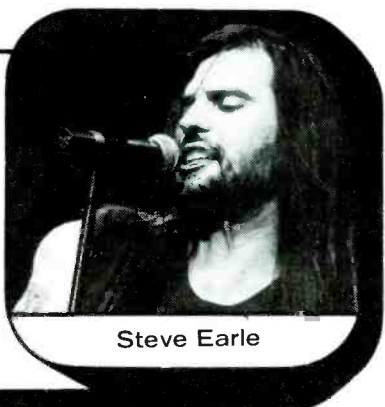


by Thom Duffy

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BOXSCORE TOP CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
LOLLAPALOOZA: JANE'S ADDICTION SIOUXSIE & THE BANSHEES LIVING COLOUR ICE-T BUTTHOLE SURFERS NINE INCH NAILS, HENRY ROLLINS BAND	Irvine Meadows Amphitheatre Irvine, Calif.	July 21, 23-24	\$1,051,378 \$27.50/\$22.50	41,703 45,000	Avalon Attractions
LOLLAPALOOZA: JANE'S ADDICTION SIOUXSIE & THE BANSHEES LIVING COLOUR NINE INCH NAILS ICE-T BUTTHOLE SURFERS, HENRY ROLLINS BAND	World Music Theatre Tinley Park, Ill.	Aug. 3	\$654,060 \$25/\$20	30,152 sellout	Tinley Park Jam Corp.
BEACH BOYS JOHN CAFFERTY & THE BEAVER BROWN BAND	Jones Beach Theatre Wantagh, N.Y.	Aug. 1-2	\$513,347 \$35.50/\$25.50	19,763 20,200 sellout	Ron Delsener Enterprises
DIANA ROSS	Universal Amphitheatre Universal City, Calif.	July 25-28	\$493,759 \$32.50/\$27.50	24,000 sellout	in-house
LOLLAPALOOZA: JANE'S ADDICTION SIOUXSIE & THE BANSHEES LIVING COLOUR NINE INCH NAILS ICE-T BUTTHOLE SURFERS, HENRY ROLLINS BAND	Harriet Island Minneapolis	Aug. 1	\$431,833 \$27.50/\$25	17,138 sellout	Jam Prods. Company 7
THE MUSIC OF ANDREW LLOYD WEBBER FEATURING MICHAEL CRANFORD	Mann Music Center Philadelphia	July 26	\$305,330 \$45/\$40/\$35/ \$12.50	10,221 13,243	Electric Factory Concerts
DON HENLEY/BONNIE RAITT CHRIS ISAAK	Riverport Amphitheatre Maryland Heights, Mo.	July 30	\$295,465 \$25/\$22	13,425 19,788	Contemporary Prods.
DON HENLEY/BONNIE RAITT CHRIS ISAAK	Sandstone Amphitheatre Bonner Springs, Kan.	July 31	\$278,305 \$25/\$20	12,344 sellout	Contemporary Prods. New West Prods.
BOB DYLAN KRIS KRISTOFFERSON	Filene Center, Wolf Trap Farm Park for the Performing Arts Vienna, Va.	July 19-20	\$264,888 \$22/\$15	14,240 sellout	in-house
THE JUDDS MARK CHESNUTT	Filene Center, Wolf Trap Farm Park for the Performing Arts Vienna, Va.	July 22-23	\$258,278 \$22/\$14	14,162 sellout	in-house
THE MOODY BLUES NEVERLAND	Jones Beach Theatre Wantagh, N.Y.	Aug. 3	\$255,500 \$25	10,220 sellout	Ron Delsener Enterprises
LOLLAPALOOZA: JANE'S ADDICTION SIOUXSIE & THE BANSHEES LIVING COLOUR ICE-T BUTTHOLE SURFERS NINE INCH NAILS, HENRY ROLLINS BAND	Sandstone Amphitheatre Bonner Springs, Kan.	July 30	\$250,930 \$25/\$20	11,232 sellout	New West Prods. Contemporary Prods.
STEVE MILLER ERIC JOHNSON	Jones Beach Theatre Wantagh, N.Y.	July 30	\$230,198 \$22.50	10,231 sellout	Ron Delsener Enterprises
PETER, PAUL & MARY	Filene Center, Wolf Trap Farm Park for the Performing Arts Vienna, Va.	July 26-27	\$218,500 \$20/\$13	12,715 13,972	in-house
AMY GRANT SOUNDS OF BLACKNESS	Target Center Minneapolis	July 30	\$206,087 \$18.50	10,797 12,780	Jam Prods. Company 7
YES	Starplex Amphitheatre, State Fairgrounds of Texas Dallas	Aug. 3	\$204,332 \$30/\$22.50/ \$14.50	10,676 20,111	PACE Concerts MCA Concerts in-house
ZZ TOP EXTREME	Acord Arena, Salt Palace Center Salt Lake City	Aug. 1	\$198,800 \$20	9,940 sellout	Beaver Prods.
THE MUSIC OF ANDREW LLOYD WEBBER FEATURING MICHAEL CRANFORD	Riverport Amphitheatre Maryland Heights, Mo.	July 20	\$196,859 \$22.50	8,760 19,788	Contemporary Prods.
STEVE MILLER ERIC JOHNSON	Garden State Arts Center Holmdel, N.J.	Aug. 2	\$192,194 \$25/\$15	10,882 sellout	in-house
THE JUDDS	Warwick Musical Theatre Warwick, R.I.	July 27-28	\$189,945 \$27	6,670 sellout	Bonoff Presents
STEVIE NICKS BILLY FALCON	The Spectrum Philadelphia	July 26	\$188,990 \$35/\$25/\$20	7,260 14,570	Electric Factory Concerts
AMY GRANT KIM HILL WES KING	Palace of Auburn Hills Auburn Hills, Mich.	July 27	\$179,082 \$35/\$20/\$17.50	8,804 14,760	Cellar Door Prods. Belkin Prods.

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ARTIST DEVELOPMENTS

DE LA SOUL'S 'ROLL'

De La Soul has struck gold and received widespread critical notice for the more "urban" and sharp-tongued tone of its new album, "De La Soul Is Dead." But the rap threesome also has seen sluggish sales for its sophomore effort after an impressive debut at No. 30 on the Top Pop Albums chart in June. It has since dropped into the lower ranks of the chart.

Have fans abandoned De La Soul the way the group abandoned its previous self-cultivated "D.A.I.S.Y. (Da Inner Sound, Y'All) Age" image?

Tommy Boy president Monica Lynch doesn't think so.

"We've sold over 500,000 copies after four to six weeks without the benefit of a massive hit single," she says. "A lot of hardcore De La Soul fans have bought the record. The drop [on the weekly chart] is an accurate reflection of sales, but sales are at a lull and they'll be revived by a hit single."

The next track set for promotion from the album is "A Roller Skating Jam Named 'Saturdays,'" following up "Ring Ring Ring," which went top 20 on the Hot R&B Singles chart and top five on the Hot Rap Singles chart. De La Soul rapper Posdnuos predicts the new single "will propel" album sales beyond the near-platinum status the group achieved with its ground-breaking debut, "3 Feet High And Rising."

"A lot of musicians duplicate their formulas," Posdnuos says. "We don't. Tommy Boy did everything possible to get the public to see daisies on the ['3 Feet High And Rising'] album and video. The public took that image too literally and started calling us hippies. The 'D.A.I.S.Y. Age' meant we were expressing how we felt" then.

Dance music producer David Morales produced two remixes of the new track for club play and promotion, and Lynch says, "We hope that'll be the single to push the album to platinum." The group recently shot a video for the song in New York's Central Park and in a roller-skating rink in Long Island, N.Y., directed by Chicago-based film maker H-Gun. Lynch says the clip "has a summertime, party" feel.

Overseas, "Ring Ring Ring" has gone into the top 20 on the Music & Media Eurochart Hot 100, and on Aug. 3 the members of De La Soul kicked off their world tour in Ireland, which will also take them through the U.K., continental Europe, and Australia. The group will return for a U.S. tour this fall.

GIL GRIFFIN

'ELECTRIC' COMBINATION

"With A Little Help From My Friends" should be Kirsty MacColl's theme song. On "Electric Landlady," her second Charisma release, the British singer/songwriter collaborates with guitar
(Continued on page 30)

TALENT



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- **The Music Underground: Alternative Paths to Mainstream Success**, *Vince Bannon*, concert promoter, club owner; President, Ritual, Inc.
- **Record Production**, *John Boylan*, producer and songwriter whose producing credits include Linda Ronstadt, REO Speedwagon, Little River Band, and soundtracks for *Urban Cowboy*, *Crybaby*, and *Born on the Fourth of July*
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- **Independent Music Publishing**, *Linda Komorsky*, President, International Music Services
- **The Basic Dynamics of Domestic and International Music Publishing: Law and Business**, *Martin Cohen*, JD, Partner, Cohen and Luckenbacher; past president, Association of Independent Music Publishers
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TALENT

ARTISTS IN CONCERT

THE LOLLAPALOOZA FESTIVAL
Irvine Meadows, Irvine, Calif.

THE LATEST PACKAGE to hit the boards in this season of multi-act tours wasn't the torture test that Gathering Of The Tribes II was, but the majority of the seven-band show July 21 still delivered more lethargy than electricity.

It was the Rollins Band's thankless task to open the day at 2 p.m. before

a still-filling house. Local savage Henry Rollins and his three-piece band set a high standard for the rest of the day with their megavolume antics, but the writhing, tattooed vocalist might as well have been performing in front of a mirror, so tepid was the response.

The Butthole Surfers stirred the early-afternoon spectators with their head-rattling, heavily processed noise, but one couldn't escape the feeling that their music is directed at youthful elitists too sophisticated for Depeche Mode.

Ice-T was the sole presundown

player to move the entire crowd. Fists were pumped and lyrics were chanted as the charismatic rapper and his posse ran down his hard-nosed hits; he hinted at an exciting new direction when he brought on the four-piece band Body Count to bazooka through a three-song demonstration of rap/thrash fusion.

Judging from the number of Nine Inch Nails T-shirts visible in the crowd, Trent Reznor's modern rock unit was one of the day's major draws. But the band's set, dressed up by a smoke machine and strobe lights rendered superfluous by the midday

wind and sun, was little more than a string of synth-angst clichés. The KROQ-bred fans ate it up nonetheless.

Living Colour's dinnertime set was sunk by audience fatigue, rhythmic untogetherness, and what seemed like an overwhelming sense of disinterest on the part of guitarist Vernon Reid and company; the black rockers drew the most meager cheers of the day. Siouxsie & the Banshees followed with a bland, albeit heartily received, siege of flatly sung mood pieces for neo-punkers who missed the boat in 1977.

Thankfully, Jane's Addiction closed the festival, and the visionary L.A. band responded with an elaborately staged set (complete with psychedelic projections and dancing girls) that was as feral as any it has ever performed on its home turf.

Lollapalooza mastermind Perry Farrell, who confessed that he was nursing a hangover, worked the crowd like a high priest. Spearheaded by David Navarro's high-octane guitar licks, the band fired broadsides through such roiling JA standards as "Been Caught Stealing," "Ain't No Right," and the epic "Three Days," which left much of the audience simply thunderstruck.

Despite some intermittent moments of revelation, in the final analysis Lollapalooza proved to be a concert experience all too similar to the other daylong bonanzas of Summer '91. As the Beatles might have put it, it's all too much.

CHRIS MORRIS

TAJ MAHAL

The Bottom Line, New York

"COMEBACK" WAS WRITTEN all over Taj Mahal's July 10 show here—not that he has really been away or anything. It's just that, with an upcoming push as VH-1's "artist of the month" for September promoting his new Private Music album, "Like Never Before," this veritable "natch'l blues" repository has a higher profile than ever.

And he has a fresher, more contemporary sound, too, thanks to a band that at this show included Hooters Rob Hyman and Eric Bazilian, both of whom also play on the record. New songs like first single "Don't Call Us," with thick keyboards and background vocals and Bazilian's lap steel, and the Otis-toned "River Of Love," with Bazilian switching to mandolin, are both VH-1 pop-friendly indeed.

On a more roots, Taj-like level, "Do I Love Her" and "Squat That Rabbit!" showcased his grizzly, down-and-dirty Howlin' Wolf growl. He also opened solo with two merry blues piano pieces and his country-blues acoustic guitar accompaniment to "Walking Blues," walking in place while he strummed.

A surprise high point came with Mahal's call for "a doctor in the house," bringing forth Dr. John to piano guest on "Ev'ry Wind (In The River)," as he does on the album. But while all the guests contributed to a superb musical evening, the variety of styles, which also included reggae, and arrangements left open the question of whether or not Mahal is now moving into a pure pop direction, or only dabbling.

JIM BESSMAN



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GMMI Music Mines Pop Talent From N'ville Base

ANTICIPATION: After three years of operation in Nashville under the patronage of MCA Music, GMMI Music Group has created a thriving roster of pop and rock artist/writers. To a great degree, the company, which is headed by Gerd Muller, anticipated the current interest of pop labels in non-country acts that might be discovered by Nashville-based ears.

"Before, when I worked for Screen Gems-EMI and Capitol," Muller says, "I found most of even my rock'n'roll and pop talent in the Midwest and South. I located in Nashville [to discover] the tremendous undeveloped resources in the South."

To get started, he says he needed a financial partner. "[MCA's] Leeds Levy and I have been partners and friends in the past," Muller says, "and here was an opportunity. So they pretty much funded my operation. I've got my own little company, but they get a piece of the action for letting me do what I'm doing and supplying the office space and the phones."

Although one of GMMI's acts, Chagall Guevara, has been signed to MCA Records, Muller says there is no pressure to "run things by" that label first. "This is a full-service company here," he says. "We're doing artist development, and that means I'm career-minded rather than one-record-minded... I try to respond to [the label] that's showing the most excitement about an artist, whether that's BMG or Warner Bros."

All artist/writer acts sign jointly to GMMI and MCA Music for their publishing.

Other acts signed to GMMI are Mark Germino, whose label is Zoo Entertainment/BMG; Vova Nova, Chameleon Records; and John & Mary (with ex-10,000 Maniacs' John Lombardo), Rykodisc. Bobby Field, who produces and writes for GMMI, produced Germino's current album. He also produces and writes most of the songs for Webb Wilder (Praxis/BMG).

Several other acts are in development but still not signed to labels, Muller reports, including Cowboy Mouth, from New Orleans; Burning Blue, Memphis; Barbara Carter, former lead singer of the Shaking Family; Terry Radigan, Brooklyn, N.Y.; Ron Miller, Nashville; Over The Rhine, Cincinnati; and former Capitol pop singer Pat McLaughlin.

For Cowboy Mouth and Over The Rhine, GMMI has put out CD albums. "I find we can do it fairly cheaply," he says. "If we know the band has a huge following and does a lot of playing out there, we think that we can at least break even if not make a slight profit

that can be reinvested in the band." These discs are sold by the bands at their concerts and serviced to radio stations in the region. He says those sales make it "far more attractive to a label" to consider the bands.

THE BOOK DEAL: CPP/Belwin Inc. is now the exclusive distributor of the Billboard Books catalog to the music trade in the U.S. and Canada. Billboard Books publishes a diverse roster of hard-cover and paperback editions that draw from the Billboard charts, in addition to educational sources.

Among the latest titles are "The Billboard Book Of Number One Country Hits" by Tom Roland, and "The Brazilian Sound," with words-and-pictures coverage of that country's music genres. Among the company's best-selling books are "This Business Of Music," in its sixth edition; "The Billboard Book Of Number One Hits"; "The Billboard Book Of Top 40 Hits"; "The Billboard Book Of Top 40 Albums"; "The Billboard Book Of One-Hit Wonders"; and "Rock Movers & Shakers." The deal was struck between Glenn Heffernan, VP/publisher of Watson-Guption, and Sandy Feldstein, president, CEO of CPP/Belwin.

GHOST TOWN REVISITED: Words & Music should have mentioned a fully orchestrated—using Hans Spialek original scoring—recording on PolyGram of Richard Rodgers' "Ghost Town" ballet score in the July 27 column calling attention to pop writers' attempts at "serious" music writing. Words & Music noted the piano transcription by Richard Rodney Bennett.

THE WALKING WOUNDED: Hal Leonard Publishing Corp.'s Keith Mardak and CPP/Belwin's Sandy Feldstein were on hand at the July 22 annual meeting of the National Music Publishers' Assn. in New York, even though Mardak had an arm in a sling and Feldstein was on crutches—the result of surgery for the former and a misstep on a landing by the latter. Looking at the two, one wag claimed that recent deals had cost one an arm and the other a leg.

PRINT ON PRINT: The following are the best-selling folios from Hal Leonard Publishing Corp.:
 1. Anthrax, Persistence Of Time
 2. Cinderella, Heartbreak Station
 3. Amy Grant, Heart In Motion
 4. The Cult, Sonic Temple
 5. Lita Ford, Stiletto

Assistance in preparing this column was provided by Edward Morris in Nashville.



by Irv Lichtman



In Gibson's Garden. To preview a late-summer U.S. tour that opened July 23 in Latham, N.Y., Debbie Gibson, center, staged a recent solo performance in a small venue—the backyard of her Long Island, N.Y., home. The bash was hosted by Gibson's label, Atlantic Records; her publisher, EMI-SBK Music; and her new tour sponsor, Caboodles, which markets cosmetic and jewelry organizers for young people. Shown with Gibson, from left, are Atlantic VP of international Fran Lichtman; Atlantic chief financial officer/senior VP Mel Lewinter; Atlantic senior VP/GM Mark Schulman; and Atlantic senior VP Nick Maria.

Q PRIME-D FOR SUCCESS

(Continued from page 26)

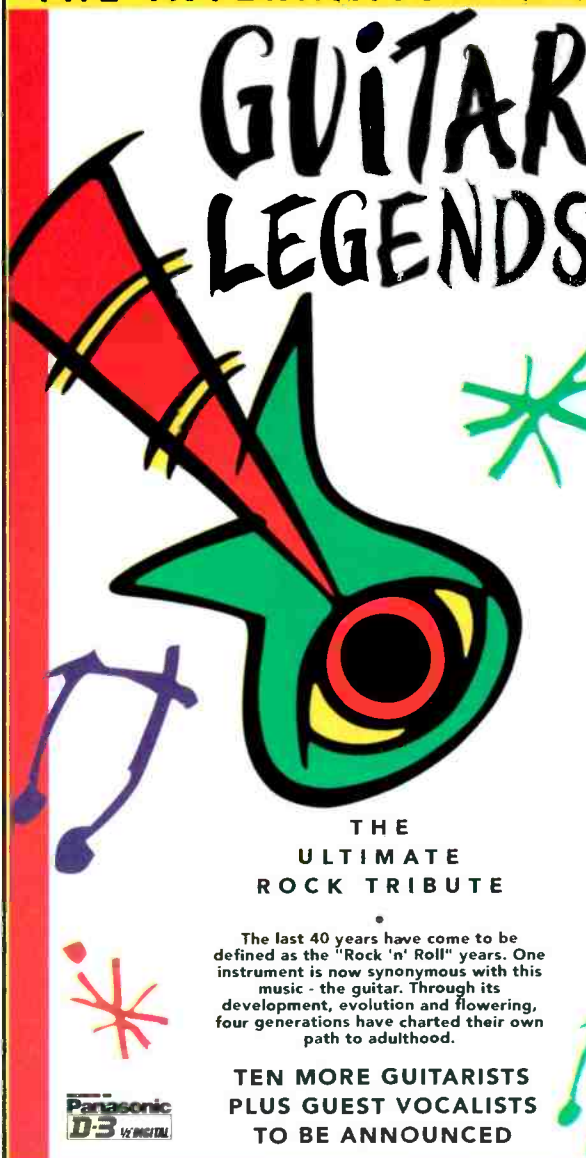
"Oh, they're coming to Baltimore? I've got to go out and promote the record."

BB: What about radio?

Burnstein: AOR still means something in this country. Forget about New York. But in most places, AOR is still a major, major way to get new music out to people. But when Lynyrd Skynyrd and the Allman Brothers and 38 Special all come out at the same time, there are no slots left for young bands. It is so ugly.

Look, we catch our breaks where we can. [The development of] Metallica was exceptional because it was tremendous word-of-mouth. Queensryche, we caught a break with MTV really liking a track on "Operation Mindcrime." You do everything you need to do, all the time. And when somebody smiles on you, you go for it.

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ARTIST DEVELOPMENTS

(Continued from page 27)

ace Johnny Marr, Marshall Crenshaw, Jem Finer of the Pogues, and former Fairground Attraction member Mark E. Nevin. Featured players include noted arranger

Angel Fernandez, multi-instrumentalist Lewis Kahn, and session bassist Guy Pratt, among others. The album was produced by MacColl's husband, Steve Lillywhite.

"I just want to get a reputation for making quality stuff," says MacColl, who moves on this album from the streetwise funk of her current modern rock hit, "Walking Down Madison," to the Latin-flavored stylings of "My Affair" to the bittersweet country strains of "Maybe It's Imaginary."

"I want people to say, 'OK, when

she has a record out, I don't care what musical style it's in, but I know it will be good.' That's the main thing, because I don't want to be limited by other people's narrow-mindedness as far as what styles I pursue."

As for her all-star accompaniment, MacColl says she "tends to work best with people I like, and I'm very lucky that the people I like are incredibly talented."

MacColl is obviously also well-liked by her cohorts. "They Don't Know," which she wrote and

recorded for the U.K.-based Stiff label, became a big hit for Tracey Ullman in 1984. She has also worked on numerous sessions as a background vocalist, most recently with the Wonder Stuff and the Tom Tom Club. Although some might incorrectly assume that MacColl is a new talent, she's not concerned, as long as they have the opportunity to hear her music. "I've been making records for 12 years," she says. "This is the first time I've had something released simultaneously in America."

CRAIG ROSEN

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NEW ON THE CHARTS

Mark Wahlberg—aka Marky Mark—already can claim a small place in pop music history as an original member of New Kids On The Block and brother of that group's most visible star, Donnie Wahlberg.

As part of Marky Mark & the Funky Bunch—a group that features Wahlberg, a DJ, and five dancers—the 20-year-old singer was



MARKY MARK

able to land a deal earlier this year with Interscope Records and has made his first mark on the Hot 100 Singles chart with "Good Vibrations," the lead single from the debut album, "Music For The People," which has already broken on the Top Pop Albums chart.

As a street-corner breakdancer, Wahlberg began performing at age 12 and later, in his teen years, he started rapping in local Boston-area clubs. In the mid-'80s, he joined the New Kids' bandwagon but soon left the group because the music didn't fit his goals.

"It wasn't his style of music," says Marc Benesch, head of promotion at Interscope. "He was raised on hip-hop. When he left though, there was an unspoken bond between him and Donnie that if either made it he would help the other out."

After Mark Wahlberg assembled a group of his own, brother Donnie went into the studio with him to co-produce and co-write three songs. They were sent to Benesch, who previously worked with the New Kids as senior VP of promotion at Columbia Records. Benesch presented the tape to Interscope president Jimmy Iovine, who is said to have "flipped over" the first song, "Good Vibrations," and immediately signed the act.

The Wahlbergs subsequently went back into the studio to collaborate on a full set of material for the album. According to Benesch, Interscope had little trouble breaking Marky Mark & the Funky Bunch since the group created a fan base when it opened last year for six New Kids' stadium dates, and he says little had to be done to convince top 40 radio that this act wasn't just another New Kids' protégé.

"After one listen to their song, programmers immediately could tell that Marky Mark isn't anything close musically or lyrically to what the New Kids were doing," Benesch says. "He offers a new pop/hip-hop sound that's perfect for the summer because it brightens up the format."

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Billboard

Vesta put 'Special' effort into new album ... see page 19

Classical KEEPING SCORE



Is Horowitz in on vacation. This week's column was written by Susan Elliott.

HAVING RESTED COMFORTABLY in the top five of the Top Classical Albums chart for a solid year, the **Kronos Quartet** has a new disc due in October on Nonesuch. This one emphasizes African composers and uses a gospel choir and generous amounts of percussion. It also features all five parts of Kevin Volans' "White Man Sleeps." (The quartet's 1987 album of the same name used only Part One of that piece.)

Fall releases from Bridge Records include the premiere recording of **John Harbison's** Piano Sonata, coupled with Ives' Concord, played by **Robert Shannon**. Also due is the complete piano music of Joaquin Rodrigo, played by **Gregory Allen**. Baritone **Sanford Sylvan** has recorded George Crumb's "Songs, Drones and Refrains of Death," heretofore not available on CD.

SHORT TAKES: From ECM in September comes **Arvo Part's** "Miserere," with the Hilliard Ensemble and the Beethovenhalle Orchestra led by **Dennis Russell Davies**. Stateside, Davies leads the American Composers Orchestra in **William Bolcom's** Fifth Symphony for release on Argo early in '92. The fall **Legendary Masters** lineup on Vanguard Classics includes **Joseph Szigeti** performing Bach Sonatas and Partitas, a two-CD mono set that dates to 1962. Other **Legendaries** include a 1956 recording of **Sir Adrian Boult** conducting the Philharmonic Promenade Orchestra of London in the complete Sibelius Tone Poems.

YOUNG RUSSIAN BARITONE Dmitri Hvorostovsky will make his operatic debut on disc opposite **Jessye Norman** in "Cavalleria Rusticana," scheduled for re-

lease on Philips Classics in October. **Semyon Bychkov** conducts l'Orchestre de Paris.

A compilation of Norman's previously issued spiritual recordings, titled "Amazing Grace," will be released in September to coincide with the rebroadcast of Bill Moyers' PBS special on that song. Further celebration of the soprano's 20th anniversary on Philips in 1991-92 comes with the release next month of "The Salzburg Recital" with **James Levine** at the piano. Repertoire includes songs by Beethoven, Wolf, and Debussy.

Also next month from Philips come the first three CDs in the **Arrau Edition**, covering Chopin, Brahms, and Beethoven. The midline solo series will have 44 CDs in all. The next installment, in October, focuses on Debussy, Liszt, and Mozart.

Kronos Quartet's new album features African composers

José Carreras has an aria compilation disc coming from Philips this fall, and the label will issue another installment in **Mitsuko Uchida's** ongoing Mozart Concerto cycle with **Jeffrey Tate** and the English Chamber Orchestra. This one, due in October, covers Concertos Nos. 5 and 6.

Among the six Mercury Living Presence titles scheduled for November are **Janos Starker's** recordings of the Bach Cello Suites and **Bryon Janis** performing Rachmaninoff's Second and Third concertos, with the Minneapolis and London symphonies led by **Antal Dorati**.

PASSING NOTES: **Daniel Barenboim**, who starts his regime as Chicago Symphony music director this fall, has signed a 10-year contract to be artistic director and general music director of the Deutsche Staatsoper, Berlin. **Gilbert Hetherwick** is the new VP of sales and market development for Angel Records. He recently held a similar post at Telarc. **Lois Cohn** has been named director of marketing and public relations for the New York Philharmonic.

Top Classical Albums

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store sales reports.	
			TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
			★★ NO. 1 ★★	
1	1	47	IN CONCERT ▲ LONDON 430 433-2* CARRERAS, DOMINGO, PAVAROTTI (MEHTA)	45 weeks at No. 1
2	3	11	RUSSIAN ROMANCES PHILIPS 432 119-2*	DMITRI HVOROSTOVSKY
3	5	27	PIAZZOLLA: FIVE TANGO SENSATIONS NONESUCH 79254* KRONOS QUARTET	
4	4	13	MIDORI: LIVE AT CARNEGIE HALL SONY CLASSICAL SK 46742*	MIDORI
5	2	67	HOROWITZ: THE LAST RECORDING SONY CLASSICAL SK 45818* VLADIMIR HOROWITZ	
6	6	11	CORIGLIANO: SYMPHONY NO. 1 ERATO 45601-2-2K* CHICAGO SYMPHONY (BARENBOIM)	
7	7	17	BRAHMS: CONCERTO IN D ANGEL CDC-54187* KENNEDY, LONDON PHILHARMONIC (TENNSTEDT)	
8	10	31	ITZHAK PERLMAN: LIVE IN RUSSIA ANGEL CDC-54108*	ITZHAK PERLMAN
9	9	9	DIAMOND: SYMPHONY NO. 3/KADDISH DELOS DE 3103* STARKER, SEATTLE SYMPHONY (SCHWARZ)	
10	12	11	BRAHMS: A GERMAN REQUIEM PHILIPS 432 140-2* MARGIONO, GILFRY (GARDINER)	
11	8	57	BLACK ANGELS NONESUCH 79242-2*	KRONOS QUARTET
12	18	3	FAVORITE ARIAS BY WORLD'S FAVORITE... SONY CLASSICAL MDK 47176* CARRERAS - DOMINGO - PAVAROTTI	
13	11	13	PROKOFIEV: PETER AND THE WOLF DG 429 396-2* STING, CLAUDIO ABBADO	
14	15	5	BARBER: 1ST SYMPH./BEACH: GAELIC SYMPH. CHANDOS CHAN 8958* DETROIT SYMPHONY (JARVI)	
15	13	9	BARBER: SYMPHONY NO. 1 RCA 60732-2-RC* SAINT LOUIS SYMPHONY (SLATKIN)	
16	21	5	HANDEL: SONATAS RCA 60441-4-RC*	KEITH JARRETT, MICHALA PETRI
17	17	11	GESUALDO: TENEBRAE ECM 422 843 867-2*	HILLIARD ENSEMBLE
18	14	23	THE ALDEBURGH RECITAL SONY CLASSICAL SK 46437*	MURRAY PERAHIA
19	NEW▶		BLOCH: SCHELOMO RCA 60757-2-RC* HARNOY, LONDON PHILHARMONIC (MACKERRAS)	
20	19	73	BEETHOVEN: SYMPHONY NO. 9 DG 429-861*	LEONARD BERNSTEIN
21	16	9	GLENN GOULD CONDUCTS WAGNER SONY CLASSICAL SK 46279* GLENN GOULD	
22	20	61	RACHMANINOFF: VESPERS TELARC CD-80172* ROBERT SHAW FESTIVAL SINGERS	
23	22	17	ROSSINI: OVERTURES ANGEL CDC-54091* LONDON CLASSICAL PLAYERS (NORRINGTON)	
24	24	39	VIVALDI: THE FOUR SEASONS ANGEL CDC-49557* NIGEL KENNEDY/ENGLISH CHAMBER ORCHESTRA	
25	25	5	SIBELIUS: SYMPHONIES 4 & 5 LONDON 425 858-2* SAN FRANCISCO SYMPHONY (BLOMSTEDT)	

TOP CROSSOVER ALBUMS

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store sales reports.	
			TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
			★★ NO. 1 ★★	
1	1	21	SPIRITUALS IN CONCERT DG 429 790-2*	19 weeks at No. 1 BATTLE, NORMAN (LEVINE)
2	2	9	I LOVE A PARADE SONY CLASSICAL SK 46747*	BOSTON POPS (WILLIAMS)
3	3	7	NIGHT & DAY ANGEL CDC-54203*	THOMAS HAMPSON
4	4	5	HOLLYWOOD DREAMS PHILIPS 432 409-2* HOLLYWOOD BOWL ORCHESTRA (MAUCERI)	
5	5	15	POPS PLAY PUCCINI TELARC CD-80260*	CINCINNATI POPS (KUNZEL)
6	7	5	HOLLYWOOD GOLDEN CLASSICS ATLANTIC 82257-2*	JOSE CARRERAS
7	10	13	CINEMA ITALIANO RCA 60706-2-RC*	MANCINI POPS (MANCINI)
8	6	21	THE AMERICAN ALBUM RCA 60778-2-RC* SAINT LOUIS SYMPHONY (SLATKIN)	
9	9	7	MOVIE LOVE THEMES TELARC CD-80243*	CINCINNATI POPS (KUNZEL)
10	8	27	BE MY LOVE ANGEL CDC 95468*	PLACIDO DOMINGO
11	11	35	THE CIVIL WAR ELEKTRA NONESUCH 79242-2*	SOUNDTRACK
12	12	17	SCREAMERS MERCURY 432 019-2*/PHILIPS EASTMAN WIND ENSEMBLE (FENNELL)	
13	13	11	THE VERY BEST OF THE BOSTON POPS PHILIPS 432 802-2* BOSTON POPS (WILLIAMS)	
14	14	58	MUSIC OF THE NIGHT SONY CLASSICAL SK-45567* BOSTON POPS (WILLIAMS)	
15	RE-ENTRY		SONGS FROM AMERICA'S HEARTLAND ARGO 430 834-2*/LONDON MORMON TABERNACLE CHOIR (OTTLEY)	

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



Nipper News







deutsche harmonia mundi



“All the News That Fits His Prints”

AN OFRA YOU CAN'T REFUSE!



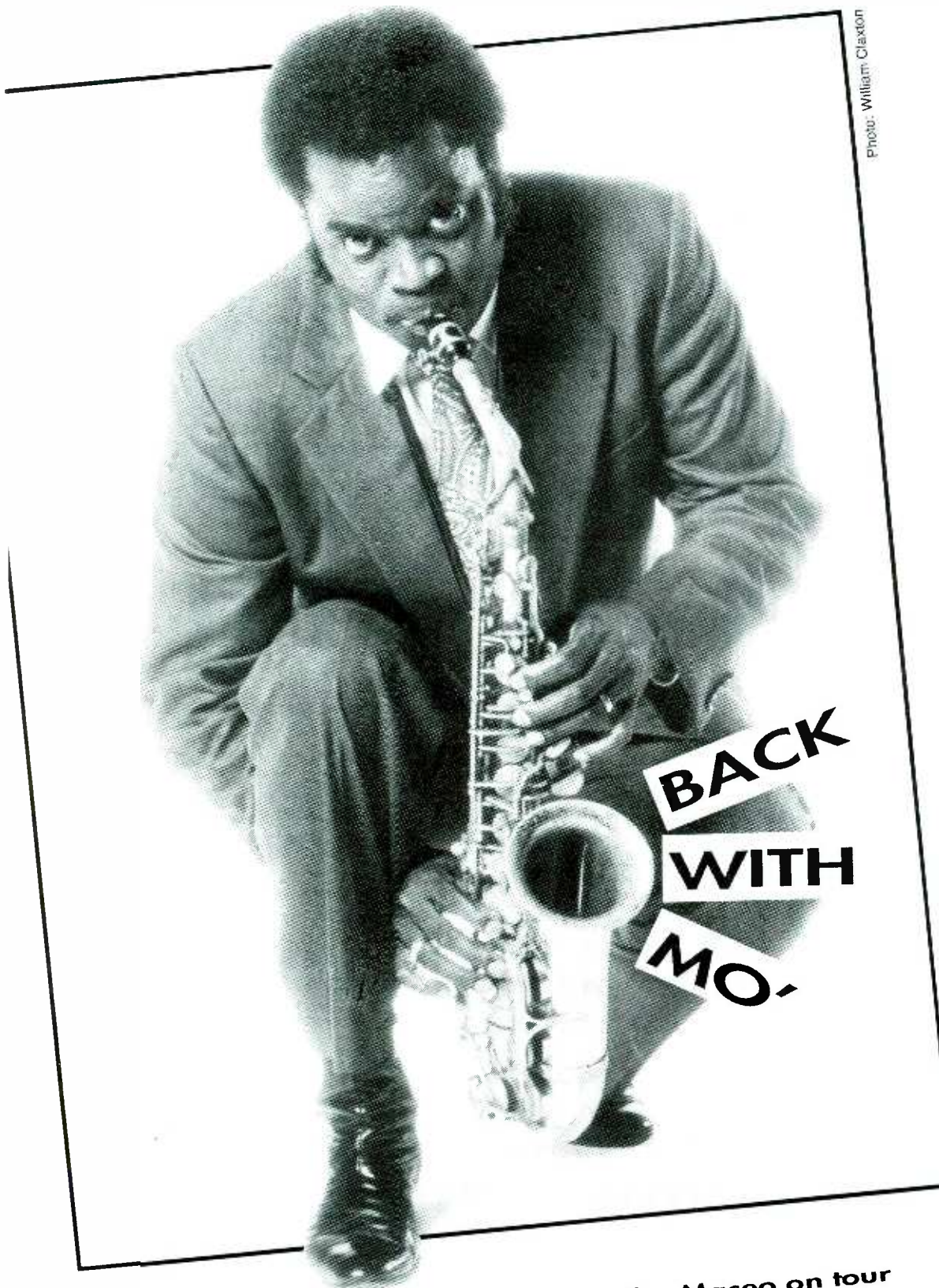

Ofra Harnoy has become one of the best-selling classical recording artists of the past few years. Her charismatic personality and eye-catching covers, combined with elegant playing and undeniable talent, have catapulted her recordings to the top of the Billboard charts.

Ofra Harnoy's discography has centered on lesser-known cello repertoire. Her newest recording contains a memorable performance of one of the most lush, romantic examples of cello literature—*Schelomo*, by Ernst Bloch. With major support from Sir Charles Mackerras and the London Philharmonic Orchestra, Harnoy also performs the complete works for cello and orchestra of Max Bruch, including the haunting *Kol Nidre*.

Ofra Harnoy plays *Schelomo*. An offer you can't refuse on RCA Victor Red Seal!

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MACEO PARKER



BACK
WITH
MO.

Mo' Roots — the follow-up to the #1 Jazz record, *Roots Revisited*.

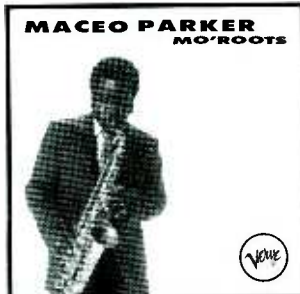
Featuring Fred Wesley and Pee Wee Ellis.

Watch for Maceo on tour this fall.

In store Sept 24



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Billboard®

FOR WEEK ENDING AUGUST 17, 1990

Top Jazz Albums™

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

THIS WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
1	1	7	NATALIE COLE ▲ ELEKTRA 61049	★★ NO. 1 ★★ 3 weeks at No. 1 UNFORGETTABLE
2	5	5	DAVID SANBORN ELEKTRA MUSICIAN 61088*/ELEKTRA	ANOTHER HAND
3	3	17	DIANNE REEVES BLUE NOTE 90264*/CAPITOL	I REMEMBER
4	4	15	THE HARPER BROTHERS VERVE 847 956*/POLYGRAM	ARTISTRY
5	2	17	WYNTON MARSALIS COLUMBIA 47346	STANDARD TIME VOL. 2 INTIMACY CALLING
6	6	9	STAN GETZ EMARCY 838 770*/POLYGRAM	SERENITY
7	7	13	MARLON JORDAN QUINTET COLUMBIA 46930*	LEARSON'S RETURN
8	11	5	MCCOY TYNER CHESKY JD51*	NEW YORK REUNION
9	13	5	TERENCE BLANCHARD COLUMBIA 47354*	TERENCE BLANCHARD
10	12	5	JOHNNY GRIFFIN ANTILLES 8421*/ISLAND	THE CAT
11	8	27	SHIRLEY HORN VERVE 847 482*/POLYGRAM	YOU WON'T FORGET ME
12	20	3	TOUGH YOUNG TENORS ANTILLES 848 767*/ISLAND	ALONE TOGETHER
13	14	7	CHRISTOPHER HOLLYDAY NOVUS 3118*/RCA	THE NATURAL MOMENT
14	18	3	CASSANDRA WILSON JMT 834 443*/POLYGRAM	SHE WHO WEEPS
15	9	17	CARMEN MCRAE NOVUS 3110*/RCA	SARAH-DEDICATED TO YOU
16	10	11	JAMES MOODY NOVUS 3111*/RCA	HONEY
17	16	17	KEITH JARRETT ECM 847 135*/POLYGRAM	TRIBUTE
18	17	55	HARRY CONNICK, JR. ▲ COLUMBIA 46146	WE ARE IN LOVE
19	21	7	JOE LOVANO BLUE NOTE 96108*/CAPITOL	LANDMARKS
20	23	3	RICHEL BEIRACH & GEORGE COLEMAN TRILOKA 185*	CONVERGENCE
21	15	17	ROY HARGROVE NOVUS 3113*/RCA	PUBLIC EYE
22	25	3	MCCOY TYNER ENJA 79668*/MESA-BLUEMOON	REMEMBERING JOHN
23	22	15	GONZALO RUBALCABA BLUE NOTE 95478*/CAPITOL	DISCOVERY: LIVE AT MONTREUX
24	NEW	▶	CLEO LAINE RCA 60548*	JAZZ
25	NEW	▶	MARK MURPHY MUSE 5419*	WHAT A WAY TO GO

TOP CONTEMPORARY JAZZ ALBUMS™

★★ NO. 1 ★★

1	2	15	JON LUCIEN MERCURY 848 532	1 week at No. 1 LISTEN LOVE
2	1	15	THE CRUSADERS GRP 9638*	HEALING THE WOUNDS
3	3	9	SPYRO GYRA GRP 9642*	COLLECTION
4	6	5	CANDY DULFER ARISTA 8674*	SAXUALITY
5	4	13	TUCK & PATTI WINDHAM HILL JAZZ 0130*	DREAM
6	5	9	JEAN LUC PONTY EPIC 47378*	TCHOKOLA
7	8	5	BELA FLECK & THE FLECKTONES WARNER BROS. 26562*	FLIGHT OF THE COSMIC HIPPO
8	7	9	LEE RITENOUR GRP 9645*	COLLECTION
9	10	9	GARY BURTON GRP 9643*	COOL NIGHTS
10	11	7	TOM SCOTT GRP 9646*	KEEP THIS LOVE ALIVE
11	9	19	EARL KLUGH WARNER BROS. 26293	MIDNIGHT IN SAN JUAN
12	22	3	MICHEL PETRUCCIANI BLUE NOTE 95480*/CAPITOL	PLAYGROUND
13	14	7	DON GRUSIN GRP 9644*	ZEPHYR
14	19	3	KIM WATERS WARLOCK 2726	SAX APPEAL
15	16	9	SCOTT HENDERSON & GARY WILLIS RELATIVITY 88561*	TRIBAL TECH
16	12	23	YELLOWJACKETS GRP 9630*	GREENHOUSE
17	15	13	SPECIAL EFX GRP 9640*	PEACE OF THE WORLD
18	23	3	PETER APPELBAUM/THE HIEROGLYPHICS ENSEMBLE ANTILLES 848 634*/ISLAND	SIGNS OF LIFE
19	13	19	KILAUEA BRAINCHILD 9105*	ANTIGUA BLUE
20	21	31	DAVE KOZ CAPITOL 91643*	DAVE KOZ
21	17	23	GEORGE HOWARD GRP 9629	LOVE AND UNDERSTANDING
22	NEW	▶	TOWER OF POWER EPIC 47387*	MONSTER
23	18	41	JOE SAMPLE WARNER BROS. 26138	ASHES TO ASHES
24	20	27	DIANE SCHUUR GRP 9628	PURE SCHUUR
25	NEW	▶	TONY GUERRERO NOVA 9137*	ANOTHER DAY, ANOTHER DREAM

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

Country

Garth's 'Wind' Ropes In \$10.98 Tag No-Video 'Rodeo' Bullets On Chart

■ BY EDWARD MORRIS

NASHVILLE—Garth Brooks' third Capitol Nashville album, "Ropin' The Wind," will carry a \$10.98 suggested list price when it hits the stores Sept. 10. Industry observers say this is the first time a country album has topped the \$9.98 level.

Joe Mansfield, the label's VP of sales and marketing, says that advance orders for the new album from "about 20 accounts" already total 1.2 million copies.

Brooks' current stature as country music's best-selling recording artist has made retailers eager for new product. That appetite was considerably sharpened by the July 29 release of "Rodeo," the first single from the new album. It debuts on Billboard's Hot Country Singles & Tracks chart this week at a bulleted No. 37. There is no companion music video.

In spite of grumbles from some retailers that there is no new product with which to capitalize on the excitement that "Rodeo" is gener-

ating, Capitol Nashville is sticking to its policy of manufacturing no commercial singles.

Mansfield says the policy remains in force regardless of Brooks' great popularity—both because of the prospect of returns and the fear that singles sales will "cannibalize" album sales.

According to Mansfield, there is nothing unusual about having a single out so far in advance of the album that contains it. "We do it on every artist," he says. "We did it with [Brooks'] 'Friends In Low Places' last year almost identically."

Mansfield says the label simply saw no need to do a video for "Rodeo," adding that there was only one video—"The Thunder Rolls"—made on the last album and that it was not released until several months after the album. The Nashville Network and Country Music Television, the main outlets for country videos, both banned "The Thunder Rolls" from their playlists this spring, ostensibly because of its graphic depiction of

domestic violence.

Happily for customers who absolutely have to have more Brooks product, his new longform video compilation, "Garth Brooks," has been in stores since July 30. Tagged at a suggested \$19.95, the package contains interview and concert footage, plus music videos of "If Tomorrow Never Comes," "The Dance," and "The Thunder Rolls."

Recently, Brooks' second and current album, "No Fences," was certified quadruple-platinum, less than a year after its release; and his "Garth Brooks" debut collection is now past the double-platinum mark.



Mavericks On The Move. Members of the Miami-based country group the Mavericks wait for the ink to dry on their newly signed BMI writers agreements. The group recently charged into Music City for a showcase and left town sporting a recording deal with MCA Records. Steve Fishell and lead singer Raul Malo will produce the group's debut album. Pictured, from left, are Clay Bradley, associate director of writer/publisher relations, BMI; Mavericks Ben Peeler, Bob Reynolds, and Malo (in the cowboy hat); manager Frank Callari of TCA Group; and Maverick Paul Deakin.

Notable Speakers On Tap For NSAI Songwriters' Confab

NASHVILLE—Several of the nation's top songwriters, music attorneys, and publishing executives will speak at the Nashville Songwriters Assn. International's second annual Professional Songwriters' Conference here Sept. 20. The event will be held at Loews Vanderbilt Plaza and is restricted to members of NSAI's professional division.

Subjects to be discussed include new technologies affecting writers, changes in contract provisions, and new markets for songs.

Songwriter John Bettis will deliver the keynote address and also speak on a panel concerned with how Nashville songwriters can break into the movie market. Ap-

pearing with Bettis will be Chris Montane, senior VP of creative services for the Walt Disney Studios.

Michael Mimms, Nashville entertainment attorney; Tim Wiperman, senior VP and executive GM of Warner/Chappell Music; and Jeff Brabec, VP of legal and business affairs for PolyGram/Island Music Publishing, will discuss "contracts in the '90s."

Sitting on the technology panel will be Ed Murphy, president of the National Music Publishers' Assn. and the Harry Fox Agency, and radio consultant Charlie Cook. The focus will be on how new technology may affect songwriters' income.

Bettis, Tom Snow, Sonny Curtis, and Jimmy Webb will conduct the "legendary songwriters" panel and will perform following the NSAI dinner that evening.

According to Pat Huber, NSAI's executive director, about 70 writers registered for last year's conference. She says she is expecting more than 100 registrants this year.

To be eligible for membership in NSAI's professional songwriters division, an applicant must earn most of his or her income from songwriting.

Besides the conference, NSAI will sponsor the Harlan Howard Birthday Bash, Sept. 9, and hold its Hall of Fame Dinner Sept. 29. Additional information on all these events is available from the NSAI office.

EDWARD MORRIS

MCA Releasing Patsy Cline Set

NASHVILLE—MCA Records will release "The Patsy Cline Collection," described as "a complete retrospective collection of Cline's career," Oct. 15. The lavishly annotated project was carried out in conjunction with the Country Music Foundation.

Among the 105 cuts on the boxed set are several previously unreleased songs.

Suggested retail price for the set is \$39.98 for cassettes and \$49.98 for CDs.

Are Europeans Ready For 'Western Beat'?

Montreux Fest Sells 'Country' Under New Tag

ROW ACROSS THE SEA: If Bob Saporiti has his way, much of the world's population will be dancing, drinking, and making love to Nashville music within the foreseeable future. But he's the first to admit that this is a most formidable mission. As VP of international marketing for Warner Bros. Records, Saporiti recently led a delegation of country acts to play the Montreux Jazz Festival. It was the first time in 13 years, he says; that country acts have performed at the event.

Representing Music City on the July 4 "American Night" of the Swiss festival were Kevin Welch, Jim Lauderdale, Joe Ely, Jimmy Dale Gilmore, Butch Hancock, Brenda Lee, and the Texas Tornados. Saporiti says the hip, eclectic brand of country music these acts performed at the festival quickly picked up the label "Western beat." He thinks the term may just

be magical in helping rid country music of the harmful stereotypes conjured up in Europe when it's presented under that name. Saporiti's delegation was so well-received by festival fans and participants, he says, that Toto invited Welch and Lauderdale to play with the band in its final number. Lauderdale also got the chance to join in a B.B. King set. All the country acts that had records out in America also had their albums available for sale in Montreux. "We were asked to come back next year," Saporiti reports.

The festival is sponsoring a television show for broadcast in several other countries, which includes the American performances, according to Saporiti. And a separate version is being prepared for airing in the U.S. Warner Bros. has been given the opportunity to purchase it for home video, Saporiti says.

"We're really going after this international thing, and, hopefully, other labels will follow suit," he adds. "It's got to be an industry thing. On a grand scale, what could really happen is that we could put Nashville music truly on the map. What there is now in the world is a conception of what Nashville music is. But it's dated by about 15 years."

The Country Music Assn. will sponsor an international round-table discussion at its SRO '91 meeting in Nashville in October, Saporiti says. Invited to participate are label heads from Europe and the U.S., as well as European concert promoters. According to Saporiti, the pur-

pose of the round table is to raise questions about the problems and prospects of marketing country music abroad.

One angle Warner Bros. is taking to open the market is to allow European A&R people to select and repack- age country music that's already been released here. In January, the label will release a Dwight Yoakam package comprised mostly of the artist's rockabilly music. It was compiled by A&R reps from England. An album of rerecordings of some of Kenny Rogers' greatest hits

was packaged for sale in Germany and has sold 70,000 copies there, Saporiti says. Emmylou Harris is scheduled for an extensive European tour in late summer and will play a festival in Japan in October.

To capitalize on the new Montreux-inspired tag, Warner Bros., in conjunction with France's Dixie

Frogs Records, is assembling a "Western Beat Sampler." It will include cuts by Harris, Lauderdale, Yoakam, the Tornados, Welch, k.d. lang, Randy Travis, and Highway 101. "We've already got a deal with Virgin megastores to carry it," Saporiti says. He argues that country acts that are hot now are shortsighted in demanding that the European market be as lucrative as the American one. He says that if the acts don't cultivate Europe when they have the hits, they can't hope to fall back on the region as a source of income after their American hits have stopped coming. Saporiti stresses that he has no quarrel with the way country music sounds today—only with the way it's perceived abroad. Thus, much of his mission, as he sees it, is to dismantle stereotypes: "It's just taking away the rhinestones. That's all we're doing."

VOICE OF REASON: Scene reader Les Wheeler writes to observe that the Forester Sisters' recent hit, "Men," was as defamatory to that sex as Holly Dunn's "Maybe I Mean Yes" was to women—but that there was virtually no outcry against the Foresters. He is correct in both observations.

SIGNINGS: Columbia Records' Larry Boone to Buddy Lee Attractions for bookings... BNA Entertainment's John Anderson to Bobby Roberts Entertainment for exclusive management.



by Edward Morris

Billboard TOP COUNTRY ALBUMS

FOR WEEK ENDING AUGUST 17, 1991

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION	
				★ ★ No. 1 ★ ★			
1	1	1	47	GARTH BROOKS ▲ ⁴ CAPITOL 93866* (9.98)	NO FENCES	1	
2	2	4	10	TRAVIS TRITT WARNER BROS. 4-26589* (9.98)	IT'S ALL ABOUT TO CHANGE	2	
3	6	8	5	TRISHA YEARWOOD MCA 10297* (9.98)	TRISHA YEARWOOD	3	
4	4	5	118	GARTH BROOKS ▲ ² CAPITOL 90897* (9.98)	GARTH BROOKS	2	
5	3	2	12	ALAN JACKSON ● ARISTA 8681* (9.98)	DON'T ROCK THE JUKEBOX	2	
6	5	3	11	RICKY VAN SHELTON ● COLUMBIA 46855*/SONY (9.98 EQ)	BACKROADS	3	
7	7	6	47	REBA MCENTIRE ▲ MCA 10016 (9.98)	RUMOR HAS IT	2	
8	9	9	39	CLINT BLACK ▲ RCA 52372 (9.98)	PUT YOURSELF IN MY SHOES	1	
9	8	7	20	DOLLY PARTON ● COLUMBIA 46882*/SONY (9.98)	EAGLE WHEN SHE FLIES	1	
10	10	13	5	TANYA TUCKER CAPITOL 95562* (9.98)	WHAT DO I DO WITH ME	10	
11	11	10	19	GEORGE STRAIT ● MCA 10204* (9.98)	CHILL OF AN EARLY FALL	4	
12	12	12	18	BILLY DEAN SBK 94302*/CAPITOL (9.98)	YOUNG MAN	12	
13	18	21	10	DIAMOND RIO ARISTA 8673* (9.98)	DIAMOND RIO	13	
14	15	15	73	TRAVIS TRITT ● WARNER BROS. 26094* (9.98)	COUNTRY CLUB	3	
15	14	14	74	ALAN JACKSON ▲ ARISTA 8623 (8.98)	HERE IN THE REAL WORLD	4	
16	13	11	17	THE KENTUCKY HEADHUNTERS ● MERCURY 848 054* (9.98)	ELECTRIC BARNYARD	3	
17	23	20	16	LORRIE MORGAN RCA 30210-4* (9.98)	SOMETHING IN RED	17	
18	16	16	46	THE JUDDS ● CURB/RCA 52070*/RCA (9.98)	LOVE CAN BUILD A BRIDGE	5	
19	17	22	118	CLINT BLACK ▲ ² RCA 9668 (9.98)	KILLIN' TIME	1	
20	20	18	62	ALABAMA ● RCA 52108* (9.98)	PASS IT ON DOWN	3	
21	19	19	21	VINCE GILL MCA 10140* (9.98)	POCKET FULL OF GOLD	5	
22	21	17	15	HANK WILLIAMS, JR. WARNER/CURB 26536*/WARNER BROS. (9.98)	PURE HANK	8	
23	30	31	43	MARK CHESNUTT MCA 10032* (9.98)	TOO COLD AT HOME	12	
24	22	25	92	THE KENTUCKY HEADHUNTERS ▲ MERCURY 838 744 (8.98 EQ)	PICKIN' ON NASHVILLE	2	
25	37	—	2	HOLLY DUNN WARNER BROS. 4-26630* (9.98)	MILESTONES, GREATEST HITS	25	
26	26	26	53	PIRATES OF THE MISSISSIPPI CAPITOL 94389* (9.98)	PIRATES OF THE MISSISSIPPI	12	
27	25	24	156	THE JUDDS ▲ RCA/CURB 8318 /RCA (9.98)	GREATEST HITS	1	
28	31	29	27	AARON TIPPIN RCA 2374* (9.98)	YOU'VE GOT TO STAND FOR SOMETHING	24	
29	24	23	70	DOUG STONE EPIC 45303*/SONY (8.98 EQ)	DOUG STONE	12	
30	27	28	14	MCBRIDE & THE RIDE MCA 42343* (9.98)	BURNIN' UP THE ROAD	27	
31	32	35	51	KEITH WHITLEY ● RCA 52277* (9.98)	GREATEST HITS	5	
32	28	30	5	WAYLON & WILLIE EPIC 47462*/SONY (9.98)	CLEAN SHIRT	28	
33	36	34	19	KATHY MATTEA MERCURY 846 975* (9.98)	TIME PASSES BY	9	
34	34	33	39	DWIGHT YOAKAM REPRIS 26344*/WARNER BROS. (9.98)	IF THERE WAS A WAY	7	
35	29	27	62	SHENANDOAH COLUMBIA 45490*/SONY (8.98 EQ)	EXTRA MILE	11	
36	33	32	84	VINCE GILL ● MCA 42321 (8.98)	WHEN I CALL YOUR NAME	2	
37	35	36	81	RICKY VAN SHELTON ▲ COLUMBIA 45250 /SONY (8.98 EQ)	RVS III	1	
38	38	42	42	MARY-CHAPIN CARPENTER COLUMBIA 46077*/SONY (8.98 EQ)	SHOOTING STRAIGHT IN THE DARK	22	
39	40	38	13	LEE GREENWOOD CAPITOL 95541* (9.98)	A PERFECT 10	38	

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
40	42	43	26	SAWYER BROWN CURB/CAPITOL 94260*/CAPITOL (9.98)	BUICK	26
41	41	41	81	DAN SEALS CAPITOL 48308 (4.98)	THE BEST	7
42	39	37	46	RANDY TRAVIS ▲ WARNER BROS. 26310* (9.98)	HEROES AND FRIENDS	1
43	43	39	38	K.T. OSLIN ● RCA 52365* (9.98)	LOVE IN A SMALLTOWN	5
44	44	40	49	KATHY MATTEA ● MERCURY 842 330* (8.98 EQ)	A COLLECTION OF HITS	8
45	47	50	20	RONNIE MILSAP RCA 2375* (9.98)	BACK TO THE GRINDSTONE	24
46	50	48	27	PAUL OVERSTREET RCA 2459* (9.98)	HEROES	17
47	46	45	96	RANDY TRAVIS ▲ WARNER BROS. 25988 (9.98)	NO HOLDIN' BACK	1
48	52	49	113	LORRIE MORGAN ● RCA 9594 (9.98)	LEAVE THE LIGHT ON	6
49	49	47	52	TEXAS TORNADOS REPRIS 26251*/WARNER BROS. (9.98)	TEXAS TORNADOS	25
50	51	52	97	REBA MCENTIRE ● MCA 8034* (8.98)	REBA LIVE	2
51	45	44	51	TANYA TUCKER CAPITOL 91821* (9.98)	TENNESSEE WOMAN	18
52	NEW ▶	—	1	CHRIS LEDOUX CAPITOL 96499* (9.98)	WESTERN UNDERGROUND	52
53	48	53	42	HANK WILLIAMS, JR. WARNER/CURB 26453*/WARNER BROS. (9.98)	AMERICA (THE WAY I SEE IT)	11
54	62	74	3	EARL THOMAS CONLEY RCA 3116* (9.98)	YOURS TRULY	54
55	57	46	26	PAM TILLIS ARISTA 8642* (8.98)	PUT YOURSELF IN MY PLACE	34
56	54	54	63	GEORGE STRAIT ▲ MCA 6415 (9.98)	LIVIN' IT UP	1
57	RE-ENTRY	—	5	MARTIN DELRAY ATLANTIC 82176* (9.98)	GET RHYTHM	57
58	65	—	2	THE NITTY GRITTY DIRT BAND CAPITOL 93128* (9.98)	LIVE TWO FIVE	58
59	53	51	7	HIGHWAY 101 WARNER BROS. 4-26588* (9.98)	BING BANG BOOM	36
60	NEW ▶	—	1	RAY STEVENS CAPITOL 95914* (9.98)	#1 WITH A BULLET	60
61	61	69	8	ALISON KRAUSS ROUNDER 0275 (9.98)	I'VE GOT THAT OLD FEELING	61
62	66	63	7	VERN GOSDIN COLUMBIA 47051*/SONY (9.98)	OUT OF MY HEART	57
63	56	56	27	MARTY STUART MCA 10106* (9.98)	TEMPTED	20
64	55	57	63	PATTY LOVELESS MCA 6401 (9.98)	ON DOWN THE LINE	12
65	60	55	14	CHARLIE DANIELS EPIC 46835*/SONY (9.98)	RENEGADE	25
66	NEW ▶	—	1	EXILE ARISTA 8675* (9.98)	JUSTICE	66
67	59	59	18	THE FORESTER SISTERS WARNER BROS. 26500* (9.98)	TALKIN' 'BOUT MEN	16
68	69	62	46	SAWYER BROWN CURB/CAPITOL 94259*/CAPITOL (9.98)	GREATEST HITS	26
69	71	60	43	JOE DIFFIE EPIC 46047*/SONY (8.98 EQ)	A THOUSAND WINDING ROADS	23
70	64	58	27	RONNIE MCDOWELL CURB 77414* (9.98)	UNCHAINED MELODY	32
71	NEW ▶	—	1	DAVIS DANIEL MERCURY 848 291* (9.98)	FIGHTING FIRE WITH FIRE	71
72	58	64	12	DEAN DILLON ATLANTIC 82183* (9.98)	OUT OF YOUR EVER LOVIN' MIND	58
73	RE-ENTRY	—	25	MIKE REID COLUMBIA 46141*/SONY (9.98 EQ)	TURNING FOR HOME	22
74	72	68	123	K.T. OSLIN ▲ RCA 8369 (9.98)	THIS WOMAN	2
75	75	72	16	THE OAK RIDGE BOYS RCA 3023-4* (9.98)	UNSTOPPABLE	41

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

Billboard Top Country Catalog Albums


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

FOR WEEK ENDING AUGUST 17, 1991

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	WKS. ON CHART
1	1	PATSY CLINE ▲ ² MCA 12 (8.98)	GREATEST HITS	13
2	2	THE CHARLIE DANIELS BAND ▲ EPIC 38795*/SONY (6.98 EQ)	A DECADE OF HITS	13
3	3	GEORGE STRAIT ▲ MCA 42035* (8.98)	GREATEST HITS, VOL. 2	13
4	4	RANDY TRAVIS ▲ ⁴ WARNER BROS. 25568 (8.98)	ALWAYS & FOREVER	13
5	5	ANNE MURRAY ▲ ³ CAPITOL 46058* (7.98)	GREATEST HITS	13
6	6	GEORGE STRAIT ▲ MCA 5567 (8.98)	GEORGE STRAIT'S GREATEST HITS	13
7	7	ALABAMA ▲ ³ RCA AHL1-4939 (8.98)	ROLL ON	13
8	8	THE JUDDS RCA 2278-4* (3.98)	COLLECTOR'S SERIES	12
9	9	KENNY ROGERS ▲ LIBERTY 5112/CAPITOL (9.98)	TWENTY GREATEST HITS	13
10	15	ALABAMA ▲ ³ RCA 7170 (8.98)	GREATEST HITS	13
11	10	THE JUDDS ▲ RCA/CURB 5916-1/RCA (8.98)	HEARTLAND	13
12	11	VINCE GILL RCA 9814-4R* (4.98)	BEST OF VINCE GILL	13
13	13	REBA MCENTIRE ▲ MCA 2789 (8.98)	GREATEST HITS	13

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	WKS. ON CHART
14	12	GEORGE STRAIT ● MCA 42114 (8.98)	IF YOU AIN'T LOVIN' YOU AIN'T LIVIN'	13
15	14	DOLLY PARTON ▲ RCA 4422 (6.98)	GREATEST HITS	11
16	22	HANK WILLIAMS, JR. ▲ ² WARNER/CURB 60193/WARNER BROS. (9.98)	GREATEST HITS	10
17	21	GEORGE STRAIT ▲ MCA 5913 (8.98)	OCEAN FRONT PROPERTY	12
18	17	WAYLON JENNINGS ▲ ³ RCA AHL1-3378 (8.98)	GREATEST HITS	10
19	16	ALABAMA ▲ ⁴ RCA AHL1-4229 (8.98)	MOUNTAIN MUSIC	11
20	19	REBA MCENTIRE ● MCA 6294 (9.98)	SWEET SIXTEEN	11
21	20	THE JUDDS ▲ RCA/CURB AHL1-5319/RCA (8.98)	WHY NOT ME	12
22	—	RONNIE MILSAP ▲ ² RCA AAL1-3772 (8.98)	GREATEST HITS	4
23	23	PATTY LOVELESS ● MCA 42223 (8.98)	HONKY TONK ANGEL	12
24	25	HANK WILLIAMS, JR. ▲ WARNER/CURB 25834/WARNER BROS. (9.98)	GREATEST HITS III	8
25	—	GEORGE JONES EPIC 40776*/SONY (9.98)	SUPER HITS	3

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



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- New talent
- Video

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ISSUE DATE: OCTOBER 5
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COUNTRY SINGLES A-Z PUBLISHERS/ PERFORMANCE RIGHTS/ SHEET MUSIC

- TITLE (Publisher - Licensing Org.) Sheet Music Dist.
- 29 ALL I CAN BE (IS A SWEET MEMORY) (Sony Tree, BMI) HL
 - 74 ALL IN THE NAME OF LOVE (Red Brazos, BMI/Urge, BMI)
 - 75 ANGELS ARE HARD TO FIND (Bocephus, BMI)
 - 40 AS SIMPLE AS THAT (Almo, ASCAP/Brio Blues, ASCAP/Hayes Street, ASCAP) CPP
 - 30 BALL AND CHAIN (Scarlet Moon, BMI/Don Schlitz, ASCAP/Almo, ASCAP) CLM/CPP
 - 51 BING BANG BOOM (Careers, BMI/Hugh Prestwood, BMI) HL
 - 42 BLUE MEMORIES (Irving, BMI/Littlemarch, BMI) CPP
 - 16 BRAND NEW MAN (Sony Tree, BMI/Sony Cross Keys, ASCAP) HL
 - 39 CALLOUSED HANDS (Bait And Beer, ASCAP/Forerunner, ASCAP/Colgems-EMI, ASCAP) CLM/WBM
 - 72 CHANGE MY MIND (Bull's Creek, BMI/Zomba, ASCAP)
 - 11 DON'T ROCK THE JUKEBOX (Mattie Ruth, ASCAP/Seventh Son, ASCAP/Tom Collins, BMI/Murrah, BMI) CPP/WBM
 - 15 DOWN AT THE TWIST AND SHOUT (EMI April, ASCAP/Getarealjob, ASCAP) HL
 - 6 DOWN TO MY LAST TEARDROP (Paul & Jonathan, BMI)
 - 18 EVEN NOW (With Any Luck, BMI/Sleepy Time, ASCAP)
 - 4 FALLIN' OUT OF LOVE (Paul Craft, BMI) CPP
 - 45 FRIDAY NIGHT'S WOMAN (Jessie Jo, BMI/Music Corp. Of America, BMI/MCA, ASCAP/Haven Harbor, ASCAP/Buddy Cannon, ASCAP/Pri, ASCAP) HL
 - 62 HANG UP THE PHONE (Eddie Rabbit, BMI)
 - 7 HERE'S A QUARTER (CALL SOMEONE WHO CARES) (Sony Tree, BMI/Post Oak, BMI) HL
 - 3 HERE WE ARE (Warner Chappell, ASCAP/Macy Place, ASCAP/Benefit, BMI) WBM
 - 12 HOPELESSLY YOURS (Sony Tree, BMI/Sony Cross Keys, ASCAP) HL
 - 20 I AM A SIMPLE MAN (Rick Hall, ASCAP)
 - 64 IF I CAN FIND A CLEAN SHIRT (WB, ASCAP/Two Sons, ASCAP/Waylon Jennings, BMI) CPP
 - 54 (IF IT WEREN'T FOR COUNTRY MUSIC) I'D GO CRAZY (Millstone, ASCAP)
 - 68 IF IT WILL IT WILL (Bocephus, BMI) CPP
 - 35 IF THE DEVIL DANCED (IN EMPTY POCKETS) (Texas Wedge, ASCAP/Sony Cross Keys, ASCAP) HL
 - 44 IF WE CAN'T DO IT RIGHT (Maypop, BMI/Blackwood, BMI/Wrightchild, BMI) WBM
 - 66 I MUST HAVE BEEN CRAZY (Warner-Tamerlane, BMI/Patrick Joseph, BMI/WB, ASCAP/Samosonian, ASCAP) WBM
 - 23 I THOUGHT IT WAS YOU (Sony Cross Keys, ASCAP/Miss Dot, ASCAP/Warner-Tamerlane, BMI/Patrick Joseph, BMI) HL/WBM
 - 19 LEAP OF FAITH (Warner-Tamerlane, BMI/Long Run, BMI) WBM
 - 67 LIFE'S TOO LONG (TO LIVE LIKE THIS) (Sony Cross Keys, ASCAP/Inspector Barlow, ASCAP/Bug, ASCAP/Sony Tree, BMI)
 - 52 LIGHT AT THE END OF THE TUNNEL (Of Music, ASCAP/Sony Cross Keys, ASCAP)
 - 63 LILLIE'S WHITE LIES (Mighty Nice, BMI/Add-in, BMI/Sir Claxton, BMI)
 - 8 LIZA JANE (Benefit, BMI/Englishtowne, BMI) WBM
 - 13 LORD HAVE MERCY ON A COUNTRY BOY (Polygram, ASCAP/Ranger Bob, ASCAP) HL
 - 59 MAYBE I MEAN YES (Careers-BMG, BMI/South Heart, BMI/Edge O' Woods, ASCAP/Kinetic Diamond, ASCAP/Moline Valley, ASCAP) CPP/HL
 - 25 MIRROR MIRROR (Little Big Town, BMI/American Made, BMI/Alabama Band, ASCAP/MCA, ASCAP) HL/WBM
 - 28 THE MOON OVER GEORGIA (Fame, BMI)
 - 32 NEW WAY (TO LIGHT UP AN OLD FLAME) (Zomba, ASCAP/Forest Hills, BMI)
 - 57 NOTHIN' BUT YOU (Gold Line, ASCAP/WB, ASCAP) WBM
 - 49 NOTHING'S CHANGED HERE (Coal Dust West, BMI/Songs Of PolyGram, BMI)
 - 71 NOW IT BELONGS TO YOU (Steve Wariner, BMI/Irving, ASCAP)
 - 41 ONE HUNDRED AND TWO (Irving, BMI/Littlemarch, BMI/Sheep In Tow, BMI/Kentucky Sweetheart, BMI) CPP
 - 46 ONE LOVE (Carlooney Tunes, ASCAP/Chrysalis, ASCAP/Colgems-EMI, ASCAP/He-Dog, ASCAP/Twyla Dent, ASCAP/Lamek, BMI/Laughing Dogs, BMI)
 - 43 ONE MORE PAYMENT (Howlin' Hits, ASCAP/Red Brazos, BMI) CPP
 - 33 ONE OF THOSE THINGS (Warner-Elektra-Asylum, BMI/Blood, Sweat and Ink, BMI/Scarlet Moon, BMI/Screen Gems-EMI, BMI) CLM/WBM
 - 56 ONE SHOT AT A TIME (Thilis, ASCAP)
 - 55 PICTURE ME (Nickel Nugget, BMI/WB, ASCAP/Bamatuck, ASCAP) WBM
 - 48 A PICTURE OF ME (WITHOUT YOU) (Al Gallico, BMI/Algee, BMI)
 - 31 POINT OF LIGHT (Don Schlitz, ASCAP/EMI Blackwood, BMI/Bethlehem, BMI/Almo, ASCAP) CPP/WBM
 - 60 PUT YOURSELF IN MY PLACE (Polygram, ASCAP/Amanda-Lin, ASCAP/Sony Tree, BMI)
 - 37 RODEO (Rio Bravo, BMI)
 - 53 SAME OLD STAR (Violet Crown, BMI/Blame, BMI/Sony Cross Keys, ASCAP/EMI, ASCAP)
 - 9 SHADOW OF A DOUBT (Fame, BMI/Bobworld, BMI/Rick Hall, ASCAP)
 - 38 SHE'S A NATURAL (Grand Coalition, BMI/Maypop, BMI) WBM
 - 2 SHE'S IN LOVE WITH THE BOY (Warner-Elektra-Asylum, BMI/Rites Of Passage, BMI) CLM/WBM

COUNTRY CORNER



by Lynn Shults

STRAIGHT TO THE TOP: "You Know Me Better Than That" by George Strait becomes the second consecutive No. 1 single from his "Chill Of An Early Fall" collection. The album itself is No. 11 on the country albums chart and bullets from No. 90 to No. 85 on the Top Pop Albums chart. Strait has hit No. 1 on 21 of 29 releases on MCA, including a string of 11 consecutive chart-toppers that began Aug. 2, 1986, with "Nobody In His Right Mind Would've Left Her" and ran through Nov. 4, 1989, with "Ace In the Hole." That record put Strait in a tie for sixth place with Conway Twitty for the most consecutive No. 1's. Only five Strait releases have failed to make Billboard's top five and three of those were top 10 performers. For the remaining twosome, one has been scored an infield hit, while "Hollywood Squares" must be scored an error, as it remained on the charts for only five weeks and peaked at No. 67. I wonder if George can hit a one iron?

INSIDE THE TOP 10: Tanya Tucker's "Down To My Last Teardrop" is the most active track inside the top 10, as it moves from No. 10 to No. 6. The album, "What Do I Do With Me," remains at No. 10 on the Top Country Albums chart and jumps from No. 80 to No. 69 with a bullet on the Top Pop Albums chart. In Baton Rouge, La., the market is red-hot for Tucker. BDS monitoring shows both WKJN and WYNK blasting away on the single track. Musicland's Cortana Mall location reports brisk CD/cassette sales continue not only on Tucker but also on Sawyer Brown, Mark Chesnutt, Davis Daniel, Travis Tritt, Mary-Chapin Carpenter, Carlene Carter, McBride & the Ride, and Clint Black.

INSIDE THE TOP 20: Strange things can occur from time to time, as evidenced by Dolly Parton's "Silver And Gold" moving backward from No. 15 to No. 17, yet keeping its bullet. Parton continued to make strong airplay gains but was pushed down two places due to the growth of Mary-Chapin Carpenter's "Down At The Twist And Shout" (16-15) and Brooks & Dunn's "Brand New Man" (17-16).

WHAT'S HOT: Garth Brooks' "Rodeo" debuts at No. 37, and early indications from radio suggest a runaway smash. Todd Barry at WZZK Birmingham, Ala., reports the track tested fourth best after one week's play. Kelly McCrae of KWJJ Portland, Ore., put the track on an hour after receiving it, and by noon the next day it was showing No. 3. It has been No. 1 each day since. In the heart of "Rodeo Land," Mac Daniels of KPLX Dallas reports that "for the first couple of days, every other call was for 'Rodeo.'" Brooks will be in Dallas for two shows at Reunion Arena Sept. 20 and 21. Daniels reports the first show sold out in 45 minutes and the second in 55 minutes. That's a total of 35,000 seats! For now, radio is the only place the consumer can hear "Rodeo," since the CD/cassette album, "Ropin' The Wind," is not due in retail stores until Sept. 10—and no commercial single is planned.

THE ALBUMS CHART: Female artists dominate the activity with four of the positions on the week's five-most-active list. "Trisha Yearwood" (6-3) is the leader. Yearwood also darts from No. 47 to a bulleted No. 40 on the Top Pop Albums chart. Holly Dunn's "Milestones, Greatest Hits" (37-25) is this week's highest debut on the pop albums list, entering at No. 162, in spite of Dunn's plea for radio to dispense with the lead single. The other front-runners are "Rumor Has It" by Reba McEntire (7-7), Clint Black's "Put Yourself In My Shoes" (9-8), and Lorie Morgan's "Something In Red" (23-17). Morgan also bolts from No. 164 to No. 123 with a bullet on the Top Pop Albums chart... Another cowboy is on the loose as Chris LeDoux's "Western Underground" debuts at No. 52. Watch out for the "Western beat" sound. I'm seeing smoke signals rising from the Southwest.

- 17 SILVER AND GOLD (Brick Hit, BMI) CPP
- 21 SINCE I DON'T HAVE YOU (Bonnyview, ASCAP/Southern, ASCAP) CPP
- 5 SMALL TOWN SATURDAY NIGHT (Bait And Beer, ASCAP/Forerunner, ASCAP/Little Nemo, BMI/Bug, ASCAP) CLM
- 10 SOMEWHERE IN MY BROKEN HEART (EMI Blackwood, BMI/EMI April, ASCAP/Lion Hearded, ASCAP) HL
- 50 SPEAK OF THE DEVIL (Great Cumberland, BMI/Flawfactor, BMI/Bear & Bill, BMI)
- 61 TEMPTED (Irving, ASCAP/Littlemarch, BMI/Songs Of PolyGram, BMI)
- 69 THIS COWBOY'S HAT (Warner-Elektra-Asylum, BMI/Brooks Bros., BMI/Halsey Bros., BMI) WBM
- 27 THE THUNDER ROLLS (Bait And Beer, ASCAP/Forerunner, ASCAP/Major Bob, ASCAP) CLM/CPP
- 34 TILL I FOUND YOU (Irving, ASCAP/Littlemarch, BMI/Little Nemo, BMI/Bug, ASCAP) CPP
- 36 TO BE WITH YOU (Silverline, ASCAP)
- 47 TOO MANY HONKY TONKS (ON MY WAY HOME) (Butputter, BMI/Ben Shaw, ASCAP/Edge O' Woods, ASCAP/Tommy Barnes, ASCAP) CPP
- 65 TOO MUCH CANDY FOR A DIME (Mieene, ASCAP) CPP
- 58 THE VERY FIRST LASTING LOVE (Les Taylor, BMI/Willesden, BMI/Zomba, ASCAP/Thrill On The Hill, ASCAP)
- 26 THE WALK (Zoo II, ASCAP)
- 24 WHERE ARE YOU NOW (Howlin' Hits, ASCAP) CPP
- 22 WHOLE LOTTA HOLES (Sheddhouse, ASCAP/Polygram, ASCAP/Sony Cross Keys, ASCAP) HL
- 73 WITH BODY AND SOUL (Bill Monroe, BMI) HL
- 70 WORKING FOR THE JAPANESE (Paul Craft, BMI)
- 1 YOU KNOW ME BETTER THAN THAT (Millhouse, BMI/Sheddhouse, ASCAP) HL
- 14 YOUR LOVE IS A MIRACLE (Tom Collins, BMI/EMI Blackwood, BMI/Wrightchild, BMI) CPP/WBM

Billboard HOT COUNTRY SINGLES & TRACKS

FOR WEEK ENDING AUGUST 17, 1991

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	3	6	10	★ ★ No. 1 ★ ★ YOU KNOW ME BETTER THAN THAT J. BOWEN, G. STRAIT (T. HASEL DEN, A. L. GRAHAM)	GEORGE STRAIT (V) MCA 54127
2	1	1	14	SHE'S IN LOVE WITH THE BOY G. FUNDIS (J. JIMS)	TRISHA YEARWOOD (V) MCA 54076
3	2	3	11	HERE WE ARE J. LEO, L. M. LEE, ALABAMA (B. N. CHAPMAN, V. GILL)	ALABAMA (V) RCA 2828-7
4	5	9	13	FALLIN' OUT OF LOVE T. BROWN, R. MCENTIRE (J. JIMS)	REBA MCENTIRE (V) MCA 54108
5	8	11	15	SMALL TOWN SATURDAY NIGHT A. REYNOLDS, J. ROONEY (P. ALGER, H. DEVITO)	HAL KETCHUM (C) (V) CURB 4KM-76865
6	10	10	9	DOWN TO MY LAST TEARDROP J. CRUTCHFIELD (P. DAVIS)	TANYA TUCKER CAPITOL PRO-79711
7	4	2	12	HERE'S A QUARTER (CALL SOMEONE WHO CARES) G. BROWN (T. TRITT)	TRAVIS TRITT (V) WARNER BROS. 4816
8	11	12	10	LIZA JANE T. BROWN (V. GILL, R. NIELSEN)	VINCE GILL (V) MCA 54123
9	13	16	12	SHADOW OF A DOUBT R. LANDIS (R. BYRNE, T. WOPAT)	EARL THOMAS CONLEY (V) RCA 2826-7
10	6	4	16	SOMEWHERE IN MY BROKEN HEART C. HOWARD, T. SHAPIRO (B. DEAN, R. LEIGH)	BILLY DEAN (C) (CD) SBK/CAPITOL 4-94302/CAPITOL
11	9	7	14	DON'T ROCK THE JUKEBOX S. HENDRICKS, K. STEGALL (A. JACKSON, R. MURRAH, K. STEGALL)	ALAN JACKSON (C) (CD) (V) ARISTA 8681
12	14	14	15	HOPELESSLY YOURS J. CRUTCHFIELD (C. PUTMAN, K. WHITLEY, D. COOK)	LEE GREENWOOD & SUZY BOGDUSS CAPITOL PRO-79690
13	7	8	14	LORD HAVE MERCY ON A COUNTRY BOY D. WILLIAMS, G. FUNDIS (B. MCDILL)	DON WILLIAMS (V) RCA 2820-7
14	24	32	6	YOUR LOVE IS A MIRACLE M. WRIGHT (B. KENNER, M. WRIGHT)	MARK CHESNUTT (CD) (V) MCA 54136
15	16	20	11	DOWN AT THE TWIST AND SHOUT M. C. CARPENTER, J. JENNINGS (M. C. CARPENTER)	MARY-CHAPIN CARPENTER (V) COLUMBIA 38-73838
16	17	22	9	BRAND NEW MAN S. HENDRICKS, D. COOK (D. COOK, R. DUNN, K. BROOKS)	BROOKS & DUNN (V) ARISTA 2232
17	15	17	11	SILVER AND GOLD S. BUCKINGHAM, G. SMITH (C. PERKINS, G. PERKINS, S. PERKINS)	DOLLY PARTON (V) COLUMBIA 38-73826
18	18	18	9	EVEN NOW R. SHARP, T. DUBOIS (R. SHARP, M. BEESON)	EXILE (V) ARISTA 2228
19	19	27	7	LEAP OF FAITH B. BECKETT, T. BROWN (L. CARTWRIGHT)	LIONEL CARTWRIGHT (V) MCA 54078
20	12	5	16	I AM A SIMPLE MAN S. BUCKINGHAM (W. ALDRIDGE)	RICKY VAN SHELTON (V) COLUMBIA 38-73780
21	22	24	6	SINCE I DON'T HAVE YOU R. GALBRAITH, R. LANDIS, R. MILSAP (J. ROCK, J. BEAUMONT, THE SKYLINERS)	RONNIE MILSAP (V) RCA 2848-7
22	23	28	7	WHOLE LOTTA HOLES A. REYNOLDS (J. VEZNER, D. HENRY)	KATHY MATTEA (V) MERCURY 868 394-7
23	26	37	5	I THOUGHT IT WAS YOU D. JOHNSON (T. MENSY, G. HARRISON)	DOUG STONE (V) EPIC 34-73895
24	25	44	4	WHERE ARE YOU NOW J. STROUD (C. BLACK, H. NICHOLAS)	CLINT BLACK (V) RCA 62016-7
25	29	38	5	MIRROR MIRROR M. POWELL, T. DUBOIS (B. DIPIERO, J. JARRARD, M. SANDERS)	DIAMOND RIO (V) ARISTA 2262
26	33	42	5	THE WALK R. SCRUGGS, M. MILLER (M. MILLER)	SAWYER BROWN CURB/CAPITOL PRO-79750/CAPITOL
27	20	15	14	THE THUNDER ROLLS A. REYNOLDS (P. ALGER, G. BROOKS)	GARTH BROOKS (V) CAPITOL 44727
28	21	13	16	THE MOON OVER GEORGIA R. HALL, R. BYRNE (M. NARMORE)	SHENANDOAH (V) COLUMBIA 38-73777
29	35	36	11	ALL I CAN BE (IS A SWEET MEMORY) J. FULLER, J. HOBBS (H. HOWARD)	COLLIN RAYE (V) EPIC 34-73831
30	38	46	5	BALL AND CHAIN B. BANNISTER, P. OVERSTREET (P. OVERSTREET, D. SCHLITZ)	PAUL OVERSTREET (V) RCA 62012-7
31	27	19	16	POINT OF LIGHT K. LEHNING (D. SCHLITZ, T. SCHUYLER)	RANDY TRAVIS (C) (V) WARNER BROS. 19283
32	45	59	3	★★★ POWER PICK/AIRPLAY ★★★ NEW WAY (TO LIGHT UP AN OLD FLAME) B. MONTGOMERY, J. SLATE (L. WILSON, J. DIFFIE)	JOE DIFFIE (V) EPIC 34-73935
33	31	26	20	ONE OF THOSE THINGS P. WORLEY, E. SEAY (P. TILLIS, P. OVERSTREET)	PAM TILLIS (V) ARISTA 2203
34	36	30	18	TILL I FOUND YOU R. BENNETT, T. BROWN (P. KENNERLEY, H. DEVITO)	MARTY STUART (V) MCA 54065
35	37	33	20	IF THE DEVIL DANCED (IN EMPTY POCKETS) B. MONTGOMERY, J. SLATE (K. SPOONER, K. WILLIAMS)	JOE DIFFIE (C) (V) EPIC 34-73747
36	34	34	13	TO BE WITH YOU S. BUCKINGHAM, M. MORGAN (G. PETERS)	LARRY BOONE (CD) (V) COLUMBIA 38-73813
37	NEW ▶	1	1	★★★ HOT SHOT DEBUT ★★★ RODEO A. REYNOLDS (L. BASTIAN)	GARTH BROOKS CAPITOL PRO-79838
38	32	21	18	SHE'S A NATURAL S. HENDRICKS (R. CROSBY, R. BOWLES)	ROB CROSBY (V) ARISTA 2180
39	40	47	8	CALLoused HANDS T. BROWN, D. JOHNSON (P. ALGER, G. LEVINE)	MARK COLLIE (V) MCA 54079

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
40	47	56	6	AS SIMPLE AS THAT S. BUCKINGHAM (M. REID, A. SHAMBLIN)	MIKE REID (V) COLUMBIA 38-73888
41	41	41	19	ONE HUNDRED AND TWO B. MAHER (P. KENNERLEY, D. POTTER, W. JUDD)	THE JUDDS (V) CURB/RCA 2782-7/RCA
42	30	25	15	BLUE MEMORIES T. BROWN (P. KENNERLEY, K. BROOKS)	PATTY LOVELESS (V) MCA 54075
43	42	43	17	ONE MORE PAYMENT J. STROUD (C. BLACK, H. NICHOLAS, S. RUSSELL)	CLINT BLACK (V) RCA 2819-7
44	46	54	7	IF WE CAN'T DO IT RIGHT R. ROGERS, W. PETERSON (R. ROGERS, M. WRIGHT)	EDDIE LONDON (C) (V) RCA 2821-7
45	39	39	9	FRIDAY NIGHT'S WOMAN B. MEVIS, D. DILLON (D. DILLON, B. MEVIS, B. CANNON)	DEAN DILLON (V) ATLANTIC 7-49243
46	55	—	2	ONE LOVE H. EPSTEIN (C. CARTER, H. EPSTEIN, P. LAMEK)	CARLENE CARTER (V) REPRISE 7-19255/WARNER BROS.
47	49	50	8	TOO MANY HONKY TONKS (ON MY WAY HOME) R. HALL (C. PARTICK, B. SHAW, T. BARNES)	TOM WOPAT (C) (V) EPIC 34-73862
48	58	73	3	A PICTURE OF ME (WITHOUT YOU) R. LANDIS (N. WILSON, G. RICHEY)	LORRIE MORGAN (V) RCA 62014-7
49	60	—	2	NOTHING'S CHANGED HERE P. ANDERSON (D. YOAKAM, KOSTAS)	DWIGHT YOAKAM (V) REPRISE 7-19255/WARNER BROS.
50	54	61	4	SPEAK OF THE DEVIL J. STROUD, R. ALVES (B. MCCORVEY, R. ALVES, D. MAYO)	PIRATES OF THE MISSISSIPPI CAPITOL PRO-79783
51	50	49	19	BING BANG BOOM P. WORLEY, E. SEAY (H. PRESTWOOD)	HIGHWAY 101 (C) (V) WARNER BROS. 4-19346
52	75	—	2	LIGHT AT THE END OF THE TUNNEL C. BROOKS, S. ROBERTS (R. FAGAN, K. WILLIAMS, M. WILLIAMS)	B. B. WATSON (C) (CD) (V) BNA 62039-4
53	61	71	3	SAME OLD STAR T. BROWN, S. FISHELL (T. MCBRIDE, B. CARTER, R. ELLSWORTH, G. NICHOLSON)	MCBRIDE & THE RIDE (V) MCA 54125
54	52	55	20	(IF IT WEREN'T FOR COUNTRY MUSIC) I'D GO CRAZY R. PENNINGTON (A. SYMS)	CLINTON GREGORY (C) (V) SOR 427
55	43	31	15	PICTURE ME R. HAFFKINE (B. R. SHAW, M. WILLIAMS)	DAVIS DANIEL (C) (V) MERCURY 878 972-4
56	56	65	6	ONE SHOT AT A TIME R. PENNINGTON (C. RYLE)	CLINTON GREGORY (C) (CD) (V) STEP ONE 430
57	51	52	7	NOTHIN' BUT YOU J. STROUD (S. EARLE)	ROBIN LEE (V) ATLANTIC 7-67680
58	63	64	4	THE VERY FIRST LASTING LOVE J. STROUD (L. TAYLOR, L. WILSON, P. HOLLOWELL)	SHELBY LYNNE & LES TAYLOR (V) EPIC 34-73904
59	48	53	6	MAYBE I MEAN YES H. DUNN, C. WATERS (H. DUNN, C. WATERS, T. SHAPIRO)	HOLLY DUNN WARNER BROS. 7-19266
60	NEW ▶	1	1	PUT YOURSELF IN MY PLACE P. WORLEY, E. SEAY (C. JACKSON, P. TILLIS)	PAM TILLIS (V) ARISTA 8642
61	NEW ▶	1	1	TEMPTED R. BENNETT, T. BROWN (P. KENNERLEY, M. ST. LART)	MARTY STUART (V) MCA 54145
62	NEW ▶	1	1	HANG UP THE PHONE R. LANDIS (E. RABBITT)	EDDIE RABBITT CAPITOL PRO-79808
63	67	67	5	LILLIE'S WHITE LIES B. MEVIS, N. LARKIN (W. NEWTON, B. R. REYNOLDS)	MARTIN DELRAY (V) ATLANTIC 7-87680
64	53	51	10	IF I CAN FIND A CLEAN SHIRT B. MONTGOMERY (T. SEALS, W. JENNINGS)	WAYLON & WILLIE (V) EPIC 34-73832
65	62	58	8	TOO MUCH CANDY FOR A DIME B. BECKETT (E. RAVEN, D. POWELSON)	EDDY RAVEN CAPITOL PRO-7979
66	70	66	13	I MUST HAVE BEEN CRAZY W. WALDMAN, J. LEO (M. BERG, R. SAMOSET)	MATRACA BERG (V) RCA 2827-7
67	NEW ▶	1	1	LIFE'S TOO LONG (TO LIVE LIKE THIS) R. SKAGGS, M. MCANALLY (D. WILSON, D. COOK, J. JARVIS)	RICKY SKAGGS (V) EPIC 34-73947
68	57	48	16	IF IT WILL IT WILL B. BECKETT, H. WILLIAMS, JR., J. E. NORMAN (H. WILLIAMS, JR.)	HANK WILLIAMS, JR. (V) WARNER/CURB 19352/WARNER BROS.
69	66	63	7	THIS COWBOY'S HAT J. BOWEN, J. CRUTCHFIELD (J. BROOKS)	CHRIS LEDOUX CAPITOL PRO-79782
70	65	62	7	WORKING FOR THE JAPANESE R. STEVENS (R. DELACY)	RAY STEVENS CURB/CAPITOL PRO-79802/CAPITOL
71	72	75	3	NOW IT BELONGS TO YOU M. O'CONNOR, J. E. NORMAN (S. WARINER)	MARK O'CONNOR & STEVE WARINER WARNER BROS. PRO-4913
72	73	—	2	CHANGE MY MIND R. CHANCEY (A. J. MASTERS, J. BLUME)	THE OAK RIDGE BOYS (V) RCA 62013-7
73	64	57	9	WITH BODY AND SOUL THE KENTUCKY HEADHUNTERS (V. STAUFFER)	THE KENTUCKY HEADHUNTERS (V) MERCURY 868 418-7
74	NEW ▶	1	1	ALL IN THE NAME OF LOVE D. BELLAMY, H. BELLAMY, R. TAYLOR (J. L. WILLIAMS)	THE BELLAMY BROTHERS ATLANTIC PRO-4031
75	NEW ▶	1	1	ANGELS ARE HARD TO FIND B. BECKETT, H. WILLIAMS, JR., J. E. NORMAN (H. WILLIAMS, JR.)	HANK WILLIAMS, JR. (V) WARNER/CURB 7-19193/WARNER BROS.

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

HOT COUNTRY RECURRENTS

1	1	—	2	MEET IN THE MIDDLE M. POWELL, T. DUBOIS (C. HARTFORD, J. FOSTER, D. PRIMMER)	DIAMOND RIO ARISTA
2	—	—	1	WE BOTH WALK R. LANDIS (T. SHAPIRO, C. WATERS)	LORRIE MORGAN RCA
3	2	1	3	IN A DIFFERENT LIGHT D. JOHNSON (B. MCDILL, B. JONES, D. LEE)	DOUG STONE EPIC
4	3	—	2	IF I KNOW ME J. BOWEN, G. STRAIT (D. DILLON, P. BELFORD)	GEORGE STRAIT MCA
5	5	2	3	CAN I COUNT ON YOU T. BROWN, S. FISHELL (T. MCBRIDE, B. CARTER, R. ELLSWORTH)	MCBRIDE & THE RIDE MCA
6	4	3	3	HEROES B. BANNISTER, P. OVERSTREET (P. OVERSTREET, C. CLONINGER)	PAUL OVERSTREET RCA
7	10	6	13	ONLY HERE FOR A LITTLE WHILE C. HOWARD, T. SHAPIRO (W. HOLYFIELD, R. LEIGH)	BILLY DEAN SBK/CAPITOL
8	9	5	5	DOWN HOME J. LEO, L. M. LEE, ALABAMA (R. BOWLES, J. LEO)	ALABAMA RCA
9	14	12	7	DRIFT OFF TO DREAM G. BROWN (T. TRITT, HARRIS)	TRAVIS TRITT WARNER BROS.
10	8	—	2	LUCKY MOON R. LANDIS (M. WRIGHT, D. JOHNSON)	THE OAK RIDGE BOYS RCA
11	7	4	19	WALK ON FAITH S. BUCKINGHAM (M. REID, A. SHAMBLIN)	MIKE REID COLUMBIA
12	13	13	11	I'D LOVE YOU ALL OVER AGAIN K. STEGALL, S. HENDRICKS (A. JACKSON)	ALAN JACKSON ARISTA
13	6	11	33	FRIENDS IN LOW PLACES A. REYNOLDS (D. BLACKWELL, B. LEE)	GARTH BROOKS CAPITOL

14	11	10	8	TWO OF A KIND, WORKIN' ON A FULL HOUSE A. REYNOLDS (B. BOYD, W. HAYNES, D. ROBBINS)	GARTH BROOKS CAPITOL
15	12	9	5	YOU'RE THE ONE P. ANDERSON (D. YOAKAM)	DWIGHT YOAKAM REPRISE
16	18	21	49	FOREVER AND EVER, AMEN K. LEHNING (P. OVERSTREET, D. SCHLITZ)	RANDY TRAVIS WARNER BROS.
17	15	7	4	ARE YOU LOVIN' ME LIKE I'M LOVIN' YOU R. MILSAP, R. GALBRAITH (J. CUNNINGHAM, S. STONE)	RONNIE MILSAP RCA
18	20	18	26	CHASIN' THAT NEON RAINBOW K. STEGALL, S. HENDRICKS (A. JACKSON, J. MCBRIDE)	ALAN JACKSON ARISTA
19	—	—	1	BLAME IT ON TEXAS M. WRIGHT (R. ROGERS, M. WRIGHT)	MARK CHESNUTT MCA
20	19	15	19	DADDY'S COME AROUND B. BANNISTER (P. OVERSTREET, D. SCHLITZ)	PAUL OVERSTREET RCA
21	17	14	19	BROTHER JUKEBOX M. WRIGHT (P. CRAFT)	MARK CHESNUTT MCA
22	23	16	9	LOVING BLIND J. STROUD (C. BLACK)	CLINT BLACK RCA
23	—	20	25	KILLIN' TIME J. STROUD, M. WRIGHT (C. BLACK, H. NICHOLAS)	CLINT BLACK RCA
24	22	23	43	THE DANCE A. REYNOLDS (T. ARATA)	GARTH BROOKS CAPITOL
25	21	17	13	I COULDN'T SEE YOU LEAVIN' J. BOWEN, C. TWITTY, D. HENRY (R. SCAIFE, R. M. BOURKE)	CONWAY TWITTY MCA

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

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Child Celebrates 'Discipline.' Elektra Entertainment recording artist Desmond Child recently attended a listening party for his debut release, "Discipline," at The Hotel Nico in Atlanta. Shown, from left, are Lisa Frank, national director of top 40 promotion, Elektra; Rich Stacy, program director, WAPW Atlanta; Child; and Erik Olesen, East Coast regional promotions manager, Elektra.



'Unusual' Performance. Atlantic recording act Foreigner showcased its new album, "Unusual Heat," featuring new lead singer Johnny Edwards, at a special performance recently at New York's S.I.R. studios. Shown, in back row, from left, are Bob Kaus, Atlantic senior director/artist relations & media development; Dennis Elliott of Foreigner; Danny Buch, Atlantic VP/national album promotion; Jason Flom, Atlantic VP/A&R; Tunc Erim, Atlantic senior VP; Bud Prager, E.S.P. Inc.; Rick Wills and Mick Jones of Foreigner; Steve Kline, Atlantic local promotion rep; and Joe Ianello, Atlantic VP/pop promotion. In the front row, from left, are Rich Totoian, E.S.P. Inc.; Lou Sicurezza, Atlantic VP/national promotion; Andrea Ganis, Atlantic senior VP; Johnny Edwards of Foreigner; Jucy Libow, Atlantic VP/product development; Diane Gilmour, Atlantic director/national publicity; Fran Lichtman, Atlantic VP/international; and Perry Cooper, Atlantic VP/artist relations & media development.



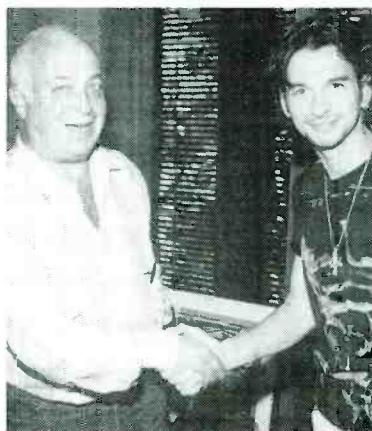
It's A Scream. Hollywood Records recently threw a party kicking off a promotional tour by the Scream at the label's headquarters, from left, are John Alderete of the Scream; Brenda Romano, Hollywood Records senior VP of promotion; the Scream's John Corabi; Art Phillips, Hollywood Records VP of promotion; Marcia Longo, KQLZ (Pirate Radio) Los Angeles' music director; Ben Brooks, Hollywood Records regional promotion manager/Los Angeles; and Walt Woodward III of the Scream.



SBK Gets Ready. SBK Records executives announce they have signed Smokey Robinson, whose new album is scheduled for a September release. Shown backstage at the T.J. Martell Humanitarian Dinner, from left, are Tamiko Jones, Robinson's manager; Daniel Glass, executive VP/GM, SBK Records; Charles Koppelman, chairman/CEO, SBK Records Group; Robinson; Michael Roshkind, Robinson's attorney; and Martin Bandier, president and chief operating officer, SBK Records Group.



BMG Signs Bishop. BMG Music Publishing will represent the catalog of writer/artist Stephen Bishop, following a recent agreement between Bishop and BMG. In addition, Bishop signed a co-publishing agreement with the company for future compositions. Shown in Los Angeles, from left, are Scott Welch, Bishop's manager; Deborah Dill, senior director/creative affairs, BMG Songs; Bishop; and Danny Strick, VP/GM, BMG Songs.



Platinum Celebration. Sire Records president Seymour Stein, left, congratulates Depeche Mode singer Dave Gahan after Warner Bros., Reprise, and Sire honored the band with awards recognizing the high sales of several Depeche Mode albums including the double-platinum "Violator."



Party On, Dudes! Interscope Records premiered the soundtrack to "Bill & Ted's Bogus Journey" at a recent party in Hollywood. Shown, from left, are soundtrack artist Paul Stanley of Kiss; Interscope co-head Jimmy Iovine; Eddie Van Halen; Alex Winter of "Bill & Ted"; Interscope co-head Ted Field; and soundtrack executive producer Tom Whalley.

AUDIO/VIDEO CASSETTE

DUPLICATION

The Industry Forecasts a Soft Second Half for Audio, a Stable One for Video Business.

Digital Mastering and High-Speed Video Duplication Make Significant Advances

By KEN JOY

With the usually busy Christmas duplication season just ahead, audio and video duplicators are hoping to see sales for the second half of '91 rebound from a soft first two quarters. While not uniformly bullish on the coming season, both audio and video duplicators say the balance of the year will be "good," but will lack the pizzazz of year's past when duplicators were turning away work because of a lack of capacity. In fact, some duplication houses are said to be running just above 50% capacity, as opposed to 80%-90% capacity this time last year.

"Let's just say we're cautiously optimistic," says David Cuyler, executive VP & GM of Rank Video Services. "We've seen the recession hit the video biz the last couple of months, even though everyone will tell you this business is recession-proof." Although Rank's video duplication operations were up 15% for the first two quarters of the year over the same period last year, Cuyler feels they could have posted higher sales if the war in the Gulf hadn't distracted consumers into a softer demand for product at the retail level which translated into softer demand at the manufacturing level.

Technicolor Videocassette Inc.'s executive VP Don Helgesen says he's "comfortable" with his firm's current volume, but says they could always be busier. "We're looking for a stronger fourth quarter, depending on how many of the summer's theatrical releases come out as sell-through, which means higher unit orders for us." Most video duplicators agree that product priced at sell-through means higher volume runs and plants running near capacity. (While retail prices for current theatrical features are still being decided, it's likely that Warner's "Robin Hood: Prince Of Thieves," Paramount's "Naked Gun 2 1/2: The Smell Of Fear," Carolco's "Terminator 2: *(Continued on page AV-6)*

Consumers Will Benefit From Pro Tape That Must Meet Exacting New Duplication Standards

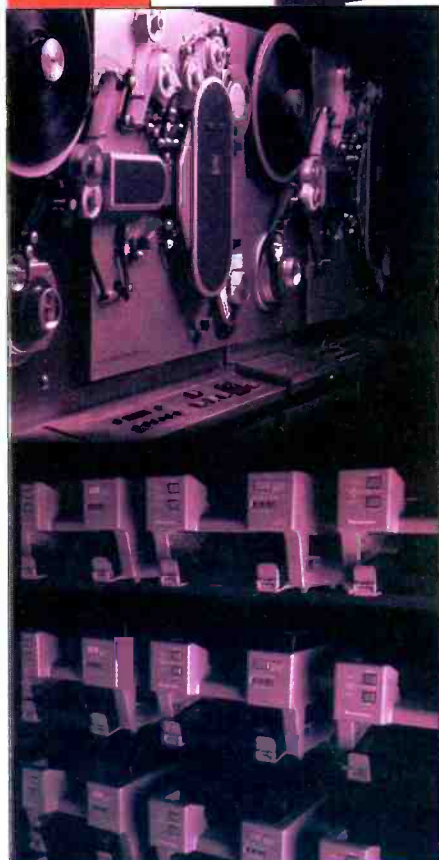
Audio and video tape products are experiencing a technological renaissance in response to improvements in recording and playback hardware that continues to demand the best from both. While video tape appears to be making incremental improvements, analog audio tape is getting a major facelift to satisfy the increased demands on quality by the nation's duplicators. Although the analog cassette is ensconced as the undisputed format leader for music storage, blank tape manufacturers are not happy to rest on their laurels, and are keeping a wary eye on the compact disc and the soon-to-arrive digital compact cassette (DCC) from Philips.

"We expect that CD penetration will soon be 40% up from its current 25% by next year," says Jordan Rost, VP Marketing for Warner Music Group, "and while that still leaves a lot of consumers who don't own CD players, it's incumbent on the analog cassette to constantly keep its sonic reproduction capabilities as close to that of the CD as possible." Rost fully supports the analog cassette format, and feels there's a lot of life left in it. "Our consumer research says music buyers are very happy with the cassette in terms of quality, even though the average consumer is much more quality conscious today than they were three or four years ago." Rost reports that consumers say they've noticed improvements in tape quality, and some even know why there have been improvements, but none of them base a buying decision on what kind of stock a tape is duplicated on. "If you're buying a Collins or Madonna or a Baker, you don't look first to see if the tape has been duped on ferric cobalt or chrome you just buy it because you like the artist. If you get it home and don't like the way it sounds, you buy a CD player and the CD next time."

If consumers don't pay attention to tape formulas, record labels certainly do, says Terry O'Kelly, director of sales for professional products at BASF *(Continued on page AV-4)*

MAJOR-HITS

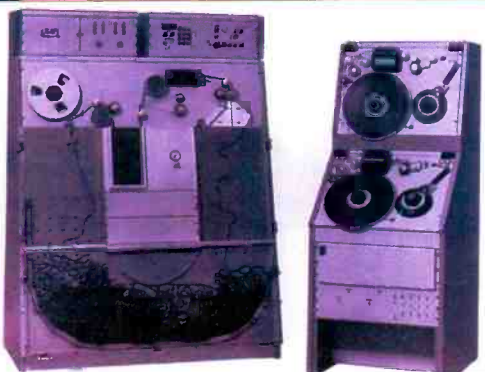
Fuji's UH400 duplicator videotape pancake.



Otari's T-700II TMD (Thermal Magnetic Duplication) videotape high-speed duplicator.

At Technicolor Inc., Newbury Park, Calif., videotape duplication efficiency is achieved with high-speed Sprinters or specially-designed real-time duplicating machines.

Electro Sound's 9000 system audio duplicator.



AUDIO: Future of Analog Tape Still Bright as Digital Mastering Looms on the Near Horizon

By KEN JOY

As audio duplicators ramp up to produce Christmas product, they enter a promising time of new technologies and new developments in blank stock hindered somewhat with what many call a sluggish market desperately in need of a "hit" album.

Many duplicators are awaiting albums from Michael and Janet Jackson's much ballyhooed contracts—as well as product from other superstar artists—to produce hits that will bring music buyers into the stores, and increase overall industry volume. "Any hit album would help," says Doug Booth, national industrial sales manager for TDK Electronics, "although we think the fall market will be substantially better because artists who held off releasing product during the Gulf War are just now releasing product that should have been in the channel already."

While duplicators and tape manufacturers are, on one hand, cautiously optimistic about sales for the balance of the year, they all share an enthusiasm for technical advancements in blank media and the duplication process itself that are yielding better finished product, although not all are expanding or upgrading their current equipment. Digital mastering is slowly being embraced by duplicators across the board, although most agree that it isn't for everybody, and a great deal of product will continue to be replicated with analog masters for some time to come.

"Not everyone is switching over, or has plans to switch over any time soon," says Jim Williams, president of Gauss/Electrosound, which makes analog duplication equipment. "We're working on a digital mastering system, and I think it's a move in the right direction for the industry to keep improving the quality of the analog cassette, but I don't see

every duplicator adding or converting to digital-bin mastering because there are a lot of applications which don't need it." Those applications, according to Williams, include the burgeoning spoken-word category of which "talking books" is a large genre. "The future of the analog cassette is very bright," says Williams, "if not for music storage, certainly for the self-help, talking books and religious markets where digital is really over-kill."

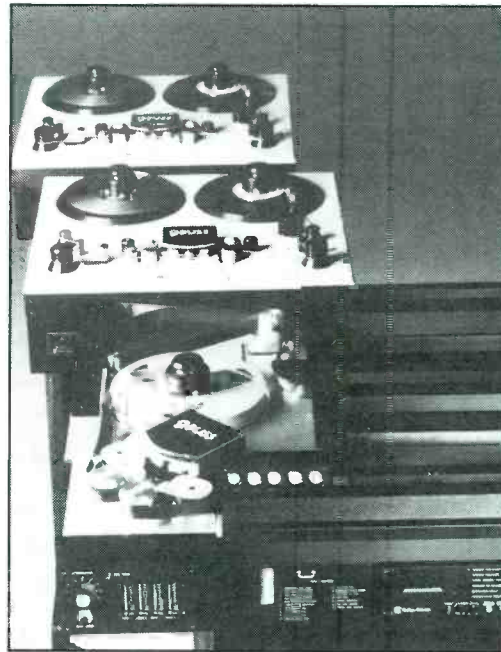
As far as music storage, the analog cassette is certainly feeling the pressure of its CD cousin to keep up its sonic capabilities. With an increase in the number of albums digitally recorded and mastered at the studio level, comes an increased demand for digital-bin mastering at the duplication level which places a burden on the analog tape to faithfully reproduce the pristine signal it's receiving.

"With the advent of CDs and digital-bin mastering, suddenly all this punchy signal was coming down to the slaves and they were having a coronary, so they were rolling the levels down to allow the tape to handle it," says TDK's Booth. In the past when a digital

master was made in the studio, it was transferred to a mother master and made into a running tape master using conventional ferric tape. Current practices, though, take the studio's digital master and dump it into a tapeless digital bin, preserving the full dynamic range of the original performance, causing some tape formulations to have difficulty in handling the signal in the duplication process. "When that happened, the duplicators had to reduce the levels at the slaves which makes one wonder why go digital in the first place?" Booth asks. "That's when duplicators started checking out higher performance tapes and tape manufacturers started experimenting with ferric cobalt formulations to meet the demands of the improved signal."

Where duplicators once only had the choice of normal bias or chrome, new ferric cobalt formulations seem to be fitting the bill for high bias tape for those who don't care for the cold, sometimes harsh sound attributed to chrome. "There's been a general dissatisfaction with chrome," says Booth. "TDK and a lot of other tape manufacturers have abandoned chrome and gone into ferric cobalts for better sound quality."

"A lot of engineers and musicians don't like chrome tape," he says, "because they say the bass is a little muddy, and the high end a little raw." Consumers, he adds, are not bullish on chrome either. "The percentage of chrome sales versus cobalts is in the single dig- (Continued on page AV-12)



Gauss 2400 audio duplication system.

VIDEO: Whether High Speed or Real Time, Staying Cost-Competitive in Either Format is Biggest Challenge

Video duplicators, and those who supply them, are experiencing a profit squeeze as they move into the last half of 1991, and all are hoping high volume titles like "Home Alone" and "Teenage Mutant Ninja Turtles 2" will cause overall demand for product to increase, which translates into more activity at the duplication level. "We're actually comfortable at our current level of activity," says Technicolor Videocassette Inc.'s executive VP Don Helgesen. "But we could always be busier. Who couldn't be?"

While most duplicators say they're not running at full capacity, the lingering question of moving from real-time to high-speed duplication remains persistent, and most conclude the promised increased productivity and lower cost of high-speed duplication simply hasn't, for the most part, been realized. "When high-speed was introduced a number of years ago, it was believed that the pancake systems would yield operating and cost advantages to duplicators," says Helgesen. "But, in reality, as the primary theatrical

product is being duped in standard play, there were no real cost advantages which accrued to the high-speed system and, as the volume increased, we actually got better at real-time duplication, and gained in productivity over high-speed." For some smaller duplicators who haven't achieved the economies of scale in real-time, there may be some cost savings in high-speed, but Helgesen feels it's still a real-time market.

High-speed duplication systems will churn out a two-hour feature in less than a minute, operating at 140 times real time. Such rapid duplication is accomplished by putting a reverse-image magnetic recording master (called a "mirror-mother-master") into physical contact with blank tape. A high-intensity laser then heats the blank tape's chromium dioxide particles which then become magnetized, capturing the reverse image from the master tape, which becomes a positive image on the blank tape. The price of this speed is not cheap, however: Both the Sprinter and TMD list for up-

wards of \$200,000. As the video business matures, though, there appears to be less of the last-minute product crunch that was the norm just a few years ago when product demand would escalate overnight and catch suppliers short, and more of an orderly roll-out of product which can be scheduled in real-time and still meet street dates.

The other factor in high-speed vs. real-time is that of quality. While high-speed systems like the Sprinter from Sony, and the TMD from DuPont are undergoing constant upgrades to provide improved tracking and improved linear audio frequency response, not all theatrical program producers care for the look of high-speed output. Helgesen says just 20% of his firm's theatrical business is done in high-speed. "Our findings indicate that, on the high-speed system, the mirror-mastering process needs to be calibrated to give the creative community the look they want," he says, "and we feel we've been successful in making those (Continued on page AV-7)



Technicolor Videocassette packaging areas are designed for speed and accuracy, and include labeling, stickering, shrink-wrapping, security, and bar-coding.



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PRO TAPE

(Continued from page AV-1)

Corporation Information Systems. "There's going to be more emphasis on ferric cobalt tapes and how they're produced. Hit albums like Natalie Cole's 'Unforgettable' which was duplicated on the Digilog system using ferric cobalt tape is getting a lot of scrutiny because whenever you have a hit album, label executives look at all elements used to produce it, and the tape formulation is a significant factor."

While the CD continues to grow in popularity, Rost cautions that labels and manufacturers should foster a feeling of protection among consumers in regards to existing and future technologies. "No one wants to be told that their current way of collecting music is going to be outmoded and that they're going to be deserted. We need to make sure the formats we have, like the analog cassette, improve to their fullest potential before we dump them for any new kid on the block."

"More has happened to improve the analog cassette in the last year-and-a-half than in the last decade," says Doug Booth, national industrial sales manager for TDK Electronics. "Most tape manufacturers, like ourselves, have been working on developing high-performance tapes for the duplication market, and we're just now seeing the payoff in terms of the increased use of digital-bin mastering which demands tape with higher signal capacity."

Booth says the market is perfect for TDK and others who are entering with new ferric cobalt tapes, and is bullish on the analog format. "Ultimately, all the duplicators are going to make analog last as long as possible by changing tape and mastering systems to digital to improve record and playback quality. Somewhere out there there will be a digital tape format for consumers, but it will still be a tape-based format because you're never going to see a recordable CD player at the same \$29 price point that you can find in a tape recorder/player."

"My view of changing technology is that each new technology changes the tape business," says Joseph Kempler, technical director of Sunkyong Magnetics. "The consumer's become aware of the new, improved sound quality that comes from a new technology, which makes them want the same quality from their cassettes. That's why I think DCC has a great chance for success because it gives consumers near-CD quality but with a format that's backwards compatible with their current cassette."

"In the meantime," he says, "it's incumbent upon us as tape manufacturers, and on the producers and record labels, to increase the quality of the analog cassette. The duplicators are upgrading their equipment and beginning to embrace digital master bins, and they're asking companies like Sunkyong to give them even better tapes on which to duplicate, which I feel we've been able to do."

Kempler says Sunkyong realizes
(Continued on opposite page)

PRO TAPE

(Continued from opposite page)

the key to continued success of the analog cassette is by responding with new tape formulations that will capture the high frequencies coming from digital masters. "Besides chrome tape, we see the future in ferric tapes, modified with cobalt to raise the frequency response, as the tape of the future. I think we'll see dozens of variations on this formula in the coming months, with the ferric cobalts establishing themselves as the duplicator tape of choice."

Kempler foresees a very good future for the analog cassette, "mainly," he says, "because there's no practical alternative right now. DCC won't really be in the market until 1993 and, as with all new formats, there'll be a considerable amount of time lapse before it's assimilated into the technological consumer culture."

Video tape is also experiencing its own technological advances in answer to increased consumer awareness of quality—somewhat fueled by the pristine playback quality of the laserdisc, and partly because of advances made in high-speed duplication. "We introduced a double-coated tape on the professional side," says Stan Bauer, VP & GM magnetic products division for Fuji Photofilm USA Inc., which previously introduced a double-coated tape to the consumer channel. "Double-coated tape provides a separate layer for recording the video and audio signal which gives expanded range to both," he says, adding that, while the upgrade to the professional tape product wasn't specifically designed to be used on Sony's high-speed Sprinter system, it turned out to have all the proper characteristics, and is now widely used on that system.

"Over the years everyone has continued to upgrade their products," he says, "to where now the regular grade product you can buy today is actually superior to the high-grade product of four or five years ago."

Intense price competition among tape manufacturers is also a factor in improved tape formulations with blank tape makers trying to reign in costs while providing an improved product. "It's a tough job," says TDK's Booth. "There aren't a lot of people who supply the major studios, and those that do have to compete on price and quality, and be able to produce a tape that can stand up to machines running 24 hours a day."

Booth says that some duplicators, like Rank Video Services, have gone to pancake for real-time, causing his firm to offer an increased capacity pancake—from 16,300 feet to 18,000 feet—to help his customer be more profitable. "Jumbo pancakes help duplicators cut per-reel waste, which means increasing the profit margin by that much more. In this business, even those few pennies can mean the difference between making, or not making, a profit."

KEN JOY



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ADVANCES

(Continued from page AV-1)

Judgment Day," and Columbia's "City Slickers" will all hit video stores with \$100 price tags.) "We're expecting the release of 'Home Alone' and the second Ninja Turtles movie to bring additional activity to the video market overall, which ultimately means we'll be busier towards the end of the year," says Helgesen.

Audio duplication has posted soft numbers so far this year, which many attribute to the lack of a "monster" album to fuel the retail fire, coupled with a retail price point that continues to inch ever closer to that of the compact disc. "I would say the record companies have hurt the cassette by boosting the price point closer to the CD," says Jeffrey Binder, president of Duplitronics Inc. "I think the higher price point may do some damage to what is an otherwise stable format."

Duplicators of both audio and video products are taking a wait-and-see attitude about how the balance of the year shapes up before making decisions on when, and how, to expand capacity. "It's a fairly dynamic time in the duplication market right now," says Jim Williams, president of Gauss/Electrosound, "but duplicators have been slow to make capital expenditures in new equipment." While '89 and '90 were growth years in terms of the number of facilities who added high-speed video duplication equipment, the industry entered '91 without a mega-hit title driving production, and endured what eventually became the war in the Gulf. "There was no stimulus for expansion in any market," says Williams, whose company manufactures high-speed audio duplication systems.

While the home video market remains fairly stable, and is not being threatened with any pending technology which might steal market share, the audio tape duplication business is not so lucky. The compact disc continues its upward spiral, and entered the year with a 25% unit penetration in American homes, a figure expected to climb to 40% in the next 12 months. Add to that the pending introduction of Philips' digital compact cassette (DCC) next year, and the analog cassette is certainly beginning to feel its age.

"DCC is going to be the bright spot on the horizon," says Duplitronics president Jeffrey Binder. "I think DCC will actually help the analog cassette initially because it's a similar format in many ways, but its price point will be much higher, and will compete more with CDs. Just because DCC is shaped like a cassette doesn't mean it will compete with the cassette."

Morris Ballen, president of Discmaker, agrees about DCC: "DCC makes sense for the consumer because of its backwards compatibility with the existing cassette, and because the price of the hardware only costs the Philips' people \$25 at the manufacturing level which, hopefully, means the retail price

(Continued on opposite page)

TMD looks with the volu



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TMD™ high speed video duplicator installations continues to grow, the TMD system's productivity and advantages in quality become more and more evident. And as the facilities listed on the following page have concluded, the higher the production volume, the

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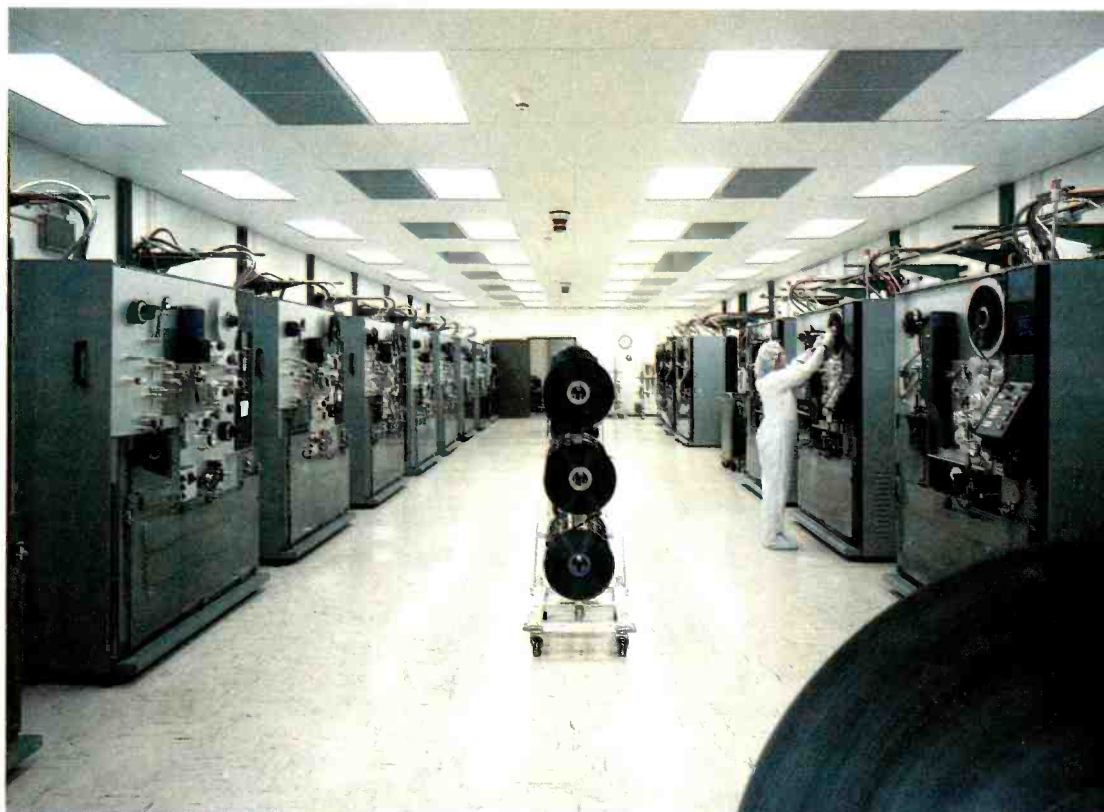
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TMD duplicator can produce 495 VHS EP copies, 165 SP copies, and 235 PAL copies while a real-time deck produces *one*. The video quality of a TMD copy is equal to or better than a real-time copy. Quality problems with other systems, such as playback tracking, linearity, and audio fidelity are gone. The T-700II is blind to formats—the TMD system is easily converted to any VHS format without massive outlays in additional

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T-120	1804	612	870
T-90	2387	814	1155
T-60	3528	1212	1719
T-30	6668	2388	3360
T-15	12222	4632	6437

TMD production per shift. Conditions: Pancake usable length = 4950 meters. Pancake change-over time = 1 minute. Blank tape between programs = 2 meters. Shift = uninterrupted 8 hour with 100% uptime.



Otari T-700II TMD™ systems are in use around-the-clock at Rank Video Services America, Northbrook, Illinois. Photo courtesy Rank Video Services America.



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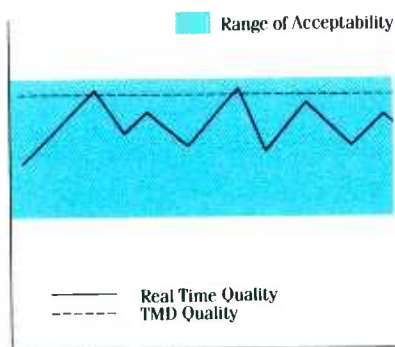
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ADVANCES

(Continued from opposite page)

will be comparable to existing cassette players and recorders." Balen holds to the theory that the automotive makers control the acceptance of the country's music formats, and that DCC players will begin to replace the standard cassette player in cars in the very near future. "Look what happened to the 8-track when automakers quit putting them in cars. The format nearly died overnight. DCC has the smell of a mass-market item. If they begin to show up in Chevys or Fords with their glorious backwards compatibility to existing cassettes, that's all it will take to push the format into the mainstream."

While DCC offers some advantages to duplicators in that it requires less memory for the digital bin, it also employs a controversial compression method which limits the playback range of music, and which may bring objections from consumers. "Overall, I think the compression thing can be overcome, and that consumers will readily accept DCC as a viable middle product between analog and CD."

Ken Joy is a Special Issues Contributor and freelance audio/video specialist in Los Angeles.

VIDEO

(Continued from page AV-2)

changes to give high-speed the look of real-time."

"We're very happy with high-speed duplication," says David Cuyler, executive VP & GM at Rank Video Services, "although real-time is still, by far, the largest portion of our duplication capacity. For theatrical product, real-time is the way to deliver the quality that the studios want."

Cuyler says Rank does a "significant" portion of its real-time duplication in a 2:1 speed. "At twice the speed of real-time we increase throughput by 100%, yet still retain the pristine quality found in 1:1 real-time methods."

Increased productivity is realized in high-speed when it comes to duplicating extended play product which, while not being used to duplicate A-title theatrical releases, is being used increasingly in the how-to and premium video markets, which Cuyler says is an exploding genre. "We're going to see a huge growth in special-interest video over the next few years," he says, "with video becoming the electronic sales brochure of the '90s."

"American corporations who don't traditionally make entertainment programming will turn to video as an electronic sales tool, and it will become a large portion of the duplication market in late '92 and early '93," Cuyler cites major corporations, like client McDonald Douglas, who are beginning to release quarterly reports to employees on video tape, as the source for a major profit center for the nation's duplicators.

"I think 1992 is going to be the
(Continued on page AV-12)



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Eurovideo Duplication On Rapid Rise

By PETER DEAN

The European video duplication market grew by 26% from 1989 to 1990 and is expected to grow by a further 25% by the end of this year, with growth in sell-through making up for shortfalls in rental.

Last year, a total of 103 million units was split into 18.5 million units for the rental market and 84.5 million for sell-through. While sell-through registered a growth of 35%, rental had a 4% decline.

The overcrowded U.K. video duplication business took the lion's share of this total with 50 million units. This figure is expected to rise to 63 million this

year, inclusive of corporate video packages, although a sluggish sell-through market may dampen projections.

Recent changes in each duplicator's client base has meant that the U.K. pecking order has changed dramatically over the past 12 months. Market leader Rank Video Services has lost Buena Vista Home Video's business to closest rival Carlton/Technicolor, so levelling out the two firms' output this year to a claimed 20-22 million units, while PolyGram Video's shifting of its U.K. duplication from Fraser Peacock to Videoprint has seen it closing the gap in third place with an estimated output of 13 million units for 1991.

Videoprint's progress is in part due to its second plant near Ipswich built with 30 Sony sprinters. Rank's 8 million unit capacity plant in Willstadt, Germany, meanwhile, is now up and running with plans to service continental Europe, especially France and Germany. Carlton/Technicolor has had a continental-based plant at Helmond, Holland, for two years, servicing the European markets.

New player West Coast Video, which claims a \$25 million investment in the former Elmag plant at Rugby, in the English Midlands, has yet to make a significant impact on the existing duplicators' client base. But in the speculation stakes, all eyes are on Sony's former record-pressing plant at Aylesbury, which is due to start duplicating video cassettes this fall.

Sony's entry into duplication is just one of the hot issues in today's marketplace. The company is keeping tight-lipped over its corporate strategy except to say that as the country's largest distributor of rental and sell-through, duplication is "a logical bolt-on."

Some competitors have predicted that Sony will unveil a real-time player at the plant, while others are speculating on the future of RCA/Columbia's duplication under its new Sony ownership. RCA/Columbia currently has its duplication done by Rank Video Services.

Bearing in mind that the duplication industry is reflecting what's happening in the video industry rather than driving it, other issues rely heavily on changes in the state of the market, argues Richard Gray, Technicolor's sales and marketing director. "We're reflecting, not driving, the market. Duplicators can't grow the market whereas prices and distributor policies are the main locomotives."

The biggest such change is in the market's evolving order pattern. "Retailers were often overstocking, something which came to light in mid-1990 with the Parkfield crisis. This has now produced the desire for a zero-inventory situation across the market," says Simon Valley, director and

general manager of Videoprint. "Rather than receive an initial order and then a top-up order, our customers now expect a number of different orders to a number of different drop-off points. Those that can adapt will be the successful duplicators of the future," he says.

Andrew Bourne, Rank's new business and marketing director, says the growth of sell-through catalogs means orders can now be smaller across a range of several hundred titles. This "potential nightmare" is coped with best, he says, by sprinters backed up by a pancake inventory at the plant.

Another pattern duplicators are having to get used to is the sudden influx of orders prior to the Christmas sell-through boom period. "Normally, at this time of the year, we'd be building inventory for the fall, but it now comes like an express train closer to Christmas. We're currently operating at about 60% capacity," says Bourne.

Technicolor's Richard Gray says that business is down some 10% these days on the same period last year and the company is looking for a considerable upturn in volume in the final quarter of this year. He adds that market growth is hard to predict in both sell-through and rental. Rank's Bourne says, "There's a general downturn. People who rented four or five titles a month are now renting just one. Sell-through is similarly affected by the lack of disposable income."

"The industry is currently going through a modification process which is like getting used to a new suit. It's still very healthy and is showing signs of a more mature market. In 12 months, however, I predict we'll be back to a bonanza situation."

Although all duplicators are feeling the changes, the best way of coping with zero inventory and side-effects like quicker turnaround still is a matter of debate. Rank and Videoprint are firmly behind sprinters as the most cost-effective and convenient measure. Technicolor and Fraser Peacock favor real-time machines. "Sprinters always being cheaper is an absolute myth," says Richard Gray of Technicolor.

The poorer quality argument against sprinters seems to be on the wane, however, and Videoprint's Simon Bailey expects that Hollywood majors will soon overcome what he terms "prejudice for prejudice's sake. Sony are really going to help change this. Both they and Otari are working very hard talking to the right people and convincing them that from a quality point of view it will give them exactly what they want."

As for expansion into Europe, both Technicolor and Rank already have their own continental-based plants while Videoprint and Fraser Peacock are actively

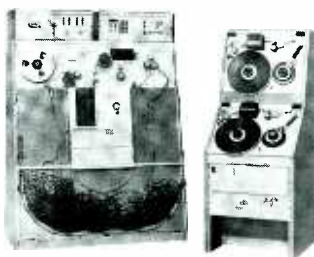
(Continued on page AV-12)

A New Look at One of the Oldest Names in Tape Duplication



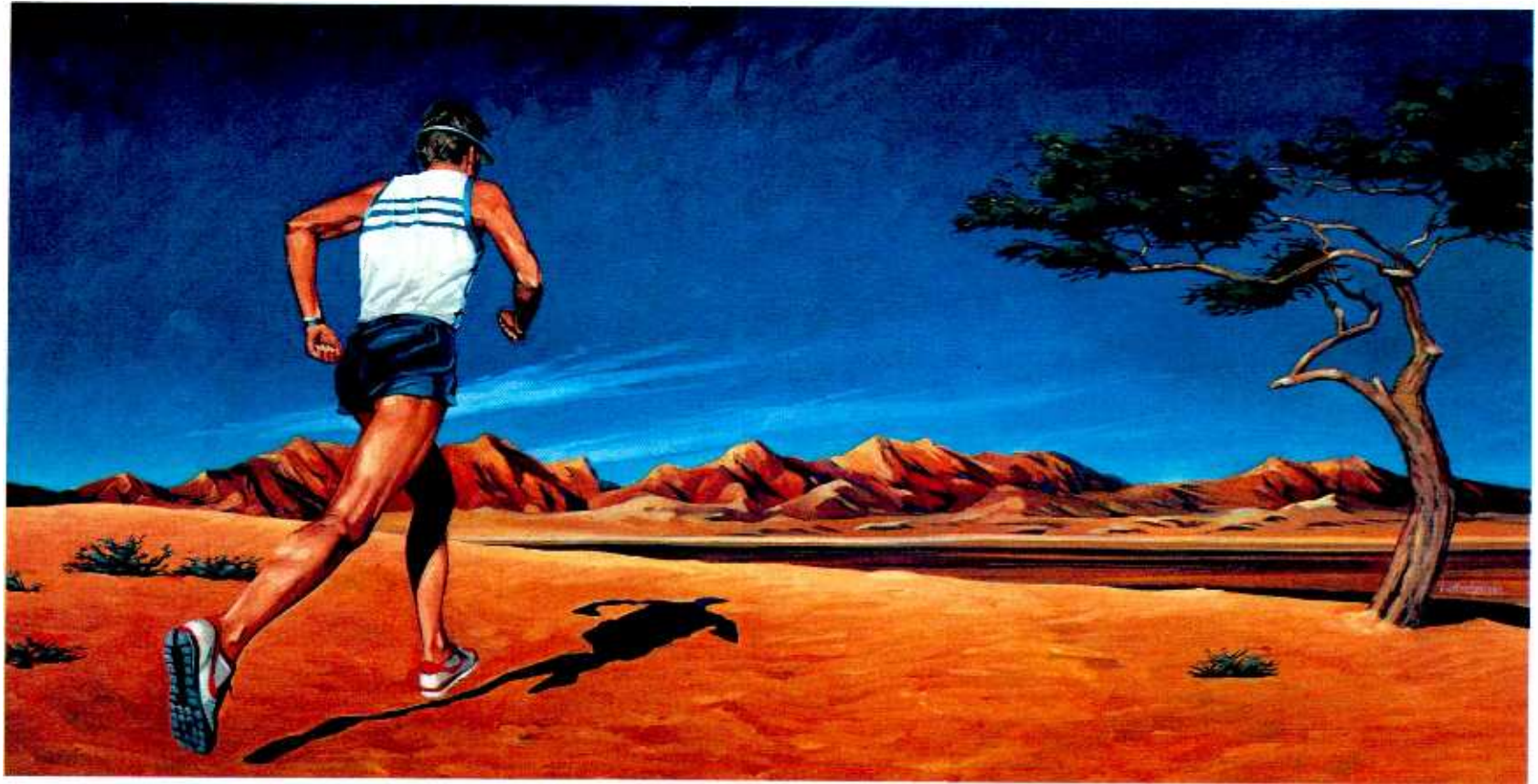
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AUDIO

(Continued from page AV-2)

its.”
“There’s more demand from accounts using digital bins for ferric cobalts who want loud output,” says Terry O’Kelly, director of sales for professional products at BASF Corporation Information Systems, “although there’s still some demand for chrome among those accounts who are looking for freedom from modulation noise. There’s different demands for different customers.”

What happens to the analog cassette when Philips Audio’s digital compact cassette (DCC) hits town next year? Most say that DCC will be a welcome addition to the tape music storage market with its backwards compatibility with the analog cassette. “Our only concern is that the consumer not feel that their current way of collecting music is going to be outmoded,” says Warner Music Group’s VP of Marketing Jordan Rost. “We’re pushing for an orderly marketing transition into DCC like that of the vinyl LP to the CD.”

DCC duplication poses no special problem for most duplicators says Duplitrronics president Jeffrey Binder. “Our systems can be upgraded to duplicate DCC in less than two hours for around \$30,000, which gives the duplicators the ability to replicate both analog and DCC product on the same system as production warrants it. I expect that, by year’s end, we should see all the major independents, and major labels making a commitment to DCC.”

Warner Bros. is joining forces with Philips to promote the DCC format next spring with the 300-date Dire Straits world tour. The tour, which opens the end of August, begins by promoting Philip’s CD players which are marketed here under the Magnavox brand name, but will begin to promote the DCC format in April of 1992. Although promoting the new format, Dire Straits’ new “On Every Street” album is not targeted for release in the format, but is promoting the format because of the band’s commitment to high sonic standards.

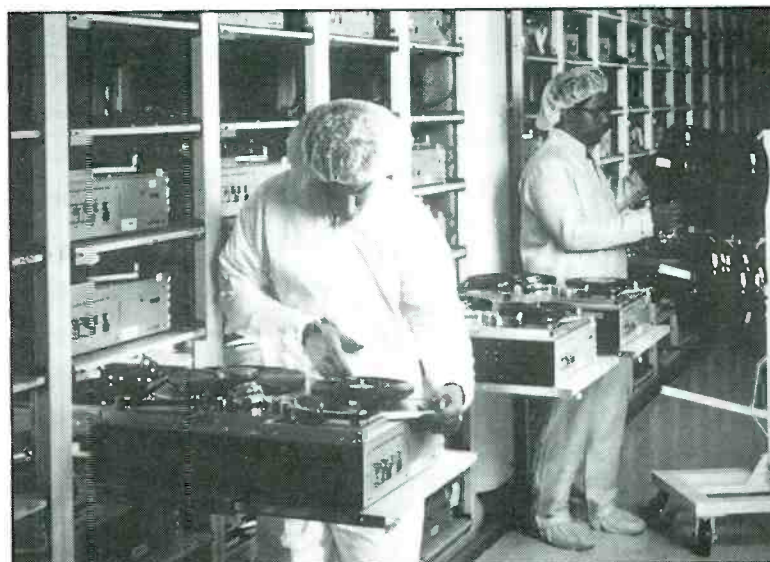
VIDEO

(Continued from page AV-7)

breakout year for the promotional special-interest video,” says Cuyler. “More people are going to be aware of it, and you won’t have to keep explaining the concept as a viable promotional tool.”

Pharmaceutical giant Upjohn mailed hundreds of thousands of videocassettes to consumers who called an “800-number” last spring as part of a promotional push for Rogain, its hair-growth product, and Cuyler sees no end to the trend. “We’re going to do everything we can to educate the market as to the availability of the tool, and that includes talking to post-production houses who should be encouraging their customers to produce these kinds of tapes to generate business all the way down the pike.”

KEN JOY



Rank Video Services’ proprietary double-speed video-pancake recording facility, Northbrook, Ill.

EUROVIDEO

(Continued from page AV-8)

seeking European orders from the U.K.

Videoprint last year claimed the U.K.’s largest video export order with 800,000 units over 27 titles for Spain’s Editorial Planeta. Bourne says that traffic can also be two-way. “We now have the ability to move capacity about so that if Willstadt couldn’t cope with all requirements, then we

could duplicate orders in the U.K.”

U.K. Video Duplication: Rank Video Services (Warner, CIC, RCA/Columbia, Odyssey); Carlton/Technicolor (Buena Vista, FoxVideo, BBC Video); Videoprint (Guild, PolyGram U.K., MCEG/Virgin, BMG, Palace, Castle); Fraser Peacock (EV, ITC, MIA); Strand (VCI).

Peter Dean is a London-based Billboard Video Contributor.

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Pro Audio

Private Music's Baumann Takes Over Studio Ultimo

NEW YORK—Peter Baumann, founder and owner of the Private Music record label, assumed ownership July 10 of Studio Ultimo, a 48-track recording studio in Los Angeles.

Founded by Angele and Ken Hayashi, who sold the facility to Baumann, business is expected to continue as usual at Studio Ultimo. "I don't see that the acquisition will change business," says Angele Hayashi, who will remain with the facility. "It's great; I'm

really happy about it. If anything, it doubles our clientele."

Baumann—who founded Private Music in 1983—says he plans to do at least 40% of the producing at the facility, which will maintain its current management and staff. Hayashi expects the studio eventually to be renamed Private Music.

Among the sessions hosted recently at Studio Ultimo have been projects for Wilson Phillips, Anita
(Continued on page 44)

New Digital System Goes To Market Audio Techniques Shows Off Yamaha DMR8

■ BY SUSAN NUNZIATA

NEW YORK—Audio Techniques here is the first dealer to begin selling Yamaha Corp.'s DMR8 digital mixer/recorder. The pro audio dealer debuted the unit July 31 with a demonstration by engineer/producer Tom Jung, owner of DMP Records, and artist Chuck Loeb.

Essentially a digital console combined with a digital tape recorder, the DMR8 is an integrated, all-digital system for audio recording and mixing. It features an eight-track digital recorder, digital mixer, locat-

er, and mixing automation in one unit. Once converted, audio signals can remain in the digital domain until playback.

"Conversions are the weak link in digital," said Jung in an interview prior to the demonstration. "This is the first product that really addresses that. I like the idea of converting to digital and staying digital the rest of the way."

Jung, who began using a DMR8 prototype last year, did live overdubs with Loeb at Audio Techniques to demonstrate the board's dynamic automation.

Console setups and real-time mixes are stored to either a 64K RAM card or on the tape, and the unit can digitally memorize and recall all static console settings, in-

cluding panning, EQ, track assignments, effects, and fader levels. Real-time automation of all parameters is also available and motorized faders indicate channel level changes relative to time code.

Due out in about two weeks, Loeb's latest release, "Balance," was recorded and mixed at the Carriage House using the 20-bit digital DMR8. Jung also used the unit last year to record "Radio Face," from the Bob Smith Band.

Announced at the 1988 Audio Engineering Society Convention in New York, Yamaha began shipping the system in Japan about a year ago, and it has been available in the U.K. and Canada for several months. In the U.S., the product be-
(Continued on page 43)

AUDIO TRACK

NEW YORK

MCA artist Bobby Brown and Up-town/MCA act Heavy D worked on separate projects at Greene Street Recording. Hank Shocklee and the Bomb Squad produced Brown's tracks, while Pete Rock was at the helm for Heavy D's. Chris "Champ" Champion engineered, assisted by Tamra Wilson.

Steve Peck cut tracks on the Water Lilies for Warner Bros. at Battery Studios.

I.N.S. had producer Eric Kupper in working on tracks, remixes, and digital edits on 808 State's "Oooops" for Tommy Boy Records. Mike Ffrench was at the board. Producers Markus Moser and Martin Newmayer (Bingo Boys) worked on remixes of "How To Dance" and remixes and digital edits of the Bingo Boys' second single with Princessa for Atlantic. Seiji Motoyama engineered. Def Mix's David Morales and Kupper worked on overdubs for the remix of Jody Watley's "I'm The One You Need" for MCA with Ffrench at the board.

At D&D Recording, producer Eddie "Love" Arroyo mixed "Pump It Up" for Daisey Dee, "The Underground" for J Bum, and "Doctor's Orders" for Sande. Kieran Walsh engineered. Producer Victor Vargas remixed "Borrequa Posse" for the Strictly Rhythm act Rare Arts with engineer Mike Rogers. Danny Tenaglia remixed Isis' "Hail The Word" for 4th & B'way Records. Rogers engineered.

Producer Justin Strauss stopped in Prime Cuts to work on a remix of Loud Sugar's "Creamsicle" for SBK. He also remixed Blue Train's "All I Need" for Zoo Entertainment. Shaun James engineered with Kupper programming. Ivan Ivan remixed King Missile's "Heart Is A Flower" for Atlantic. James was at the board, with Joey Moskowitz programming.

Warner Bros. act R.E.M. was in Power Play remixing its new 12-inch single, "Radio Song," with producer Herb Azor. Andre Deborg engineered with Chris Conway assisting. Production team Phase

Five, from the Netherlands, was in remixing "Another One Bites The Dust" by Hollywood Records act Queen. Scott Harding engineered, assisted by Chris Conway.

LOS ANGELES

I.R.S. ACT DREAD ZEPPELIN stopped in Sound Image with producers Jah Paul Jo and Rasta Limon to overdub with engineer Lee Manning. Glen Matisoff engineered. Brickyard was in with producer Mikel Japp completing its current project. Matisoff engineered.

Red Zone had Kenny Loggins in Studio A working on vocals for his upcoming Sony Music release. Terry Nelson engineered, assisted by Scott Lovelis. The project was tracked on two Mitsubishi 32-track digital machines. Also in Studio A, Dana Strum of Slaughter worked on 48-track remixes of the songs "Loaded Gun" and "Fly To The Angels," from a live Westwood One show of the group's May 19 concert at the Forum. Slaughter's "Shout It Out," which is featured on the soundtrack for the film "Bill & Ted's Bogus Journey," was also mixed. Strum was assisted by Lovelis.

Great White was in Sunset Sound mixing live tracks for a Westwood One concert. The group's Michael Lardie engineered and co-produced with Alan Niven. Tom Nellen assisted. Patti Scialfa cut vocal tracks for her upcoming Sony album. Mike Campbell (Tom Petty & the Heartbreakers) produced. Mark Linett engineered, assisted by Mike Pier-sante.

Crib completed sessions direct to Sony TCD D10 and Tascam DA-30 DAT decks at Poop Alley Studios for release by Magnatone Products. Devin Sarno produced, with Tom Grimley engineering.

Chuckii Booker was in Aire L.A. completing mixes on his upcoming album for East West America. Craig Burbidge, Rob Chiarelli, and Rob Seifert engineered, with Mike Scotella, Gregg Barrett, and Anthony Jeffries assisting. S.O.S. mixed its new album for A&M. Curtis Williams produced, with David Koenig at the board. Jeffries, Scotella, and Barrett

engineered. Calloway was in Studio B tracking and mixing its self-produced album for Sony/Epic. Chiarelli engineered, with Jeffries and Rusty Richards assisting.

NASHVILLE

MARTY BROWN cut overdubs at Sound Stage with producer Tony Brown. Mike Clute and Chuck Ainle engineered, assisted by Russ Martin.

At Recording Arts, Scott Wesley Brown worked on guitar overdubs for a Word album with producer Tom Wanca. Todd Robbins engineered. Michael White was in tracking vocal overdubs with producers Robert Burn and Alan Schulman. Schulman engineered the Warner Bros. project.

OTHER CITIES

KEYBOARDIST Merl Saunders was in Studio H in San Francisco with engineer Bill Thompson mixing tracks from the Rainforest Band's live album, slated for release in the fall.

Booker T. Jones III and Shake City Productions completed the debut album by rapper Lavar for Epic at The Plant in Sausalito, Calif. Gragg Lunsford engineered. Carlos Santana and John Lee Hooker were in Studio B working on tracks for Blue Rose Productions. Arne Frager and Devon Rietveld engineered. Bill Halverson tracked and mixed the Texas Tornados in Studio A for Reprise. Neill King shared engineering duties.

Producer Trammell Starks was in the Musiplex, Atlanta, tracking several sides, including a remake of Janis Joplin's "Piece Of My Heart," with She Said. Starks also tracked and mixed one cut with Torch. George Pappas engineered, assisted by Rick Newcomb.

At Seller Sound in Detroit, the Romantics and Greg Striker recorded new material for upcoming release. Gary Spaniola engineered and produced.

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

NEW PRODUCTS AND SERVICES

A-T LINEUP: Audio-Technica, Stow, Ohio, introduced the remote-powered Pro 35R condenser and Pro 37R cardioid condenser microphones to its Pro line. The mikes are designed to provide a distortion-free signal in sound fields as loud as 141 dB.

REAL-TIME RESTORATION: Sonic Solutions is offering a real-time version of its declipping and decrackling options for the NoNoise system that will include a new algorithm designed to eliminate clicks and pops, as well as record scratch crackle, in a single pass in real time. Abbey Road Studios, London, and Sony Classical in New York and Hamburg are among the NoNoise users.

TEF SOUND: Techron Industrial Products, a division of Crown International in Elkhart, Ill., debuted the TEF System 20 sound analyzer. The system is driven by proprietary Sound Lab software, available for either Macintosh or PC-compatible computers and designed to be more general in purpose than preceding versions. With ease of use in mind, the software is designed with three basic sections that allow noise level, intelligibility, and TDS measurements.

MIKE AID: Audio Intervisual Design, Los Angeles, was appointed exclusive U.S. distributor of Avalon Design, the Australian-based manufacturer of analog music products and processors. The company is introducing the Avalon M2 microphone preamplifier using the Avalon 2022 hybrid-cell. Features include fully discrete circuitry, low noise (-126dB EIN), internal phantom powering +48v, and headroom into +30dB into 600 ohm load.

UNDER PRESSURE: Bruel & Kjaer, Marlboro, Mass., introduced the Acoustic Pressure Equalizer attachment for its omnidirectional Series 4000 professional microphones. Designed by Wieslaw Woszczyk, director of McGill Univ.'s sound recording program in Montreal, the attachment modifies the sound field near the microphone diaphragm using diffraction in order to change the frequency and polar response of the sound field, functioning as a spectral and directional equalizer.

IN SYNC: JLCoeper Electronics Inc. in Marina Del Rey, Calif., debuted two new sync products. SyncLink combines a Macintosh MIDI interface with a SMPTE and "Smart" FSK synchronizer for syncing MIDI sequencers, drum machines, and hard disc recorders to audio or video tape. PPS-2, an updated version of the PPS-1 synchronizer, has several new features, including Jam Sync, which provides SMPTE regeneration capability for tape duplication and timecode repair; flywheeling; and automerger. The PPS-2 has a suggested price of \$170; SyncLink has a suggested price of \$200.

API RETROFIT: API Audio Products Inc. bowed a new series of retrofittable mike pre and equalization modules for the Sony MXP-3000 series consoles. Designed for easy installation, the new model 550s EQ and 212s preamp modules are offered as console options by Sony dealers. Console users who have added the modules include Canada's Banff Centre, Videomix in New York, and Dark Horse Productions in Portland, Ore.

CLASSIC GOLD: Gibson Labs, North Hollywood, Calif., introduced the Classic Gold Combo Amp featuring flexible vintage-type tube preamp and
(Continued on page 44)

Bob Ludwig

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Randall Wallace

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PRO AUDIO

Billboard.

STUDIO ACTION

PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING AUGUST 10, 1991)

CATEGORY	HOT 100	R&B	COUNTRY	ADULT CONT.	RAP
TITLE Artist/ Producer (Label)	(EVERYTHING I DO) I DO IT FOR YOU Bryan Adams/ R. "Mutt" Lange (A&M)	I CAN'T WAIT ANOTHER MINUTE Hi-Five/ E.F. White (Jive)	SHE'S IN LOVE WITH THE BOY Trisha Yearwood/ G.Fundis (MCA)	(EVERYTHING I DO) I DO IT FOR YOU Bryan Adams/ R. "Mutt" Lange (A&M)	THE CHUBSTER Chubb Rock/ Howie Tee (Select)
RECORDING STUDIO(S) Engineer(s)	BATTERY (London) Nigel Green	BATTERY/ MIDLAND (NY/Miami) Chris Floberg Tom Vercillo/ Will Tartak	SOUND EMPORIUM (Nashville) Gary Laney	BATTERY (London) Nigel Green	HOWIE'S CRIB (New York) Howie Tee
RECORDING CONSOLE(S)	SSL 4000 E Series	Neve 8068/ Trident Series 80B	Neve 8128	SSL 4000 E Series	AHB System 8
MULTITRACK RECORDER(S) (Noise Reduction)	Sony PCM 3348	Studer A-827/ Otari MTR 90	Mitsubishi 850	Sony PCM 3348	Tascam MSR 16
STUDIO MONITOR(S)	Yamaha NS10	Tannoy SSMU/ Westlake Yamaha NS10	Westlake BSSB 10,5	Yamaha NS10	EV MS 802
MASTER TAPE	Ampex 467	Ampex 456	Ampex 467	Ampex 467	Ampex 446
MIXDOWN STUDIO(S) Engineer(s)	MAYFAIR (London) Bob Clearmountain	BATTERY (New York) Mike Allaire	SOUND EMPORIUM (Nashville) Garth Fundis	MAYFAIR (London) Bob Clearmountain	QUAD (New York) Henry Falco
CONSOLE(S)	SSL 6072 G Series	SSL 4064 G Series	Neve 8128	SSL 6072 G Series	SSL 4064 G Series
MULTITRACK/ 2-TRACK RECORDER(S) (Noise Reduction)	Sony PCM 3348	Otari MTR-100	Mitsubishi 850	Sony PCM 3348	Otari MTR-90 Studer A-80
STUDIO MONITOR(S)	Yamaha NS10M KRK 703	Tannoy SSMU	Westlake BSSB 10,5	Yamaha NS10M KRK 703	UREI 813B Tannoy B
MASTER TAPE	Ampex 467	Ampex 456	Ampex 467	Ampex 467	Ampex 456
MASTERING (ALBUM) Engineer	MASTERDISK Bob Ludwig	HIT FACTORY Herb Powers Jr.	GEORGETOWN MASTERS Denny Purcell	MASTERDISK Bob Ludwig	FRANKFORD WAYNE Michael Sarsfield
PRIMARY CD REPLICATOR (ALBUM)	DADC	DMI	MCA Manufacturing	DADC	DMI
PRIMARY TAPE DUPLICATOR (ALBUM)	Sonopress	Sonopress	MCA Manufacturing	Sonopress	Hauppauge Tape Manufacturing

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TOM PETTY COLOR ME BADD TARA KEMP RYTHM SYNDICATE UB40 LISA FISCHER LUTHER VANDROSS TROOP/LEVERT GENE RICE
AFTER 7 PEBBLES RAY PARKER JR. BEBE & CECE WINANS READY FOR THE WORLD OAKTOWN 3.5.7 ANOTHER BAD CREATION
LALAH HATHAWAY THE BOYS MONIE LOVE MARVA HICKS GERARDO RALPH TRESVANT JASMINE GUY BELL BIV DEVOE



NEW DIGITAL SYSTEM

(Continued from page 41)

gan shipping about two months ago.

The compact DMR8 is transportable and provides 20-bit digital recording on a proprietary Yamaha-designed 8mm eight-track cassette. It includes outboard analog-to-digital and digital-to-analog converters, and can be expanded with the addition of up to two DRU8 eight-track recorders.

DMR8 will be marketed at a limited number of professional audio dealers this year with a suggested list price of \$40,000, including converters. The DRU8 has a suggested retail price of \$22,000.

To support these and future products, Yamaha has launched the pro digital products department, headed by sales and marketing manager Peter Chaikin.

DMR8 "offers basically two things," said Chaikin. "The concept of an all-digital project, and the extended dynamic range that 20-bit offers in a portable unit."

George Michael, the Eurythmics' Dave Stewart, and the U.K. band The Mission have also purchased DMR8 systems, according to Chaikin.

The system offers an SMPTE time code synchronizer generator/reader, as well as DAT, AES/EBU and two-track analog tape monitoring, in-line digital channel effects and EQ, and three SPX-1000 digital signal processors. A variety of format converters are available from Yamaha.

Jung has long been a proponent of live-to-two-track recording, although he has recently begun exploring multitrack recording for certain projects. "My goal is to make the technology disappear," he said. "We have a greater chance of doing that with DMR-type of technology than ever before. In a perfect world, the signal would be digital from the microphone until it was played back on someone's CD player."

The DMR8's ergonomics take some getting used to, Jung noted. "I'm not a computer hack," he said. "I have a tough time sitting down to a hard-disc system and interfacing to that. [DMR8] lies between a regular recording console and a computer. Once you get past the fact that the faders do more than one thing, it's easy to slide into it."

Jung said he would also like to see more variety in the conversion units that interface with the system. At present, only Yamaha converters can be used. The producer has recently been testing a number of converters at his facility in Stamford, Conn.

The DMR8's 20-bit recording capability is a bonus to Jung, who noted that it allows professionals to work "above the threshold" of the final product.

Jung began his career as an engineer and producer in 1963 working as a disc cutter. He founded DMP Records in 1982 and the label's first CDs were cut in 1983. The label specializes in direct-to-digital recording and has released more than 40 CDs featuring such jazz artists as Warren Bernhardt, Flim & the BBs, Manfredo Fest, Dial & Oatts, Bob Mintzer Big Band, and Thom Rotella.

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He spoke about its incredible



The PCM-3348's incredible transport works so quickly and accurately, the machine allows the engineer, or even the artist, to be more creative.

transport. "It's so fast and precise, I never have to wait for the machine. Neither does the artist. And that makes sessions run a lot smoother."

He went on about its easy

digital editing. "For Sting's latest

The PCM-3348's built-in sampler lets you easily move around bits of a sax solo, for example, without changing anything else.

record, *Soul Cages*, I did a lot of multitrack editing from the original tracking sessions very simply. And I mean 'simply.' Edits that would

be unbelievably difficult on another

machine are actually very easy on the 3348. In fact, I don't think we could have

made that particular record in any other way."

He also mentioned its 48 tracks. "When I was recording Phil Collin's *Another Day in Paradise*, I got ahold of a 3348 halfway through the session. It completely eliminated the need for another slave. Which made overdubbing much, much easier."

And, he had a few words about its user-friendly design.



"I was convinced that a recording engineer designed the thing. It's so easy to use, you never really notice

The PCM-3348's reliability and precise performance let you concentrate on what really matters—the music.

it's there. That's when you know a machine is good."

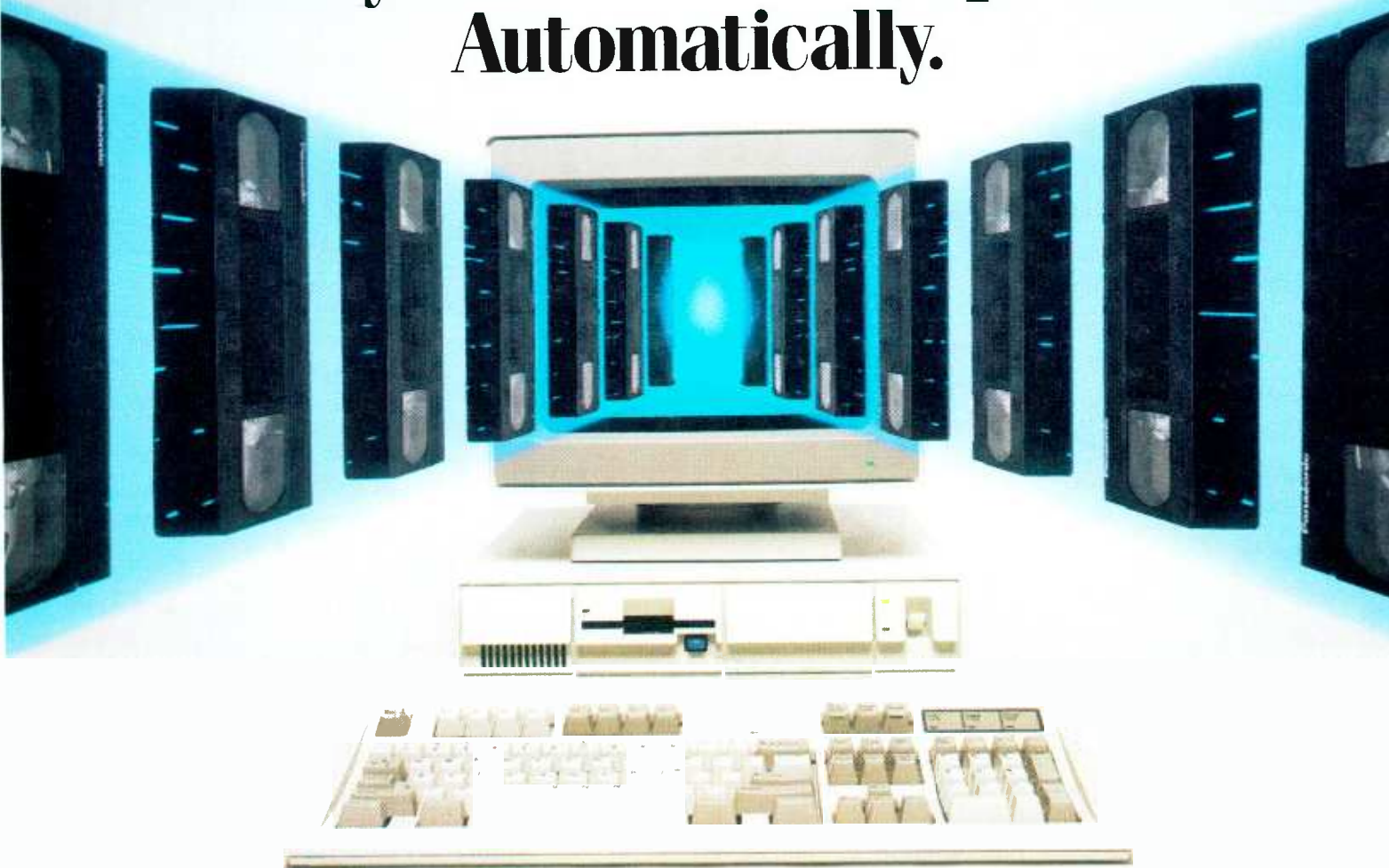
For even more words, call the Sony Professional Audio Group at 1-800-635-SONY, ext. 903. But for now, we'll let Hugh have the last one: "Phenomenal."



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Panasonic

STUDIO ULTIMO

(Continued from page 41)

Baker, and Michael Franks.

Since the takeover, Private Music artist Patrick O'Hearn recorded his latest project at the facility, as has Bounce The Ocean, a new band.

The 6-year-old analog studio is equipped with a modified Neve 8108 console. Its tape-machine array includes two Ampex ATR-124s, two Ampex ATR-102s, and one Ampex ATR-104. A custom three-way monitoring system with TAD drivers is featured.

"It's a one-room facility, and one of the things I like the most about it is that it has the biggest control room in the city and allows you to do a lot of recording that goes directly into the console in the control room," says Baumann, noting that the control room alone accommodates 15 people. "This facility is considered to be one of the best tracking rooms in town."

Baumann says he may upgrade to a Neve VR console with 72 inputs within the next half year, which he feels would open the facility up for more mixing work.

In addition, Baumann is considering adding a room to house newer technologies, such as the Apple Mac II system, the Studer Dyaxis, and the WaveFrame WaveStation, along with a variety of computer and MIDI gear, which will be linked to the main studio.

"It's going to be more of a private studio more than a commercial facility," says Baumann. "It is a one-room facility and I like that a lot because it gives more privacy than being in a complex."

SUSAN NUNZIATA

NEW PRODUCTS

(Continued from page 41)

midrange filter. At output, the preamp drives a Gibson-designed 12-inch speaker with 85 watts of power. The company also debuted the GB440 bass amplification system offering 400 watts of power controlled by an extended-range, four-band, semi-parametric EQ covering critical frequencies from 30Hz to 4kHz with 30dB of control.

A SHURE MIX: Shure Brothers Inc., Evanston, Ill., announced its Model FP410 portable automatic microphone mixer designed for use in multimicrophone applications. Aimed primarily at the corporate television, broadcast, and field production environments, the unit is designed to keep unused microphones turned down and automatically provide a seamless mix, according to the company. Shure also debuted the VP64 omnidirectional handheld mike designed primarily for field interviewing.

IN THE GALAXY: Opcode Systems Inc., Menlo Park, Calif., is shipping Galaxy Plus Editors, a software package for Macintosh that integrates the company's universal librarian for more than 100 instruments with its editors for more than 45 MIDI instruments. New editor/librarian compatibility includes the Korg Wavestation, Proteus 2, and the Kurzweil K1000/K1200 series.

SUSAN NUNZIATA

Retail



A Convention-al Performance. RCA artist Ronnie Milsap is congratulated after his performance at the Handleman Co.'s national convention in Nashville. Shown, from left, are RCA VP of sales and product development Dave Wheeler; Milsap; RCA artist Eddy Arnold; Handleman VP of video music for Canada Davide Handleman; and Handleman VP of purchasing Mario DeFelippo.

BMG Distrib Confab Is 'Serious' Affair Pete Jones Puts Accent On 'Being The Best'

■ BY ED CHRISTMAN

TORONTO—Although BMG Distribution will enjoy its biggest year ever with sales revenue expected to be in the \$500 million-\$600 million range, the focus of the company's annual convention was placed on how to be the best distribution entity in the business.

BMG Distribution and representatives from all of its owned and distributed labels met here from July 25 to Aug. 1 at the Inn On The Park to prime the company for marketing in the '90s.

"The fiscal year that began July 1 will be our biggest year ever, with revenues reaching \$500 million to \$600 million," said BMG Distribution president Pete Jones. "But for me, it is not about being the biggest, but the best."

The convention's theme, "Welcome to the World Serious," reminded attendees that BMG Distribution is locked in intense competition with the other majors in selling music. "For the theme, we did a takeoff on the World Series," Jones told Billboard. "Like baseball, music keeps the child in us alive. But the music business is a serious situation. We are being challenged now by the economy, the health of the account base, and new technology. We intend to be the champion."

Jones noted that BMG Distribution parent Bertelsmann believes in distribution as an engine to drive the company. Structurally, BMG Distribution is poised to market entertainment software in the '90s, Jones said. "BMG Distribution has what we think we need for the '90s," he added. "I am pleased that the concept is working now."

At the last company convention, held 18 months ago in New Orleans, Jones outlined a plan to beef up the company's distribution roster by signing P&D deals with independent labels as well as handling product from the creation of new labels that would be owned completely or partially by Bertelsmann Music Group.

A few months prior to that convention, A&M, which accounted for about one-third of BMG Distribution's total volume, had been sold to PolyGram. With the creation of Zoo, Imago, as well as P&D signings of labels like Scotti Bros. and JRS, and the continued product flow from Arista, RCA, and Private, BMG Distribution's total releases now equal the total number of titles issued when A&M was in the fold.

"We like to be a third-party distributor," Jones said. "We think we do it well." But all third-party distri-

bution deals have to make sense, he added. "I have turned down a lot of labels," he said.

While BMG Distribution is always open to new opportunities, Jones said he is content with the company's current label lineup. As a result of the last 18 months of strategic planning, BMG now has many new A&R sources, Jones pointed out. BMG Distribution staffers were clearly excited by the music they heard during label product presentations at the Toronto convention.

During the convention, Jones reminded attendees that competition is getting tougher because of the environment. "Obviously, consolidation is taking place among accounts," he said. "We need to be aware of the ramifications of consolidation. To the degree that it strengthens accounts, it is good. But to the degree that it makes it more difficult to break new music, it is not good. We can never pay too much attention to developing artists."

In addition to challenges that BMG Distribution faces because of consolidation, changing technology, the activities of the "esteemed competition," and fallout from the weak economy, Jones pointed out that the music industry also competes with other businesses for the leisure time and disposable income of the consumer.

Both BMG Distribution senior VP of sales Rick Cohen and senior VP of marketing David Steffen followed up on the "world serious" theme in independent speeches. Cohen told the convention that "the guys who do it better in the '90s will have the edge."

During the convention, meetings were set to discuss how to do it better, Cohen said. "We want frank, open, honest exchanges with the labels, so we can move ahead and do it better," he said. "It is the first time all our owned and joint-venture labels are together under one roof. It

(Continued on page 50)

CONVENTION CAPSULES

Following is a roundup of events from the BMG Distribution convention, held July 25-Aug. 1 at the Inn On The Park in Toronto.

AND THE ENVELOPE PLEASE: The Dallas BMG Distribution branch, headed by Jerry Silhan, won the company's branch-of-the-year award. Sales manager of the year: Steve Taylor of the Washington, D.C., branch. Field marketing manager of the year: Dickey Zwirn of the Los Angeles branch. Singles coordinator of the year: Rose Sokol of the Boston branch. Product development coordinator of the year: for mainstream, Angela Harless in San Francisco; for alternative, Jeff Dodes in Boston; for urban, Lisa Session in Los Angeles. Service awards were presented to Dick Dartnell out of the Sparks, Nev., warehouse, and Norbert Wood out of Duncan, S.C., warehouse, both for 35 years with the company; Gary Swisstack out of the Duncan warehouse and Barbara Mitchell in the Atlanta branch, for 25 years with the company; Bob Wright in the Los Angeles branch, for 20 years with the company; and Larry

Feldstein in the New York branch, for 15 years with the company.

THE HITMAN COMETH: The product presentations of Arista Records president Clive Davis are legendary for any number of reasons, and this year's version didn't disappoint anyone looking for good music, a superb display of motivational techniques, and pneumonia. Davis apparently likes the room cold when he is conducting a product presentation. The air conditioner was set on high, leaving the room well chilled by the time the 1:30 p.m. product presentation got under way. By then, BMG staffers were clothed in several layers of sweatshirts and jackets. Some were even covered by blankets or wearing terry-cloth robes stolen from the pool area. During a break before the kickoff of the Arista presentation, Tommy Teague, the sales manager of the Atlanta branch, wondered if the company's health insurance covered frostbite. And Rick Cohen, BMG Distribution senior VP of sales, quipped, "It's a good thing there is not a wind in here."

In introducing the Arista portion of the agenda, Davis said, "During our presentation, I will try to impart to you what the stakes are. Since we are in the music business, I won't apolo-

gize for the length of the presentation. Over the years, some have taken pools as to when the product presentation would end." (Sources say that Jordan Katz, Arista's Eastern regional sales rep, won the pool this year, by guessing six hours.)

Davis continued by saying that "not all the music I play will be to the taste of you. We are in all areas of music. The future is going to be paying attention to all types of music."

RCA'S PRODUCT presentation was well-received by BMG Distribution staffers. RCA president Joe Galante began by explaining the changes he and his staff have implemented since he became the head of the label. Key among them is that the roster has been trimmed considerably, which allows everybody to focus more intently on working new releases, he said.

In a lighter moment, Galante also told attendees how BMG Canada had decorated his entire hotel room to resemble a jail in an attempt to hype him on Big House, a hard-rock act that performed for the convention. He said BMG Canada's actions worked: "It got my attention."

A CONTEST WITH A KIK: The grand-prize winners in RCA's Kik (Continued on page 50)

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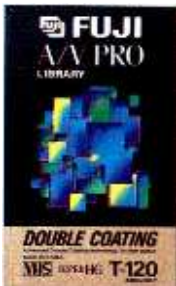
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RETAIL

Mulling The Presence Of Music Stores In Malls; Hit The Street: More On Metallica, Young M.C.

IF THREE'S A CROWD: Recently, out at the International Council of Shopping Centers' annual convention in Las Vegas, music retailers said they were alarmed at the growing trend by some mall developers to cram in more music space than is healthy. In the past, most developers seemed to abide by the ratio of one, say, 2,500-square-foot music store for every 400,000 square feet of mall space.

In a street location, the addition of music stores to an existing trade area can expand the market. But in a mall, where music retailers rely on impulse traffic, it's not likely that more stores will result in incremental sales. What probably happens is it cuts the pie into smaller pieces.

A case in point: Springfield Mall in Springfield, Va., is currently undergoing an expansion that will see 300,000 square feet, including a Macy's, added to the mall, bringing total gross leasable area to 1.5 million square feet. The mall already houses a **Tape Town**, which is operated by Albany, N.Y.-based **Trans World Music Corp.**, and a **Sam Goody**, operated by Minneapolis-based **Musiland Stores Corp.** A **Record World** used to be in the mall but bowed out because of financial difficulties.

Apparently to replace the **Record World** store, the mall-leasing team brought in a 2,100-square-foot **Kemp Mill Music** outlet. That store, which opened at the end of June, represents the 35th for the Beltsville, Md.-based chain. Already, **Howard Appelbaum**, executive VP at the chain, says he is pleased with the store's performance. "It's a regular mall store in a fairly affluent, upscale area," he says. "We already are seeing good sales for country, heavy metal, soundtracks, and other adult-oriented albums."

Thanks to the mall's expansion, **Musiland**, which currently operates a 6,400-square-foot outlet, was granted the opportunity to take a new location that will encompass 10,000 square feet and include a **Sun-coast Motion Picture Co.** The enlarging of the **Musiland** space allows the mall to align the ratio of space devoted to entertainment software with the overall expansion of the mall.

The mall-leasing team, however, says it is in the process of putting a deal together to bring in yet another music retailer, which they decline to name. With that move, Springfield Mall seems like it could be overweighted with music stores. Some music retailers complain that the developers are to blame when that happens. But others point out that the developers couldn't overstore the music category if the retailers didn't sign on the dotted line. As one savvy music retailer points out, "We are our own worst enemy" when it comes to overstored malls.

CALENDAR: The National Assn. of Recording

Merchandisers' Retailers Conference is scheduled for Sept. 22-24 at Westfield Conference Center in Westfield, Va., while its **Wholesalers Conference** is slated to take place Oct. 4-9 at the Hyatt Newporter in Newport Beach, Calif. The latter meeting is being pushed up from the November slot it has occupied in the past in response to requests by wholesaler members, according to a NARM representative... Speaking of upcoming NARM conferences, **Ann Loeff**, president of Miami-based **Spec's Music & Video**, will be the chair for the organization's annual convention, which will be held March 13-16 at the New Orleans Marriott.

ROCK THE VOTE, Part II: NARM is preparing to launch a voter-registration drive in September in conjunction with the **League of Women Voters**. The campaign, which

is being conducted independently of **Rock The Vote**, will involve retail chains, rackjobbers, and major-label distributors. The idea is to enroll employees in advance of a consumer-registration drive next year. **League of Women Voters** volunteers will travel to corporate headquarters to perform the registrations; in addition, retail chains may ask the league to register employees at their annual conventions. For further information, contact NARM at 609-596-2221.

EARLY RISERS: Even as you read this, you will know if **WEA** and **CEMA** were able to make good on their promise to adjust shipment schedules to compensate for the Monday release date for the new **Metallica** and **Young M.C.** albums.

Logistical problems occurred when **Van Halen** debuted on a Monday. Some stores did not receive that hit title until late Monday afternoon—or later—because **WEA** was unable to change the shipping cycle used for the standard Tuesday street date (**Billboard**, July 13). In order to avoid those problems, **CEMA** and **WEA** have agreed to move up their schedules; single-store addressees were to receive the albums slated for release this week (Aug. 12) no later than Friday, Aug. 9, with one-stops, rackjobbers, and centrally distributed chains receiving the packages earlier in the week (**Billboard**, Aug. 10).

Dave Roy, head buyer for **Trans World Music Corp.**, one of the industry's biggest webs, says the adjusted schedules should make things go more smoothly this time. But, still shaken by the episodes attached with **Van Halen's** Monday street date, **Roy**, like other retail executives, was holding his breath to see if the **Metallica** and **Young M.C.** pieces would indeed arrive early.

Jim Dobbe, VP of sale merchandise for **Torrance, Calif.-based Warehouse Entertainment**, and one of the critics of **Van Halen's** Monday street date, says

(Continued on page 50)

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by Ed Christman

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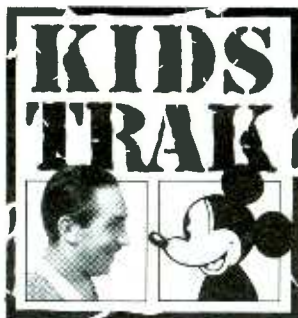
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Celebrated Sets From Celebrity Skin, Sneetches, More

DURING A RECENT cross-country jaunt, Grass Route ate a million bags of airline peanuts and digested the following albums:

Celebrity Skin, "Good Clean Fun," Triple X, Los Angeles: L.A.'s finest delivers a psycho-delic hodgepodge of hard-rockin' rowdiness and power-pop harmonics epitomized by the happy-go-lucky refrain: "Everyone's gonna have some fun tonight."

The Sneetches, "1985-1991," Alias, Burbank/San Francisco: This is simple, pure, and unpretentious pop in the best sense of the term. Hook-driven, Beatles-laced melodies about girls and cars are classic and easy to love.

Judge Nothing, "A Cheese Sam-

pler," Scrap Dog, Bridgeton, Mo.: Dynamic, funky, three-piece group rips through a set of fast and furious alternative rockers characterized by staccato rhythms and powerful lead-guitar solos. Intelligent lyrics are peppered with interesting word play.

Kryst The Conqueror, "Deliver Us From Evil," Cyclopean, Vernon, N.J.: Holy, heavy-metal warriors battle the forces of evil in a fantasy world overtaken by "megamites." Apocalyptic hard-rock EP is ambitious, loud, angry, and driving.

Immolation, "Dawn Of Possession," R.C., New York: One has to admire a band that adopts the most fitting moniker possible. Deep,



by Deborah Russell

throaty vocals, pounding bass, and screaming guitar drive the listener deep into a black chasm of musical despair.

Voice In Time, "Dangerous Town," Zero Hour, Summit, N.J.: One also has to admire a band that opens an album with the line: "My woman, she doesn't shave under her arms." Alternative rockers get mired in some pretty doom-and-gloom themes, but the reggae-inspired "One Day" and the Marshall Crenshaw-esque "(Everything's Gonna Be) Allrite" offer some glimmer of hope.

Mental Insect, "Skull Tracks," Pteranodon, Chicago: Postindustrial, techno-synth EP is more musically diverse and unusual than the norm, tossing Cramps-like rhythms, piercing harmonica, and violins into the mix.

Megon McDonough, Christine Lavin, Patty Larkin, Sally Fingert, "Buy Me, Bring Me, Take Me: Don't Mess My Hair (Life According To Four Bitchin' Babes)," Philo,

Cambridge, Mass.: This live recording showcases wry humor and musical prowess these bitchin' babes command at their nimble fingertips. Striving acoustic set stirs the heart as well as the funny bone.

Tom Pacheco, "Sunflowers & Scarecrows," Round Tower Music, Dublin: Folk/rock troubadour sings slice-of-life story-songs in husky, raspy tones. Lyrical and musical imagery is insightful, biting, and profound, much like the work of Bob Dylan and Arlo Guthrie.

Richie Beirach/George Coleman, "Convergence," Triloka, Los Angeles: Interplay between saxophone and piano is superb and effortless as these musical masters combine their talents. Album swings with smooth, polyrhythmic grooves.

David Diggs, "Tell Me Again," Artful Balance/J.C.I., Woodland Hills, Calif.: Lush and orchestral instrumental outing is best when piano is showcased over synthesizer. Most distinctive track is the dramatic and heartfelt "Overture for Aaron Copland."

Various Artists, "Antone's Anniversary Anthology: Vol. 2," Antone's, Austin, Texas: This priceless historical document packs one incredible live track after another. It's not surprising, as the lineup includes Al-

(Continued on next page)

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

LUCY BROWN
CD Megaforce/Atlantic 82292
CA 82292

CARNIVAL ART
Thrumdrone
CD Beggars Banquet/RCA 3161-2-R
CA 3161-4-R

ELEVEN
Awake In A Dream
CD Morgan Creek 20002
CA 20002

THE FATIMA MANSIONS
Viva Dead Ponies
CD MCA 10242
CA 10242

JULIAN LENNON
Help Yourself
CD Atlantic 82280-2
CA 82280-4

JULIE LONDON
Julie London Sings The Choices
CD EMI 93455-E2
CA 93455-E4

MICHAEL LEARNS TO ROCK
CD Impact/MCA IPT-10339
CA IPT-10339

PALE DIVINE
Straight To Goodbye
CD Atlantic 82263
CA 82263

RADIO ACTIVE CATS
CD Warner Bros. 26488-2
CA 26488-4

THE TOLL
Sticks & Stones & Broken Bones
CD Geffen 24386
CA 24386

TRANSVISION VAMP
Little Magnet Vs. The Bubble Of Babble
CD MCA 10331
CA 10331

DAVID WILCOX
Home Again
CD A&M 75021-5357-2
CA 75021-5357-4

WILD HORSES
Bareback
CD Core/Atlantic 82275
CA 82275

R&B

ARTHUR BROWN & JIMMY CARL BLACK
Brown, Black And Blue
CD Blue Wave 109

JOMANDA
Someone To Love Me
CD Big Beat/Atlantic 91764
CA 91764

LYDIA RHODES
More To Life
CD MCA 10186
CA 10186

TWO KINGS & A CYPHER
From Pyramids To Projects
CD RCA 3136-2-R
CA 3136-4-R

ULTRA NATE
Blue Notes In The Basement
CD Warner Bros. 26565-2
CA 26565-4

COUNTRY

LIONEL CARTWRIGHT
Leap Of Faith
CD MCA 10307
CA 10307

JOHNNY CASH
The Best Of Johnny Cash
CD Curb 77494
CA 77494

DOUG STONE
I Thought It Was You
CD Epic 47357
CA 47357

DONNA ULISSE
Trouble At The Door
CD Atlantic 82282
CA 82282

ANDY WILLIAMS
Nashville
CD Curb 77506
CA 77506

SOUNDTRACKS

VARIOUS ARTISTS
The Commitments
Soundtrack
CD MCA 10286
CA 10286

VARIOUS ARTISTS
Rover Dangerfield
Music From The Motion Picture
CD Warner Bros. 26709-4
CA 26709-2

JAZZ/NEW AGE

PABLO DADIVAS
Winds Of Fire
CD Condor Classix-Azra CC 9101/\$12.98

BRUCE FORMAN
Still Of The Night
CD Kamei KR 7000CD
CA KR 7000C

MILT JACKSON
The Harem
CD MusicMasters 5061-2-C
CA 5061-4-C

REGGAE

I ROY
Crisus Time
CD Carol 1870-2/\$13.98
CA 1870-4/\$9.98

SLY DUNBAR
Sly, Wicked And Slick
CD Carol 1870-2/\$13.98
CA 1870-4/\$9.98

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

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CONVENTION CAPSULES

(Continued from page 45)

Tracee "No Rules" contest—in which BMG branches tried to outdo each other in promoting the band—were the BMG Detroit branch, named best overall small branch, and L.A./San Francisco branch, named best overall large branch, with each receiving a \$2,500 prize. Also cited were the Dallas branch for "most creative ideas" (including painting the Kik Tracee logo on beachgoers); the mid-Atlantic branch for "best impact on a national landmark" (picketing the White House with "No Rules" signs); the Detroit branch, for creating customized "No Rules" condoms, matches, petroleum jelly, and beer; the New York branch for "best street-sniping campaign"; and the Chicago branch for the highest level of record sales. The branches in Seattle, San Francisco, Los Angeles, Boston, and Atlanta also won other awards.

MOSHE DANCE: During a performance by the **Tami Show**, the band was joined by **Josh Leo**, president of RCA Nashville, on guitar for the encore—**David Bowie's** "Hang On To Yourself." In the audience, **Randy Goodman**, RCA's senior VP of marketing, and **David Steffen**, BMG Distribution's senior VP of marketing, among others, were seen moshing it up. The next day Steffen observed, "After slam-dancing with Randy Goodman last night, I know I'm a different person today."

AND THE WINNER IS: Mike Sha-

lett of **Soundata** ran a presentation that had 10 teams composed of the nine BMG Distribution branches and the national staff competing to win \$100 for each person, based on the team's ability to correctly answer questions about what influences the way consumers buy music. In the opening round of questions, the Seattle branch appeared to be coming in last, while the Atlanta and Los Angeles branches jockeyed for first place, with the national staff of 78 people buried in the middle of the pack. At that rate, BMG president **Pete Jones** appeared to be happy, as he would at most only have to give away some \$2,500. But as the competition progressed, the national staff of 78 people came on strong. As the national staff took over first place and then started to pull away from the pack,

Jones could be alternately seen holding his head in his hands, or wiping sweat from his brow, obviously worried about the impending outlay of dollars. BMG VP of finance **Bart Morrison**, meanwhile, ran from the room to get more money.

At the end, when the national staff was a winner, Jones appeared to look for a way out of his very expensive dilemma by asking the convention to vote on who should receive the money: the Seattle branch, which has about 19 people, or the national staff. About 51% voted to give the money to Seattle and 49% voted for the national staff, giving Jones a way to save face, not to mention thousands of dollars. But Jones magnanimously surprised everybody by agreeing to give \$100 a person to both the national and the Seattle staff.

BMG DISTRIBUTION CONVENTION

(Continued from page 45)

will be a collective effort between us and our labels."

For his part, Steffen challenged all staff employees to get out on the street more. "Everyone should be on the street more this year because that's where our business happens," he said. "To borrow a proverb, get out to the real world."

At the conclusion of his keynote address, Jones told BMG staffers that the company already has all the ingredients it needs to be the best. "Do we need more enthusiasm, en-

ergy, and professionalism" from BMG Distribution employees, he asked. "No, we need more of the same from you."

But he emphasized that although the 'B' in BMG stands for Bertelsmann, "let's also make sure it stands for the best. The size of the opportunities that I see [in the '90s] are equal to the ability of our distribution network. We are here to win. In the World Serious, we are a company of champions and contenders because of our accomplishments."

RETAIL TRACK

(Continued from page 48)

the adjustments by WEA and CEMA might be a good solution.

"My problem with the Monday street date last time is that some stores didn't get the [Van Halen] product until 4 o'clock that Monday. If they truly get it to us by Friday then I think it's great." While Dobbe is fairly confident that stores in major markets, like Los Angeles, will get timely delivery, he says he is "more afraid what will happen with outlying stores, like Yuba City," a California town near Sacramento.

All of the CEMA titles set for that week will debut on Monday, but in the WEA shipment, all new titles except for Metallica are being held for Tuesday release. Dobbe anticipates that stores will have problems figuring out what sells when: "I can guarantee you someone will get confused," he says.

And, even if the goods do arrive on time, Trans World's Roy is among those who hopes labels will settle back into Tuesday as a universal street date. "I don't like Monday street dates. We were one of the [companies] that was pushing for Tuesday," says Roy.

BECAUSE STORES WILL receive the Monday (12) titles on a Friday, CEMA and WEA are both worried that some accounts will break release date and sell them over the weekend, when record companies have a hard time monitoring the street.

Violations are a concern for two reasons. Distributors and labels are likely to receive loud complaints if customers who do honor the street

date find that some of their competitors jump the gun. And, with the new point-of-sale system driving Billboard's Top Pop Albums list, sales tallied over the weekend, particularly on Saturday, will not be tallied in those titles' opening-week chart positions.

Neither distributor has formally announced penalties for stores that do sell the titles early, but a competitor, PolyGram, recently warned its customers in a letter that violations of its Tuesday street dates could cost an offending account its early shipping privileges.

What is certain, however, is that distributors do not like to be put in a position where they are expected to scold, or otherwise penalize, their customers—which, more than two years ago, is one of the reasons the six majors moved to a Tuesday street date in the first place.

GRASS ROUTE

(Continued from preceding page)

bert Collins, Pinetop Perkins, Hubert Sumlin, Buddy Guy, Snooky Pryor, Matt Murphy, James Cotton, and more.

Big Shoulders, "Nickel History," Rounder Records, Cambridge, Mass.: Rousing collection of rootsy American blues-rock is tinged with soul, R&B, country, and gospel influences.

Various Artists, "Reggae Report Presents Reggae USA," R.O.I.R., New York: Premier magazine's wonderful sampler showcases the best

COLONY APPLIES FOR Statehood: **Alan Grossbardt**, co-owner of longtime New York outlet **Colony Records**, is a pretty happy fellow nowadays. Until recently, it looked like Colony might be forced out of the immediate Times Square area in New York, where it has had a presence for more than 40 years. But because the party that was supposed to take over the location got cold feet, the Colony owners were able to cut a deal that will allow the store to remain in its present location. As part of that deal, Grossbardt says the store will be remodeled. "It will take time as we will redo the store little by little," he says. "But sometime next year, the store will look a lot different. We will design Colony so that it gains a look befitting the reputation of the store."

Assistance in preparing this story was provided by Ken Terry and Geoff Mayfield.

reggae bands in North America, including the rootsy, melodic **Lambsbread**, the soulful "girl group" **Burning Brass**, and the playful, poppy **Tribulations**.

Bad Mutha Goose & the Brothers Grimm, "Tower Of Babel," Alpha International, Philadelphia: Rap mixed with vocals preaches positive messages of brotherhood, togetherness, and self-reliance through tracks laced with funky R&B, soul, and fast-talkin' hip-hop.

Billboard® Home Video

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Survey: Common Street Date Favored Wednesday Is Tops In Buena Vista Poll

BY PAUL SWEETING

NEW YORK—Buena Vista Home Video has released partial results from a survey of retailers it conducted that show a solid majority favoring a common, weekly street date. The most popular day among retailers is Wednesday.

The study was conducted on behalf of the National Assn. of Video Distributors, and generally confirms the findings of a study carried out by NAVD in April. That study, conducted via a questionnaire in NAVD members' mailers, found 90% of retailers favoring a common street date, with Wednesday again being the favorite (Billboard, May 18).

In the Buena Vista study, 63% of respondents favored a common street date each week. Of those, 45% (or roughly 28% of the total) picked Wednesday as their first choice and 76% (or roughly 48% of the total) picked Wednesday as their first or second choice.

The NAVD has been on a campaign to persuade suppliers to adopt a common day of the week on which to release new product, arguing that it would result in significant efficiencies for distributors and retailers, and would make the shipping process run more smoothly for suppliers.

The NAVD has favored Wednesday for the common street date. The majority of suppliers currently street on Wednesdays and Thursdays, although some still hold to Tuesdays.

Also, street dates are, with increasing frequency, moved around by suppliers looking for a competitive edge for their titles (Billboard, July 20).

Recently, one major supplier, LIVE Home Video, said it would

'Retailer preference is not the only thing we look at'

change its policy of streeting on Thursdays to Wednesdays in response to NAVD's campaign. The new policy will be effective with LIVE's September releases, according to a company spokeswoman.

As a result of its study, Buena Vista, which distributes the Disney, Touchstone, and Hollywood Home Video lines, says it will keep to its pol-

icy of the last two years of releasing rental product on Wednesdays.

"We were willing to change our date if the results had been substantially different," a Buena Vista spokeswoman says. "We were just lucky that it came out this way. We had changed to Wednesday [from Tuesday] about two years ago because people told us it was easier that way. So we're just going to leave that policy in place."

Buena Vista's decision to conduct the survey grew out of the release of NAVD's own study during its annual convention in May. At that time, several suppliers voiced varying degrees of skepticism about the NAVD results because the study had used a small, self-selected sample of retailers that was not nationally projectable.

According to Buena Vista, its
(Continued on page 53)

Vid Retailers Don't Plan To Drop 'Pee-wee' Product

NEW YORK—Pee-wee Herman's unfortunate adventure with the law has had little impact on video retailers, despite both CBS-TV and Disney moving quickly to sever ties with Pee-wee (aka Paul Reubens), star of the children's TV show "Pee-wee's Playhouse." Reubens was arrested

July 26 in Sarasota, Fla., and charged with indecent exposure after allegedly masturbating in an adult theater.

In recent years, Media Home Entertainment has released 20 episodes of "Pee-wee's Playhouse" on home video. But representatives of video chains say that despite media attention surrounding Reubens' arrest, there are no plans to pull the tapes from the shelves of company stores. Two full-length films starring Reubens—"Pee-wee's Big Adventure" (Warner Home Video) and "Big Top Pee-wee" (Paramount)—also are available on home video.

Wally Knief, spokesman for Florida-based Blockbuster Video, believes customers will judge for themselves if children should watch the tapes. "We don't feel there's anything inappropriate about the tapes themselves," he says. Franchise outlets will also decide for themselves whether to remove the tapes from circulation, Knief said.

A similar reaction was expressed by executives at New Jersey-based Palmer Video. "We believe customers are going to rent what they want," says Rosemary Testa, purchasing assistant at the chain.

On July 29, CBS canceled the five remaining reruns of "Pee-wee's Playhouse" (discontinued in April), and Disney theme parks dropped from exhibit a video including the Pee-wee Herman character. **BARBARA DAVIES**

'Fantasia' Disc Expected To Ship Magical 100,000 Units

BY CHRIS MCGOWAN

LOS ANGELES—While the two upcoming "Fantasia" videocassette versions from Walt Disney are expected to conjure up some of the largest video sales in history, many retailers are also expecting magical results from the two "Fantasia" laserdisc editions.

"We believe this will be the first laserdisc title to sell over 100,000 units out the door," says David DelGrosso, VP of marketing for Image Entertainment, which is distributing the "Fantasia" discs.

"It is poised to easily become the top-selling laserdisc title," adds a spokesman for Disney, which pleasantly surprised the laser industry with its decision to bow "Fantasia" on disc day-and-date with the VHS version.

Adds the spokesman, "'Fantasia' has been the No. 1 most-requested laserdisc title year after year. If 'Fantasia' is to be released [on video], we want to make it available to the widest audience possible."

Many predict the title could pull

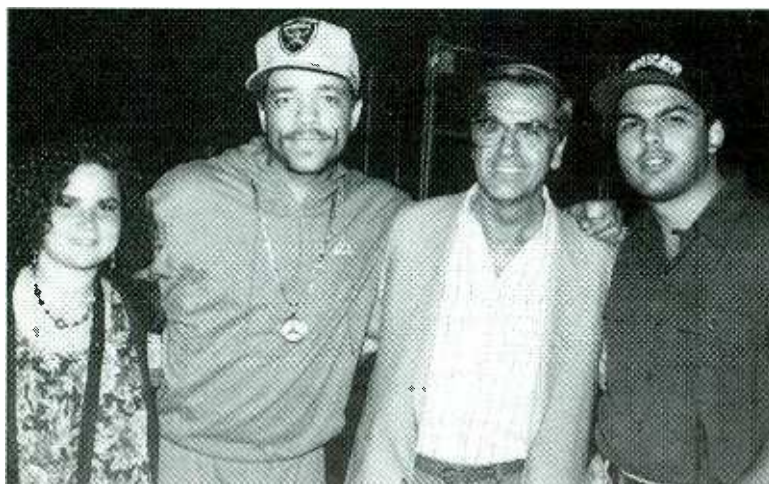
numerous "on-the-fence" retailers into the laser format, and also entice consumers with the superior visual and audio quality of videodiscs. "It's the only way you can watch 'Fantasia' in your house with digital sound," says DelGrosso.

Paramount's "Top Gun," released on disc in 1987, has already sold 100,000 units, according to Pioneer LDCA marketing manager David Wallace, and Paramount's "Ghost" (also distributed by Pioneer) looks to hit six figures as well before "Fantasia" bows Nov. 1. But the Walt Disney animated classic looks certain to have the largest initial shipment for a laserdisc to date.

There will be a \$39.99 CLV (extended-play) laser edition of "Fantasia," as well as a \$99.99 boxed-set CAV version. The latter will feature the supplementary material included in the \$99.99 VHS collector's package, plus the film's original theatrical trailer (which is not included on the deluxe videocassette).

In addition, the CAV disc offers "full frame access," which means

(Continued on page 53)



Ice-capades. Warner-Reprise recording artist Ice-T performed during the Video Blues Band event sponsored by Video Insider during the recent Video Software Dealers Assn. convention in Las Vegas. The rapper's appearance was part of a tie-in with the Video Industry AIDS Action Committee, a charitable organization. VIAAC raised \$100,000 during VSDA, including the proceeds from the Video Blues Band event. Shown, from left, are Alisse Kingsley, Warner-Reprise Home Video; Ice-T; Vic Faraci, Warner-Reprise; and Ice-T's manager, Jorge Hinojosa.

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HOME VIDEO

Billboard.

FOR WEEK ENDING AUGUST 17, 1991

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THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store sales reports.		Type	Suggested List Price
			TITLE, Copyright Owner, Manufacturer, Catalog Number	Principal Performers		
1	1	45	★★ NO. 1 ★★ THE THREE TENORS IN CONCERT ▲ ² London 071 223-3		LF	24.95
2	2	9	PHOTOGRAFFITI PolyGram Music Video 75026 17140-3	Extreme	SF	14.95
3	3	9	WELCOME HOME HEROES Arista Records Inc. 6 West Home Video SW-5721	Whitney Houston	LF	19.98
4	6	9	COMING OUT OF THE DARK SMV Enterprises 19V-49088	Gloria Estefan	LF	19.98
5	7	33	OH SAY CAN YOU SCREAM ▲ A*Vision Entertainment 3-50179	Skid Row	LF	19.98
6	4	37	THE IMMACULATE COLLECTION ▲ ⁴ Warner Reprise Video 3-38195	Madonna	LF	19.98
7	NEW		PICTURE SHOW Elektra Entertainment 3-40124	The Cure	LF	19.98
8	9	9	QUALITY YOU CAN TASTE SMV Enterprises 19V-49074	Warrant	LF	19.98
9	13	5	CLIPPED A*Vision Entertainment 50234-3	AC/DC	SF	16.98
10	5	17	VOICES THAT CARE Giant/Warner Reprise Video 38245	Voices That Care	SF	9.98
11	28	33	JUSTIFY MY LOVE ▲ ^B Warner Reprise Video 38224	Madonna	VS	9.98
12	16	5	GREATEST VIDEO HITS A*Vision Entertainment 50181-3	Yes	LF	19.98
13	11	25	THE FIRST VISION ▲ SMV Enterprises 19V-49072	Mariah Carey	LF	19.98
14	12	11	CLUB MTV: PARTY TO GO Tommy Boy Music Video 1037	Various Artists	LF	19.98
15	18	39	HAMMER TIME ▲ ⁵ Capitol Video 40012	M.C. Hammer	LF	19.98
16	17	9	COUNTRY MUSIC VIDEO MAGAZINE: VOL. 3 VPI/Harmony BMG Video 5521	Various Artists	LF	12.98
17	8	7	HARD N' HEAVY: VOL. 13 A*Vision Entertainment 50225-3	Various Artists	LF	19.98
18	15	9	GREATEST HITS HOME VIDEO Arista Records Inc. 6 West Home Video SW-5712	Eurythmics	LF	19.98
19	20	15	AFTER THE RAIN Geffen Home Video DGCVC39501	Nelson	SF	14.95
20	19	7	NINJA RAP SBK Music Video 7355	Vanilla Ice	VS	9.98
21	10	13	RUSTED PIECES Capitol Video 40013	Megadeth	LF	19.98
22	21	14	PUT YOURSELF IN MY SHOES ● BMG Video 2373	Clint Black	SF	9.98
23	14	35	PLAY THAT FUNKY MUSIC WHITE BOY ▲ ⁴ SBK Music Video K5VA-07339	Vanilla Ice	SF	12.98
24	23	3	THE REAL STORY GoodTimes Home Video	Madonna	LF	12.95
25	NEW		GARTH BROOKS Capitol Video 40023	Garth Brooks	SF	14.98
26	22	11	WICKED GAME Warner Reprise Video 3-38237	Chris Isaak	LF	16.98
27	26	9	THE DOORS ARE OPEN Warner Reprise Video 3-38230	The Doors	LF	19.98
28	29	17	RED HOT & BLUE Arista Records Inc. 6 West Home Video SW-5718	Various Artists	LF	19.98
29	25	7	LUCIFUGE: THE VIDEO Def American Home Video 38244	Danzig	SF	16.98
30	NEW		THE REAL PATSY CLINE Cabin Fever Entertainment CF817	Patsy Cline	LF	14.95

○ RIAA gold cert. for sales of 25,000 units for video singles; ● RIAA gold cert. for sales of 50,000 units for SF or LF videos; ▲ RIAA platinum cert. for sales of 50,000 units for video singles; ▲ RIAA platinum cert. for sales of 100,000 units for SF or LF videos; ○ RIAA gold cert. for 25,000 units for SF or LF videos certified prior to April 1, 1991; ◆ RIAA platinum cert. for 50,000 units for SF or LF videos certified prior to April 1, 1991. LF long-form, SF Short-form, VS Video single. © 1991, Billboard/BPI Communications Inc.

MUSIC VIDEO REVIEW

"The Doors: The Soft Parade," MCA/Universal Home Video, approximately 50 minutes, \$19.95.

This retrospective dishes out a hearty dose of the Doors experience via the Doors themselves. Using as its centerpiece an interview with band members Jim Morrison, Ray Manzarek, John Densmore, and Robby Krieger that aired on PBS in 1969, it spirals into a melange of performance clips and behind-the-scenes footage from the band's private archives.

Under the imaginative direction of keyboardist Manzarek, the video moves with the ebb and flow of seven songs, three of which—"Wishful Sinful," "Build Me A Woman," and "The Soft Parade"—were performed on the same PBS show. Other segments showcase the most intriguing aspect of the Doors—Morrison. Viewers get a glimpse of his pouty side during a recording session for "Wild Child," his untamed flailing in footage from the now-infamous Miami concert, and his darker side in a compilation edit of "The Unknown Soldier" that includes concert footage interspersed with graphic photos of blood and death on various battlefields.

Perhaps most interesting are the snippets of cinema verité, including scenes of the band on the road, in the audience at a Who concert, and backstage before a show in 1968. The interview segments are also quite revealing, particularly when Morrison, responding to a question about the future of music and the musician, says, "I see one person surrounded by a lot of machines and electric set-ups, singing and using machines." Who said he wasn't a prophet?

CATHERINE APPELFELD

Longform Videos Dance To Beat Of A Different Drum

■ BY PAUL SWEETING

LAS VEGAS—Suppliers of longform music videos urged retailers attending a panel discussion here during the 10th annual Video Software Dealers Assn. convention to be cautious in applying conventional wisdom to the category, noting that many of the early assumptions about music video have not been borne out and that its sales pattern is different from that of other types of video product.

"We had always assumed that music video would primarily attract 12-17-year-olds, the heavy MTV users," said Joe Shults, president of PolyGram Video. But, according to Shults, PolyGram's biggest-selling title to date has been "The Three Tenors," a classical music tape featuring Jose Carreras, Placido Domingo, and Luciano Pavarotti.

"The audience for music video is (Continued on page 55)

THE HOLLYWOOD REPORTER BOX OFFICE

THIS WEEK	PICTURE/(STUDIO)	WEEKEND GROSS (\$)	NO. OF SCRNS PER SCRIN AVG (\$)	WKS IN REL	TOTAL GROSS TO DATE (\$)
1	Hot Shots (20th Century Fox)	10,848,182	1,929 5,624	—	14,853,090
2	Terminator 2: Judgment Day (Tri-Star)	8,587,790	2,495 3,442	4	147,713,569
3	Doc Hollywood (Warner Bros.)	7,251,854	1,575 4,604	—	7,251,854
4	Boyz n the Hood (Columbia)	3,630,377	881 4,121	3	37,066,018
5	101 Dalmatians (Buena Vista re-issue)	3,617,687	1,801 2,009	3	42,238,880
6	Robin Hood (Warner Bros.)	3,318,719	1,549 2,142	7	133,990,444
7	Mobsters (Universal)	3,057,390	1,449 2,110	1	11,977,185
8	Body Parts (Paramount)	3,032,258	1,315 2,306	—	3,032,258
9	Regarding Henry (Paramount)	2,876,634	1,090 2,639	3	29,118,717
10	Bill & Ted's Bogus Journey (Orion)	2,748,785	1,641 1,675	2	27,002,464
11	City Slickers (Columbia)	2,565,656	1,372 1,870	8	102,227,727
12	Point Break (20th Century Fox)	2,328,465	1,246 1,869	3	30,351,868
13	Naked Gun 2 1/2 (Paramount)	2,209,665	1,466 1,507	5	76,857,328
14	The Doctor (Buena Vista)	2,155,559	150 14,370	1	2,513,999
15	V.I. Warshawski (Buena Vista)	2,012,420	1,133 1,776	1	7,282,938
16	Return to the Blue Lagoon (Columbia)	1,277,428	1,246 1,025	—	1,277,428
17	Backdraft (Universal)	830,355	591 1,405	10	72,245,535
18	Problem Child 2 (Universal)	669,900	609 1,100	4	20,695,202
19	Life Stinks (MGM-Pathé)	602,658	845 713	1	3,322,458
20	Thelma & Louise (MGM-Pathé)	565,346	459 1,232	10	39,135,230
21	The Rocketeer (Buena Vista)	427,414	442 967	6	42,260,577
22	Dances With Wolves (Orion)	398,067	354 1,124	38	181,703,199
23	Another You (Tri-Star)	334,836	1,278 262	1	2,516,301
24	What About Bob? (Buena Vista)	306,432	288 1,064	11	59,269,902
25	Dying Young (20th Century Fox)	294,874	353 835	6	31,080,644
26	The Silence of the Lambs (Orion)	280,745	254 1,105	24	129,004,559
27	Jungle Fever (Universal)	216,150	165 1,310	8	30,892,305
28	Soapdish (Paramount)	194,750	178 1,094	9	34,966,537
29	Home Alone (20th Century Fox)	162,419	234 694	37	281,290,056
30	Europa, Europa (Orion Classics)	130,451	161 8,153	5	721,432
31	Drop Dead Fred (New Line Cinema)	124,596	161 774	10	13,608,595
32	Dutch (20th Century Fox)	111,872	136 823	2	4,124,673
33	Straight out of Brooklyn (Goldwyn)	82,411	50 1,648	10	2,195,836
34	Truth or Dare (Miramax)	70,934	58 1,223	12	14,774,768
35	An Angel at My Table (Fine Line)	70,472	17 4,145	11	626,403
36	Out for Justice (Warner Bros.)	68,977	85 811	16	39,634,370
37	The Miracle (Miramax)	64,440	18 3,580	3	307,642
38	New Jack City (Warner Bros.)	64,409	59 1,092	20	47,460,502
39	My Father's Glory (Orion Classics)	63,678	17 3,746	7	446,713
40	The Babysitter's Dead (Warner Bros.)	59,447	100 5,945	8	21,566,996



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Disney's Film Division Shines In 3rd Quarter

NEW YORK—Despite overall declines in third-quarter revenues and earnings, Walt Disney Co. says that its filmed entertainment segment, boosted by "The Jungle Book" on home video, posted higher sales and profits.

For the three months that ended June 30, Disney's film, home video, and television unit's operating profit jumped 8% to \$79.1 million from \$73.3 million in the same period last year. Revenues were up 7% to \$597 million from \$556 million.

The brightest star in that segment was "The Jungle Book" on home video. Disney says that its contribution to sales and income offset the box-office weakness of such feature films as "The Marrying Man" and "One Good Cop."

Analyst David Londoner of Wertheim Schroder told the Wall Street Journal that he believes Disney's home video revenues

(Continued on page 59)

'FANTASIA' LASERDISC EXPECTED TO SHIP MAGICAL 100,000 UNITS

(Continued from page 51)

that viewers can examine "Fantasia" frame by frame, to better appreciate the film's remarkable animation process.

"We are designing a special in-store display to accommodate the laser boxed set because it wouldn't fit in the normal retail bin," says Image's DelGrosso. "The display will have beautiful 'Fantasia' graphics and will be a real eye-catcher to get consumer walk-in traffic."

Dave Lukas, owner of Dave's Video, the Laser Place in Sherman Oaks, Calif., thinks the "Fantasia" disc will be "phenomenal. You should see the pre-orders. I'll probably have to double what I was originally thinking of doing. People have been wanting the title for so long; they're really ready to go for it."

Lukas expects to increase his order to 1,000 "Fantasia" pieces, with about one \$99.99 boxed set requested for every three \$39.99 editions. He notes that his store sold some 600 pieces of "Ghost" during the title's first 90 days of availability.

"We're excited, this could be a home run for us," adds John Thrasher, VP of video purchasing and distribution at Tower Records/Tower Video. "It should be our best title this year [in laserdisc]."

Even Pioneer's Wallace predicts

that "Fantasia" will "be a monster. I'm hoping it does really well. I know I'm ordering my copy."

In regard to the competition for the top spot, "Top Gun" has taken more than four years to pass the 100,000-unit mark but continues to sell more than 2,000 units a month, according to Wallace, and was Pioneer's fourth-best-selling laser title over the last 12 months.

"Ghost," released March 21 of this year, had sold 91,591 units as of June 30, says Wallace, and continues to sell several thousand pieces per month.

Many industry experts are confident that—with "Fantasia," "Ghost," and "Top Gun"—there will be at least three laserdisc titles that have sold more than 100,000 units by Christmastime. In addition, another six-figure disc may come from titles such as FoxVideo's \$29.98 "Home Alone" (due Aug. 22), Hemdale's \$29.95 "The Terminator" (just launched), and the upcoming "Terminator 2." All three are distributed by Image.

In addition, FoxVideo's "The Empire Strikes Back" is estimated to be in the 75,000-100,000 unit range. And Paramount's "The Hunt For Red October" had sold 66,448 units as of June 30 and is still selling well.

The laserdisc champ for the '80s, MCA's "E.T. The Extra-Terrestrial," has sold more than 70,000 units since its release in 1988. Direct comparison between titles such as "E.T." and "Fantasia" is somewhat misleading, however, since laserdisc-player penetration was so much lower when "E.T." made its disc debut.

Nevertheless, looking at the overall sales picture, Camelot Music video buyer Mike Dungan feels that the 100,000-unit level is significant. "It gives credibility to the

format and the laser industry a stationary target to shoot for, rather than a moving one. We've never had that before. It brings the video [tape] and record mentality into it, as far as working prod-

uct and reaching goals."

Adds DelGrosso specifically about the potential sales of "Fantasia," "100,000 units is a major market share. This is going to be a big stimulus to the industry."

NEWSLINE

Hollywood Is Offering Retailers \$5 Rebates On 2 October Titles

Hollywood Pictures Home Video is offering retailers \$5 rebates on two October titles if they order six copies of each. Hollywood, part of the Buena Vista Home Video group of labels, will release "The Marrying Man," starring Kim Basinger and Alec Baldwin, Oct. 2. On Oct. 9, it will release "One Good Cop," starring Michael Keaton. Each title will be offered in a six-pack, with proof-of-purchase tabs found at the bottom of each cassette. To receive the rebate, retailers need to return the tabs, along with a copy of their distributor invoice with a circle drawn around the quantity of product ordered and a completed rebate certificate. Redemption requests must be postmarked by Nov. 9. Buena Vista is also mailing 20,000 screener copies of each film. They will be mailed directly, along with posters, banners, and other point-of-purchase material.

Long-Banned 'December 7' Making Debut

Banned for nearly 50 years by the U.S. government, John Ford's "December 7th: The Movie" will make its belated debut on videocassette this fall in a special, copyrighted 50th Anniversary Edition from Kit Parker Home Video (distributed by Central Park Media). The film was made by the great Hollywood director for the government during World War II. The full-length version, however, which features Walter Huston as Uncle Sam vacationing complacently in Hawaii the day before the Japanese attack on Pearl Harbor, was considered "investigatory in nature" by the government and "damaging to morale." Ironically, a heavily edited 34-minute version of the film was released during the war and earned Ford an Academy Award. The Kit Parker version has been restored to its full, 82-minute length, with subtitles added to the Japanese-language sequences. List price is \$19.95.

Island Visual Arts Bowing Repriced Lee Film

Island Visual Arts, through PolyGram Video, will release its first feature film Sept. 24 when it bows a repriced edition of director Spike Lee's breakthrough film "She's Gotta Have It." The rights to the 1986 film, shot in black-and-white, are held by Island Pictures. The film has previously been available as a rental title from CBS/Fox. The list price for the PolyGram release will be \$19.98.

SURVEY: COMMON STREET DATE FAVORED

(Continued from page 51)

study used a much larger sample and is representative of the national retail base. Details of the Buena Vista study, however, including the exact size and composition of the sample, were not available at press time because NAVD declined to release the full study until after its board of directors met and issued a statement on the results.

In a prepared statement prior to the board meeting, NAVD president Bill Burton, executive VP of Wax-Works/VideoWorks, said, "We are delighted, but not surprised, with Buena Vista Home Video's study results. These results confirm our previous retail poll that a clear-cut majority see a strong benefit resulting from a common street date."

Not all suppliers were persuaded by Buena Vista's results, however. "We feel strongly that it's an internal decision," says FoxVideo senior marketing VP Bruce Pfander about when to release product. "If the market votes one way, that doesn't necessarily mean it's a good business decision. There are a lot of factors to balance, a lot to look at, including competitive factors. Retailer preference is not the only thing we look at."

FoxVideo had originally planned to conduct a study of its own to try to corroborate NAVD's findings, but the survey did not come off.

Fox typically streets on Thursdays, Pfander notes. "It gives us four days to ship, it gets the product into stores for the weekend, there are a lot of factors that go into it," Pfander says. "We're fairly consistent about [streeting on Thursdays] but it's not a hard-and-fast rule. Things can change for competitive reasons or whatever."

Executives at other studios have also objected to adopting a common

street date on competitive grounds. "Our job is to get distribution and retail to focus on our titles," says one. "So what's the point of contracting the number of release dates each year to 52 days, from the 250-odd days we now have?"

NAVD officials could not be reached at press time.

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Top Video Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
				★ ★ NO. 1 ★ ★				
1	1	36	THE TERMINATOR ▲	Hemdale Film Corp. Hemdale Home Video 7000	A. Schwarzenegger	1984	R	14.95
2	2	14	THE JUNGLE BOOK	Walt Disney Home Video 0602	Animated	1967	G	24.99
3	3	17	ROBIN HOOD	Walt Disney Home Video 228	Animated	1973	G	24.99
4	4	42	PRETTY WOMAN	Touchstone Pictures Touchstone Home Video 1027	Richard Gere Julia Roberts	1990	R	19.99
5	5	64	THE LITTLE MERMAID	Walt Disney Home Video	Animated	1989	G	26.99
6	6	44	THREE TENORS IN CONCERT ▲²	London 071-223-3	Carreras - Domingo - Pavarotti	1990	NR	24.95
7	7	44	RICHARD SIMMONS: SWEATIN' TO THE OLDIES ◇	Warner Home Video 616	Richard Simmons	1990	NR	19.98
8	11	5	IT'S A MAD, MAD, MAD, MAD WORLD	MGM/UA Home Video 302193	Milton Berle Sid Caesar	1963	G	29.98
9	13	2	THE BRAVE LITTLE TOASTER	Walt Disney Home Video 1117	Animated	1988	NR	19.99
10	12	46	PETER PAN	Walt Disney Home Video 960	Animated	1953	G	24.99
11	14	20	DUCKTALES THE MOVIE	Walt Disney Home Video 1082	Animated	1990	G	22.99
12	9	8	THE PRINCE AND THE PAUPER	Walt Disney Home Video 1185	Animated	1991	G	12.99
13	10	17	STAR TREK V: THE FINAL FRONTIER	Paramount Pictures Paramount Home Video 32044	William Shatner Leonard Nimoy	1989	PG	14.95
14	15	5	THE NAKED GUN	Paramount Pictures Paramount Home Video 32100	Leslie Nielsen	1988	PG-13	19.95
15	8	14	PLAYBOY SEXY LINGERIE III	Playboy Video HBO Video 0602	Various Artists	1991	NR	19.99
16	21	39	PLAYBOY 1991 VIDEO PLAYMATE CALENDAR ◆	Playboy Video HBO Video 90520	Various Artists	1990	NR	19.99
17	18	10	EXTREME: PHOTOGRAFFITTI	PolyGram Music Video 75026 17140-3	Extreme	1991	NR	14.95
18	17	12	THE MIND'S EYE	Miramir MPV6001	James Reynolds	1991	NR	19.95
19	22	171	TOP GUN	Paramount Pictures Paramount Home Video 1629	Tom Cruise Kelly McGillis	1986	PG	14.95
20	26	14	PLAYBOY'S 1991 PLAYMATE OF THE YEAR	Playboy Video HBO Video 0601	Lisa Matthews	1991	NR	19.99
21	20	67	BAMBI	Walt Disney Home Video 942	Animated	1942	G	26.99
22	16	18	PETE'S DRAGON ▲ ◆	Walt Disney Home Video 10	Mickey Rooney Helen Reddy	1977	G	22.98
23	32	256	THE SOUND OF MUSIC ▲ ◆	FoxVideo 1051	Julie Andrews Christopher Plummer	1965	G	24.98
24	31	16	STEEL MAGNOLIAS	Tri-Star Pictures RCA/Columbia Home Video 70243	Sally Field Shirley MacLaine	1989	PG	19.95
25	NEW ►		THE CURE: PICTURE SHOW	Elektra Entertainment 3-40124	The Cure	1991	NR	19.98
26	33	129	CINDERELLA	Walt Disney Home Video 410	Animated	1950	G	26.99
27	24	42	FIELD OF DREAMS	Universal City Studios MCA/Universal Home Video 80884	Kevin Costner Amy Madigan	1989	PG	19.95
28	37	25	ROCKY & BULLWINKLE: VOL. I	Buena Vista Home Video 1019	Animated	1991	NR	12.99
29	29	4	THE ADVENTURES OF ROBIN HOOD	MGM/UA Home Video 101377	Errol Flynn Olivia de Havilland	1938	NR	19.95
30	25	22	PLAYBOY WET AND WILD II ◆	Playboy Video HBO Video 390	Various Artists	1990	NR	19.99
31	19	20	PLAYBOY FANTASIES II	Playboy Video HBO Video 457	Various Artists	1990	NR	19.99
32	35	19	SKID ROW: OH SAY CAN YOU SCREAM ▲	A*Vision Entertainment 3-50179	Skid Row	1990	NR	19.98
33	28	24	MICHAEL JORDAN'S PLAYGROUND	CBS/Fox Video FoxVideo 2858	Michael Jordan	1990	NR	19.98
34	36	5	GLORY	Tri-Star Pictures RCA/Columbia Home Video 70283-5	Matthew Broderick Denzel Washington	1989	R	19.95
35	38	3	AC/DC: CLIPPED	A*Vision Entertainment 50234-3	AC/DC	1991	NR	16.98
36	23	28	DUMBO ◆	Walt Disney Home Video 24	Animated	1947	G	22.98
37	30	35	MADONNA: THE IMMACULATE COLLECTION ▲⁴	Warner Reprise Video 3-38195	Madonna	1990	NR	19.98
38	NEW ►		TARZAN AND HIS MATE	MGM/UA Home Video 200439	Johnny Weissmuller Maureen O'Sullivan	1934	NR	19.98
39	RE-ENTRY		PLAYBOY: GIRLS OF SPRING BREAK	Playboy Video HBO Video 592	Various Artists	1991	NR	19.99
40	34	10	GLORIA ESTEFAN: COMING OUT OF THE DARK	SMV Enterprises 19V-49088	Gloria Estefan	1991	NR	19.98

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

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LONGFORM MUSIC VIDEOS

(Continued from page 52)

very broad," Shults stressed. "It's really turned out to be a much different business than many people would have expected."

If people expected it to resemble the feature-film video business, they would also be mistaken, according to Danny Kopels, president of VPI/Harmony, producer of such music video magazines as "MetalHead," "Dance International," and "Country Music Video Magazine."

"If you approach music video in the same way as A titles, I guarantee you will fail," Kopels said. "The video business to date has been built to service the needs of A titles, which have very short shelf lives." In contrast, he said, longform music video "has legs, and they get stronger over time... Music video has to be out there awhile before it starts to happen."

Legs or not, however, music video suppliers, particularly those affiliated with record labels, continue to push for ways to improve the timeliness of new releases, trying to catch the often short window in which an artist or act is charting with a new album and garnering radio play.

"We've focused on moving up the availability of the video in the life cycle of the record," said Jon Peisinger, president of Sony Music Video Enterprises, part of the Sony Music empire. "The ideal would be to release a video day-and-date with an album, but the reality is that that's not likely to happen on very many titles."

One strategy suppliers are increasingly turning to is releasing shorter longforms, often fewer than 30 minutes in length and carrying lower list prices than applied to longer programs.

"The growth in shorter longforms is not so much a matter of price points, but reflects an effort to get product out sooner," Peisinger said. "At a time when an act is hot, we may only have 15 minutes of material, so that's what we'll release."

Retailers and distributors on the panel disagreed somewhat on the most propitious retail setting for music video. Stan Goman, senior VP of retail operations at Tower Records, noted that music video in the chain's record departments accounted for about 9% of total sales, while it accounted for only 3% of sales in the chain's video stores.

But Judy Raven of distributor Artec said her company sells more music video to video stores than to record stores.

Adrian Hickman, buyer for Movie World, a three-store video chain in the Philadelphia area, said, "Video stores have a sampling mechanism, and it's called rental," she said, noting that consumers often appreciate renting a longform before making a decision on whether to buy. "You also have an opportunity to go after an audience that isn't going into Tower."

As for consumer preferences among longforms, Hickman noted that clip compilations do well, "but so do 'event' tapes, like [PolyGram Video's] 'The Wall'—things that go beyond the normal concert film."

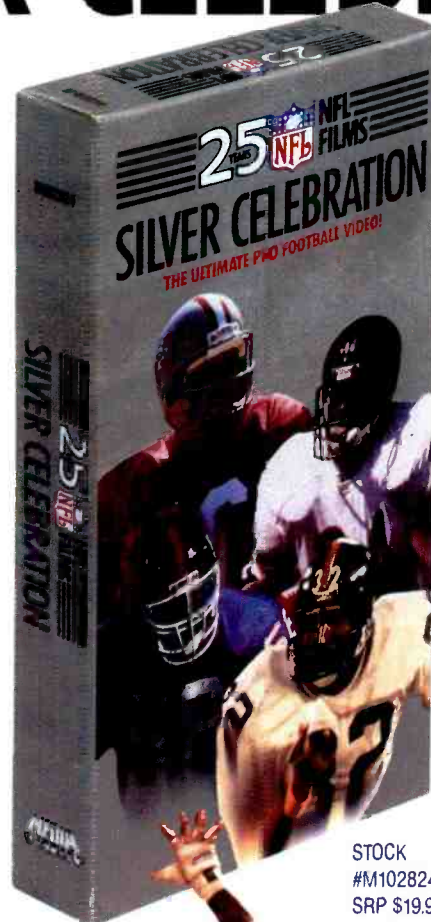
As for specific genres of music, Goman noted that heavy metal "is softening a bit," while blues is "becoming very strong." He also noted that cult artists tend to do well on video "because their audience are dedicated collectors."

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Musicland Opens Ritzy Goody Store

ANYONE THINKING Musicland Group is pulling in its horns around Southern California is wrong. While it has shuttered a high-profile store in West Los Angeles—an original Licorice Pizza store it converted—there is actually an expansion frenzy going on at the chain, according to Bruce Bausman, senior VP of real estate for the company. He says a new Del Amo Mall unit will bow in a site that was once occupied by a bank building in Torrance, Calif.; another combo is set for Westside Pavilion in West Los Angeles; and a Suncoast is set for Santa Monica Place.

STORE MONITOR



by Earl Paige

One of the largest and most unusual stores in the Musicland system just opened as Sam Goody in Beverly Center, one of California's most upscale malls. This is not the only Musicland combo store, but it's the only one west of Phoenix.

Combo, in this instance, means a merger of the chain's sell-through video concept, Suncoast Motion Picture Co., and Sam Goody, the music counterpart. Right now, there are 10 such combos. (Some would call the company's L.A.-area Sam Goody Music & Video units combos as well, because they offer not only sell-through, but rental.)

The Beverly Center houses another Musicland unit, which has been there for years; at one time this was a prototype store, too. Among innovations at Sam Goody, says Bausman, are flat fiber-optic signs, which constantly change colors. One sign is positioned near the separate classical store that stocks new age, jazz, and classical titles. Another of the costly hi-tech signs identifies the Suncoast section of the store.

RALPH'S IS KING, at least in video, as the Southern California grocery web blows out some special sell-through titles. A battery of titles, including "Total Recall," "Teenage Mutant Ninja Turtles: The Movie," "Dirty Rotten Scoundrels," and "Couch Trip," are priced at \$6.99 with a \$5 purchase. Other titles are less familiar, like "Rude Dog," "Frog," "GI Joe: The Movie," "Inspector Gadget," "Bozo The Clown," and even "Cathy Lee Crosby's Workout." Ralph's is also renting movies now, via Cinematime, a vending-machine supplier.

STARS STORY: Stars Movies, just opened in the Los Angeles (Continued on next page)

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Marshall Fine, GANNETT WESTCHESTER NEWSPAPERS

"Nail-Biting"
-Pat Collins, WWOR-TV

"Pulse-Pounding"
-Joanna Langfield, MOVIE MINUTE

"Bone-Chilling"
-Peter Travers, ROLLING STONE

"A White-Knuckler"
-Mike Clark, USA TODAY

"Squirm and Shiver"
-Pia Lindstrom, WNBC-TV

"Hair-Raising"
-Gary Thompson, PHILADELPHIA DAILY NEWS

"Nerve-Frying"
-Rex Reed, NEW YORK OBSERVER

"Sizzles and Snaps"
-Bill Jones, THE PHOENIX GAZETTE

"Delicious"
-Rita Kemple, WASHINGTON POST

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production designer kristi zea / director of photography tak fujimoto / edited by craig mckay, a.c.e. / executive producer gary goetzman
based upon the novel by thomas harris / screenplay by ted tally / produced by kenneth uhl edward saxon and ron bozman

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- Price Stickers to place on Previously-Viewed cassettes.

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STORE MONITOR

(Continued from preceding page)

suburb of El Segundo, has created a buzz because of its several unusual touches. One is a wall of "Hot Titles," which includes releases that have been on the market for more than 90 days. Those titles are held another 90 days before going into genre sections or being sold off and rented at \$2.25, 50 cents less than new releases. One other innovation is the use of posters on the high walls, but not attached to the walls. Instead, posters are folded and crimped and set into wall-mounted frames.

Co-owners Kathy and Terry Free own the store as a partnership with Victoria Williams and a silent investor. Josh Sheats is manager. Kathy Free says the reputation the company enjoys comes from the unique nature of the original Stars Movies & Music near San Diego in Murrieta, Calif. That store features a 40-foot rotunda entrance painted so that at night it resembles the starlit sky.

The new store measures 1,900 square feet. Sheats says a test inventory of music is doing so well that more product will be brought in.

INSIDE STORY: Powerhouse Video store owner Phil Caratozzolo has beamed with the confidence of a winner ever since Florida magazine rated his five-month-old store No. 1. Caratozzolo believes 15,000 square feet, \$2 rentals, and many other unique features are more than a match for a Blockbuster Video directly across bustling University Drive, a major artery up and down the tri-county Palm Beach, Broward, and Dade megalopolis.

Caratozzolo, a retired executive of a funeral home his family operated in Queens, N.Y., invested in a video store early on and learned plenty. He gives much credit to his wife, Donna, who is an interior designer. "If she were billing me, it would have cost \$50,000," he says. "We even have showers for the employees, both women's and men's," he adds, saying workers sometimes "come in late or they want to freshen up. There's a place where they can take breaks, a microwave, so on. We put \$500,000 in this store."

The store has sections on several levels, an expansive arcade, a CD store upstairs operated by an outside tenant, and an adult room with a lock, which requires a code punch. Caratozzolo says that the building formerly housed a beauty salon full of boutiques, allowing for intimate sections and interesting cut-offs and angles. A balcony runs around the back half.

Still to add sell-through, Powerhouse boasts 8,000 titles plus 1,400 adult videos (these are \$3 nightly).

Caratozzolo is especially proud of Powerhouse's reservation service. "Look at this, 40 reservations," he says. "This is the best thing we have going. We have a computer system that can track reservations. It's really something people appreciate."

The store is in the process of installing a one-hour photo stand.

2000

A historical first... Blockbuster Video announces the opening of its 2000th store! Join Billboard in celebrating this ground-breaking event.

ISSUE DATE: SEPTEMBER 14
AD CLOSE: AUGUST 20

For ad details call...
WEST Jodie LeVirus (213) 859.5316
EAST Alex Kelly (212) 536.5223
MIDWEST Ken Karp (212) 536.5017
SOUTH Angela Rodriguez (305) 448.2011

Top Video Rentals™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating
				★ ★ NO. 1 ★ ★			
1	1	3	MISERY	Nelson Home Entertainment 7777	Kathy Bates James Caan	1990	R
2	2	7	GOODFELLAS	Warner Bros. Inc. Warner Home Video 12039	Robert De Niro Joe Pesci	1990	R
3	3	5	EDWARD SCISSORHANDS	FoxVideo 1867	Johnny Depp Winona Ryder	1990	PG-13
4	4	8	KINDERGARTEN COP	Universal City Studios MCA/Universal Home Video 81051	A. Schwarzenegger	1990	PG-13
5	NEW ▶		SLEEPING WITH THE ENEMY	FoxVideo 1871	Julia Roberts Patrick Bergin	1991	R
6	11	2	THE RUSSIA HOUSE	MGM/UA Home Video 902301	Sean Connery Michelle Pfeiffer	1990	R
7	5	6	REVERSAL OF FORTUNE	Warner Bros. Inc. Warner Home Video 11934	Jeremy Irons Glenn Close	1990	R
8	8	2	L.A. STORY	Live Home Video 68964	Steve Martin Victoria Tennant	1991	PG-13
9	6	7	GREEN CARD	Touchstone Pictures Touchstone Home Video 1141	Gerard Depardieu Andie MacDowell	1991	PG-13
10	10	8	THE GRIFTERS	Miramax Films HBO Video 90526	John Cusack Anjelica Huston	1990	R
11	7	4	LOOK WHO'S TALKING TOO	Tri-Star Pictures RCA/Columbia Home Video 70553-5	John Travolta Kirstie Alley	1990	PG-13
12	16	2	FLIGHT OF THE INTRUDER	Paramount Pictures Paramount Home Video 32109	Danny Glover Willem DaFoe	1991	PG-13
13	9	8	POSTCARDS FROM THE EDGE	RCA/Columbia Pictures Home Video 50553-5	Meryl Streep Shirley MacLaine	1990	R
14	17	3	ONCE AROUND	Universal City Studios MCA/Universal Home Video 81041	Richard Dreyfuss Holly Hunter	1990	R
15	12	10	MERMAIDS	Orion Pictures Orion Home Video 8770	Cher Bob Hoskins	1990	PG-13
16	14	3	NOT WITHOUT MY DAUGHTER	MGM/UA Home Video 902290	Sally Field Alfred Molina	1990	PG-13
17	NEW ▶		LIONHEART	Universal City Studios MCA/Universal Home Video 81066	Jean-Claude Van Damme	1990	R
18	38	2	HAMLET	Warner Bros. Inc. Warner Home Video 12200	Mei Gibson Glenn Close	1990	PG
19	15	11	PREDATOR 2	FoxVideo 1853	Danny Glover Gary Busey	1990	R
20	13	10	THE ROOKIE	Warner Bros. Inc. Warner Home Video 12061	Clint Eastwood Charlie Sheen	1991	R
21	20	10	JACOB'S LADDER	Live Home Video 68949	Tim Robbins Elizabeth Pena	1990	R
22	21	42	THE TERMINATOR ▲	Hemdale Film Corp. Hemdale Home Video 7000	A. Schwarzenegger	1984	R
23	18	4	MR. & MRS. BRIDGE	HBO Video 90533	Paul Newman Joanne Woodward	1990	PG-13
24	19	12	THREE MEN AND A LITTLE LADY	Touchstone Pictures Touchstone Home Video 1139	Tom Selleck Steve Guttenberg	1990	PG
25	26	2	RUN	Hollywood Pictures Hollywood Home Video 1058	Patrick Dempsey Kelly Preston	1991	R
26	NEW ▶		ALICE	Orion Pictures Orion Home Video 8773	Mia Farrow William Hurt	1990	PG
27	23	5	THE LONG WALK HOME	Live Home Video 68913	Whoopi Goldberg Sissy Spacek	1991	PG
28	29	12	HAVANA	Universal City Studios MCA/Universal Home Video 81049	Robert Redford Lena Olin	1990	R
29	24	7	WHITE FANG	Walt Disney Home Video 1153	Ethan Hawke Klaus Maria Brandauer	1991	PG
30	32	19	GHOST	Paramount Pictures Paramount Home Video 32004	Patrick Swayze Demi Moore	1990	PG-13
31	30	6	METROPOLITAN	New Line Cinema RCA/Columbia Home Video 75153	Carolyn Farina Edward Clements	1990	PG-13
32	28	12	MR. DESTINY	Touchstone Pictures Touchstone Home Video 1126	James Belushi Michael Caine	1990	PG-13
33	22	4	ALMOST AN ANGEL	Paramount Pictures Paramount Home Video 32457	Paul Hogan Linda Kozlowski	1990	PG
34	31	5	MEN OF RESPECT	RCA/Columbia Pictures Home Video 90543	John Turturro Katherine Borowitz	1991	R
35	33	12	QUIGLEY DOWN UNDER	MGM/UA Home Video M902173	Tom Selleck Laura San Giacomo	1990	PG-13
36	25	14	THE BONFIRE OF THE VANITIES	Warner Bros. Inc. Warner Home Video 12048	Tom Hanks Bruce Willis	1990	R
37	NEW ▶		DON'T TELL HER IT'S ME	HBO Video 90218	Steve Guttenberg Shelly Long	1990	PG-13
38	35	6	TO SLEEP WITH ANGER	SVS, Inc. 734	Danny Glover Mary Alice	1990	PG
39	NEW ▶		ZANDALEE	Live Home Video 68978	Nicolas Cage Judge Reinhold	1991	NR
40	39	10	THE KRAYS	Parkfield Pictures RCA/Columbia Home Video 90973	Gary Kemp Martin Kemp	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.

Love Them Two Times: Duo Of Doors Discs Due

RIDERS ON A DISC: With only a handful of albums to their credit, the Doors were one of the most influential rock groups of the '60s, led by their charismatic lead singer and chief songwriter **Jim Morrison**. His brooding vocals, surreal lyrics, and raw evocations of volatile themes inspired a fervent posthumous cult following after his early death in 1971. Two new titles featuring the Doors and Morrison are now being released on laserdisc.

On Sept. 19, MCA will launch "The Doors: The Soft Parade—A Retrospective" (\$29.98), which captures the rock group's last televised appearance; also included is footage of a Doors recording session (for "Wild Child") and a European performance of "Hello, I Love You."

LIVE Home Video's "The Doors" (widescreen, \$39.95) is Oliver Stone's heavily embellished interpretation of the Morrison myth. Val Kilmer and Meg Ryan star in the movie, which **Image** will bow on disc later this summer.

Three other Doors laserdiscs are already out: **Image's** "The Doors: Live In Europe 1968" (\$29.98); **Pioneer Artists'** "The Doors: Dance On Fire" (\$29.95); and MCA's "The Doors: Live At The Hollywood Bowl" (side 2 CAV, \$34.98).

MCA has three more new laser releases due Sept. 19. John Badham's "The Hard Way" (widescreen or pan-scan, \$34.95) features Michael J. Fox and James Woods in a buddy-cop, action-comedy tale. "Yanks" (\$39.98) is directed by John Schlesinger and stars Richard Gere and Vanessa Redgrave.

And, "Amazing Stories—Book Three" (side 2 CAV, \$34.98) includes three episodes, directed by Mick Garris, Peter Hyams, and Lesli Glatter. Two stories were conceived by executive producer Steven Spielberg. Patrick Swayze, Gregory Hines, and Charlie Sheen are among the performers.

IMAGE is about to announce laserdisc software-hardware promotional tie-ins with both **RCA** and **Quasar**, according to VP of marketing David DeGrosso. This follows **Image's** recent laser promo link with **Panasonic**.

LUMIVISION will launch the **IMAX** film "Blue Planet" on laser for \$34.95 in early 1992. An "environmental film" of a different type, "Blue Planet" takes us 400 miles above the Earth in a space shuttle for an outer-space view of our home planet, as well as 10,000 feet down to the bottom of the sea.

IMAGE is launching a new "Super-saver" package of 31 laserdiscs this summer. Solicitation began July 26 for the titles, which are marked

down to \$24.95 each. Included are Peter Benchley's thriller "The Island," with Michael Caine; the 1939 "The Hunchback Of Notre Dame," with Charles Laughton; the 1948 "Macbeth," directed by and starring Orson Welles; Louis Malle's "My Dinner With Andre," with Andre Gregory and Wallace Shawn; Sergei Eisenstein's 1928 classic "October"; and the Marlon Brando western "The Appaloosa."

Also offered is the cult favorite "Plan 9 From Outer Space," a 1958 low-budget horror film that was Bela Lugosi's last picture and may just be the worst movie ever made (although some might argue for John Travolta's "Perfect" or Eddie Murphy's "Harlem Nights").

GREGARIOUS GREEKS And **Rebellious Apes: Image** has also announced a number of new late-summer disc releases. **FoxVideo's** "Zorba The Greek" (\$49.98) features Anthony Quinn as a vital, boisterous Greek peasant who teaches an English journalist (Alan Bates) how to enjoy life; and Fox's "Conquest Of The Planet Of The Apes" (widescreen, \$59.98) confirms our worst fears of a world given over to English-speaking simians.

Also from **Image: Fox's** "Two For The Road" (widescreen, \$59.98) with Audrey Hepburn and Albert Finney; **RKO's** "Flying Down To Rio" (\$29.95) with Fred Astaire and Ginger Rogers; and a restored 1920 "Dr. Jekyll And Mr. Hyde" (supplementary material, \$39.95).

VOYAGER has several notable special laser editions due this fall, including "The Great Escape" (widescreen, \$89.95), "La Cage Aux Folles" (widescreen, \$49.95), "Lady For A Day" (\$49.95), "Shampoo" (widescreen, \$49.95), "Tootsie" (widescreen, CAV, \$124.95), "Wages Of Fear" (\$59.95), "Diabolique" (\$49.95), and "Beloved Rogue" (\$39.95).

WARNER REPRIS has just launched two \$24.98 titles geared toward children, which feature programs from the "Kidsongs" series. The first disc is "A Day At Old MacDonald's Farm/Home On The Range"; the second is "A Day With The Animals/Let's Play Ball."

IMAGE recently shipped to retailers the "Image Entertainment Laserdisc Catalog: Volume 1," an 8-inch CAV disc that includes 3,500 still frames of pictures and information. All of **Image's** titles are featured, and price, running time, MPAA rating, and a brief synopsis are given for each. Viewers can browse through selected genres or consult the comprehensive index at the end of the disc.

LASER SCANS

by Chris McGowan

DISNEY'S FILM DIVISION SHINES IN THIRD QUARTER

(Continued from page 53)

enues rose 35% in the quarter from last year. He says "The Jungle Book" made more in video profits for Disney than did "Pretty Woman" or "The Little Mermaid." The company declines to break out home video numbers.

Disney also does not disclose financial results for its new label, Hollywood Records. But a company release states: "Startup costs and operating losses for Hollywood Records are included in corporate general and administrative expenses." It adds that the imprint "continued its planned expansion with additional artists and releases."

The company's other music la-

bel, Walt Disney Records, is in the consumer products segment. That unit's operating income rose 1% in the quarter to \$46.4 million on a

*'The Jungle Book'
made more in vid
profits than did
'The Little Mermaid'*

24% rise in revenues to \$155.5 million. But the company does not break out the label's sales and profits from other products.

The weakest segment for Dis-

ney was theme parks and resorts. Revenues fell 12% to \$758 million and operating income dropped 39% to \$176 million. The company attributes the declines to "lower levels of domestic and international travel" and to the recession.

Overall, Disney's third-quarter net profit fell 30.6% to \$165 million from \$238 million last year on a 1.8% drop in revenues to \$1.51 billion from \$1.54 billion.

Disney's stock closed at \$119.875 a share recently on the New York Stock Exchange. Its high and low prices in the past year are \$129.75 and \$86, respectively.

DON JEFFREY

Billboard®

FOR WEEK ENDING AUGUST 17, 1991

Top Videodisc Sales

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
				★ ★ NO. 1 ★ ★				
1	1	8	THE TERMINATOR ◊	Hemdale Film Corp. Image Entertainment ID8318HD	A. Schwarzenegger	1984	R	29.95
2	5	3	MISERY	Nelson Home Entertainment Image Entertainment 7777	Kathy Bates James Caan	1990	R	34.98
3	4	5	GOODFELLAS	Warner Bros. Inc. Warner Home Video 12039	Robert De Niro Joe Pesci	1990	R	29.98
4	3	19	GHOST	Paramount Pictures Pioneer LDCA, Inc. 32004	Patrick Swayze Demi Moore	1990	PG-13	29.95
5	2	7	KINDERGARTEN COP	Universal City Studios MCA/Universal Home Video 41051	A. Schwarzenegger	1990	PG-13	34.98
6	NEW ▶		EDWARD SCISSORHANDS	FoxVideo Image Entertainment C1867-80	Johnny Depp Winona Ryder	1990	PG-13	39.98
7	13	3	MARKED FOR DEATH	FoxVideo Image Entertainment C1865-85	Steven Seagal	1990	R	39.98
8	RE-ENTRY		ROBIN HOOD	Walt Disney Home Video Image Entertainment 1189AS	Animated	1973	G	29.99
9	NEW ▶		GREEN CARD	Touchstone Pictures Image Entertainment 1141AS	Gerard Depardieu Andie MacDowell	1991	PG-13	39.99
10	NEW ▶		L.A. STORY	Live Home Video Image Entertainment ID8246IV	Steve Martin Victoria Tennant	1991	PG-13	39.95
11	8	3	PACIFIC HEIGHTS	Morgan Creek Image Entertainment 1900	Michael Keaton Melanie Griffith	1990	R	39.98
12	7	9	JACOB'S LADDER	Live Home Video Image Entertainment ID8239IV	Tim Robbins Elizabeth Pena	1990	R	39.95
13	6	7	POSTCARDS FROM THE EDGE	RCA/Columbia Pictures Home Video Pioneer LDCA, Inc. 50556	Meryl Streep Shirley MacLaine	1990	R	34.95
14	NEW ▶		FLIGHT OF THE INTRUDER	Paramount Pictures Pioneer LDCA, Inc. LV32109	Danny Glover Willem DaFoe	1991	PG-13	34.95
15	NEW ▶		WILD AT HEART	Media Home Entertainment Image Entertainment ID8084ME	Nicolas Cage Laura Dern	1990	R	49.95
16	11	3	QUIGLEY DOWN UNDER	MGM/UA Home Video Pioneer/Image Ent. ML102174	Tom Selleck Laura San Giacomo	1990	PG-13	29.98
17	21	3	HENRY THE V	FoxVideo Image Entertainment 6163	Kenneth Branagh	1989	PG	39.98
18	14	17	ARACHNOPHOBIA	Amblin Entertainment Image Entertainment 1080AS	Jeff Daniels	1990	PG-13	39.99
19	10	17	PRESUMED INNOCENT	Warner Bros. Inc. Warner Home Video 12034	Harrison Ford	1990	R	29.98
20	18	39	THE HUNT FOR RED OCTOBER	Paramount Pictures Pioneer LDCA, Inc. LV32030-2	Sean Connery Alec Baldwin	1990	PG	29.95
21	NEW ▶		WHITE FANG	Walt Disney Home Video Image Entertainment 1151AS	Ethan Hawke	1991	PG	39.99
22	9	5	CINEMA PARADISO	HBO Video Image Entertainment ID7387HB	Philippe Noiret Jacques Perrin	1989	PG	49.95
23	NEW ▶		METROPOLITAN	New Line Cinema Pioneer LDCA, Inc. 75156	Carolyn Farina Edward Clements	1990	PG-13	34.95
24	16	31	MADONNA: BLONDE AMBITION	Pioneer Artists Pioneer LDCA, Inc. PA-90-325	Madonna	1990	NR	29.95
25	12	3	THE MAGNIFICENT SEVEN	MGM/UA Home Video Pioneer/Image Ent. ML101563	Yul Brynner Steve McQueen	1958	NR	39.95

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

MUSIC VIDEO



by Melinda Newman

NIGHT MOVES: "Night Tracks" began experimenting with its alternative programming Aug. 2 (Billboard, July 6). According to Lynch Entertainment president Tommy Lynch, the weekend TBS video show will feature "New Alternative Express" instead of top 40 program "Chartbusters" on Saturday nights for a few weeks. Friday night's lineup will temporarily stay the same.

"We're in a test mode and are asking viewers what they think," says Lynch. "I think the test will be over in the next few weeks and then we'll be able to talk more specifically about what the format will be." Temporarily assisting with the transition is producer Yule Caise, who was at "Pump It Up" for the blink of an eye before leaving there and showing up several weeks later at "Night Tracks."

OUT IN THE COLD: Country Music Television recently sent a memo to record companies asking them to cut back on the number of videos submitted with cold openings or closings. According to programming manager Ric Trask, there was a general feeling that the nonmusical intros were a distraction and that they burned out faster than other clips. "We've seen a great increase in the number of nonmusic openings in the last couple of months," says Trask. "It looked more like theater TV rather than music-video TV."

To aid labels, Trask listed guidelines in the letter that suggest labels eliminate nonmusical openings whenever possible. When they must be used, they should be no longer than 40 seconds. If they are longer than 60 seconds, a second version of the clip without the cold intro must be submitted. Trask says CMT is not trying to restrict creativity, but merely to "achieve maximum impact" for clips.

Objection to cold openings is nothing new for channels. MTV has discouraged labels from producing such clips for years. However, like MTV, CMT will continue to play such clips when the opening is integral to the video.

MAJOR IMPACT: Karen Sobel, former head of video promotion for Geffen Records, is now promoting clips for Impact Records out of her new Chicago base. The first videos she'll be pushing are the latest from Contraband, Michael Learns To Rock, and Rythm Syndicate.

MOONLIGHTING: Mike Drumm, producer of Denver-based video show "MusicLink," is making his debut as a national television director with a documentary on the 17th annual Telluride Bluegrass Festival. A condensed version of the soon-to-be-released home video will air Tuesday (13) on the Arts & En-

ertainment Network. Featured in the special are several artists who performed at the festival, including James Taylor, Mary-Chapin Carpenter, Shawn Colvin, and Bela Fleck & the Flecktones.

WHAT'S THE BUZZ: Black Entertainment Television isn't commenting on an anonymous memo signed "Concerned Employees of Black Entertainment Television" that was sent to several labels late last week. Among other things, the memo alleges the while BET president Bob Johnson is considering taking the cable network public, employees going "to cash their checks [found] there was no money in the payroll account." Amid other complaints, the memo ends with this: "Black Entertainment Television is really an illusion. It says it wants to be an outlet for African-Americans, yet it treats its own employees like slaves." A call to Johnson was returned by VP of programming Jeff Lee, who says, "We as a company don't respond to any unauthorized faxes that come out of here. The memo was unauthorized by management and I have no comment." Calls to other BET staffers were unreturned. Cable industry analysts approached by Billboard said they had no knowledge of plans to take the company public.

CLASH OF THE TITANS? So what was it like when Axl Rose and Arnold Schwarzenegger met in that back alley at the close of the "You Could Be Mine" clip? For the uninitiated, the video, from "Terminator 2" and Guns N' Roses' upcoming album, features the band in performance, with Schwarzenegger in character surveying the scene and trying to figure out if the band should be terminated. In the end, the Terminator meets up with the band outside of The Rainbow in Los Angeles, focuses on Rose, and figures it would be a waste of ammo to blast the singer away.

According to video producer Larry Kasanoff, who is also partnered with "Terminator" director James Cameron in Lightstorm Entertainment, the video shoot was amazingly smooth considering "you're dealing with the biggest rock band in the world, the biggest star in the world, and one of the biggest directors in the world. I've never seen cooperation like that." The toughest part was coordinating everything with GN'R's touring schedule. The best moment: The band would film the alley scene only in the alley between The Roxy and The Rainbow, so the director had to put up a fake marquee saying the band was playing that night. Despite the presence of 18 security guards, passers-by, attracted by the marquee, still stopped and can be seen in the clip.

Billboard THE CLIP LIST™

A SAMPLING OF PLAYLISTS AT NATIONAL VIDEO MUSIC OUTLETS. Lists do not include videos in recurrent or oldies rotation.

MTV
MUSIC TELEVISION®

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EXCLUSIVE

*Paula Abdul, Promise Of A New Day
L.L. Cool J, 6 Minutes Of Pleasure
Metallica, Enter Sandman
Van Halen, Runaround

BUZZ BIN

Toni Child, I've Got To Go Now
The Farm, Groovy Train
*Jesus Jones, Real, Real, Real
Siouxsie/Banshees, Kiss Them For Me
White Trash, Apple Pie

HEAVY

3rd Bass, Pop Goes The Weasel
Bryan Adams, (Everything I Do) ...
Boys II Men, Motownphilly
C&C Music Factory, Things That ...
DJ Jazzy Jeff, Summertime
Extreme, Hole Hearted
Guns N' Roses, You Could Be Mine
Heavy D., Now That We Found Love
Marky Mark, Good Vibrations
Tom Petty, Learning To Fly
Poison, Flesh And Blood (Sacrifice)
Queensryche, Jet City Woman
R.E.M., Shiny Happy People
Scorpions, Wind Of Change
Seal, Crazy

STRESS

Color Me Badd, I Adore Mi Amor
The Escape Club, I'll Be There
Firehouse, Love Of A Lifetime
Amy Grant, Every Heartbeat
*Kiss, God Gave Rock And Roll To You
The KLF, 3 A.M. Eternal
Lenny Kravitz, It Ain't Over Till It's Over
*Aldo Nova, Medicine Man
Bonnie Raitt, Something To Talk About
Roxette, Fading Like A Flower
Rythm Syndicate, P.A.S.S.I.O.N.
Skid Row, Monkey Business
Young M.C., That's The Way Love Goes

ACTIVE

Anthrax, Bring The Noise
B.A.D. II, Rush
Cher, Love And Understanding
*Marc Cohn, Silver Thunderbird
Corina, Temptation
De La Soul, A Roller Skating Jam ...
Kix, Girl Money
L.A. Guns, Kiss My Love Goodbye
Martika, Love ... They Will Be Done
N.W.A., Always Into Somethin'
Nelson, Only Time Will Tell
Slaughter, Shout It Out
Rod Stewart, The Motown Song
Tuff, I Hate Kissing You Goodbye
*Karyn White, Romantic

ON

Enuff 'Nuff, Baby Loves You
Great White, Lovin' Kind
Kingofthehill, If I Say
The La's, There She Goes
Michael McDermott, A Wall I ...
Primus, Jerry Was A Race Car Driver
School Of Fish, 3 Strange Days
Smashing Pumpkins, Siva
Chris Whitley, Living With The Law
*DENOTES ADDS

CURRENT

Bryan Adams, (Everything I Do) ...
Moody Blues, Say It With Love
White Trash, Apple Pie
Alice Cooper, Hey Stoopid
Sting, Mad About You
Another Bad Creation, Jealous Girl
Billy Squier, Facts Of Life
Squeeze, Satisfied
Terminator X, Juvenile Delinquent
.38 Special, Sound Of Your Voice
Tevin Campbell, Just Ask Me To
Phyllis Hyman, Don't Wanna ...
Joe Jackson, Stranger Than Fiction
Aretha Franklin, Everyday People
E.L.O., Honest
Jomanda, Got A Love For You
Animal Logic, Rose Colored Glasses
Ratt, Nobody Rides For Free
Pretty In Pink, All About You, All ...
Twenty Four Gone,
Trust
Chrissy Steele,
Love You Till It Hurts
Skid Row,
Monkey Business
Confused

GUIDE

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

CURRENT

Bryan Adams, (Everything I Do) ...
Moody Blues, Say It With Love
White Trash, Apple Pie
Alice Cooper, Hey Stoopid
Sting, Mad About You
Another Bad Creation, Jealous Girl
Billy Squier, Facts Of Life
Squeeze, Satisfied
Terminator X, Juvenile Delinquent
.38 Special, Sound Of Your Voice
Tevin Campbell, Just Ask Me To
Phyllis Hyman, Don't Wanna ...
Joe Jackson, Stranger Than Fiction
Aretha Franklin, Everyday People
E.L.O., Honest
Jomanda, Got A Love For You
Animal Logic, Rose Colored Glasses
Ratt, Nobody Rides For Free
Pretty In Pink, All About You, All ...
Twenty Four Gone,
Trust
Chrissy Steele,
Love You Till It Hurts
Skid Row,
Monkey Business
Confused

CURRENT

Janet Jackson, Love Will ...
Paula Abdul, Cold Hearted
Madonna, Open Your Heart
Sheena Easton, What Comes Naturally
Tom Petty, Learning To Fly
Color Me Badd, I Wanna Sex You Up
The Divyns, I Touch Myself
Tony Terry, With You

VH1
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ADDS

Luther Vandross, Don't Want ...
Pat Benatar, So Long

VH-1 TO WATCH

Aretha Franklin, Everyday People

ARTIST OF THE MONTH

Francesca Beghe, Something ...

DEVELOPMENT

Peabo Bryson, Can You Stop The Rain
The Escape Club, I'll Be There
Huey Lewis/News, It Hit Me Like ...
Manhattan Transfer, Offbeat ...
Aaron Neville, Everybody Plays ...
Roxette, Fading Like A Flower
Vanessa Williams, Running ...
Wilson Phillips, The Dream Is Still Alive

HEAVY

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

LIGHT

James Brown, So Tired Of ...
Marc Cohn, Silver Thunderbird
Extreme, Hole Hearted
Robbie Nevil, Just Like You
David A. Stewart, Lily Was Here

THE JUKEBOX

Continuous programming
12000 Biscayne Blvd, Miami, FL
33181

ADDS

Alan Jackson, Don't Rock The Jukebox
Clarence Carter, Strokin'
L.A. Guns, Kiss My Love Goodbye
Latin Alliance, Lowrider
Leaders/New School, Sobb ...
M.C. Breed & DFC, Ain't No Future ...
Madonna, Holiday
Megadeth, Go To Hell
Mint Condition, Are You Free
Oaktown 3.5.7, Turn It Up
Tami Show, The Truth
Yo-Yo, Ain't Nobody Better
.38 Special, Sound Of Your Voice
A Lighter Shade Of Brown, Latin Active
Chris Whitley, Living With The Law
Color Me Badd, I Adore Mi Amor
Cypress Hill, The Phuncky Feel One
De La Soul, A Roller Skating Jam ...
N.W.A., Always Into Somethin'
Phyllis Hyman, Don't Wanna ...
Yomo & Maulik, Glory

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Boys II Men, Motownphilly
Bryan Adams, (Everything I Do) ...
Color Me Badd, I Wanna Sex You Up
DJ Jazzy Jeff, Summertime
DJ Quik, Tonight
Hi-Five, I Can't Wait Another Minute
LeVert, Baby I'm Ready
Loose Bruce, She's A Brickhouse
Naughty By Nature, O.P.P.
Paula Abdul, Rush Rush
Ralph Tresvant, Do What I Gotta Do
Salt-N-Pepa, Let's Talk About Sex
Tracie Spencer, Tender Kisses
Tevin Campbell, Just Ask Me To
Tony Terry, With You
Vesta, Special

CURRENT

Janet Jackson, Love Will ...
Paula Abdul, Cold Hearted
Madonna, Open Your Heart
Sheena Easton, What Comes Naturally
Tom Petty, Learning To Fly
Color Me Badd, I Wanna Sex You Up
The Divyns, I Touch Myself
Tony Terry, With You

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Slick Rick, I Shouldn't Have Done It
Queen Latifah, Fly Girl
Mica Paris, If I Love You 2 Nite
Another Bad Creation, Jealous Girl
The Famlee, Love Me

HEAVY

Hi-Five, I Can't Wait Another Minute
DJ Jazzy Jeff, Summertime
Sounds Of Blackness, Optimistic
Peabo Bryson, Can You Stop The Rain
Gladys Knight, Men
Lisa Lisa & Cult Jam, Let The Beat ...
Stevie Wonder, Gotta Have You
Shirley Murdock, In Your Eyes
BeBe & CeCe Winans, Addictive Love
Vesta, Special
Riff, If Your Serious
Aretha Franklin, Everyday People
Natalie Cole, Unforgettable
LeVert, Baby I'm Ready
Ready For The World, Straight ...
B Angle B, So Much Love
Keith Washington, Are You Still In ...
Phyllis Hyman, Don't Wanna ...
Luther Vandross, Don't Want ...
Brand New Heavies, Never Stop
Diana Ross, Force Behind The Power
Will Downing, I Go Crazy
3rd Bass, Pop Goes The Weasel
Special Generation, One Night Lover
Oaktown 3.5.7, Turn It Up

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MEDIUM

Nicki Richards, Summer Breeze
Color Me Badd, I Adore Mi Amor
James Brown, Move On
Tracie Spencer, Tender Kisses
Damian Dame, Exclusivity
Starlena, I'll Take You There

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Sawyer Brown, The Walk
Taylor/Lynne, The Very First ...
T. Graham Brown, You Can't ...
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George Jones, You Couldn't Get ...
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Neal McCoy, This Time I Hurt Her More
Dana Autry, That's What A ...
Amberly Wohner, Cadillac Love

HEAVY

Hal Ketchum, Smalltown ...
Trisha Yearwood, She's In Love ...
Charlie Daniels, Hopelessly Yours
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Aaron Tippin, She Made A Memory ...
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T. Graham Brown, You Can't ...
B.B. Watson, Light At The End ...
Linda Davis, Three Way Tie
Marty Stuart, Tempted
Clinton Gregory, One Shot At A Time
Martin Delray, Lillie's White Lies
The Oak Ridge Boys, Change My Mind
Diamond Rio, Mirror Mirror
Pam Tillis, Put Yourself In My Place
Vern Gosdin, The Garden
Marty Brown, High And Dry
Kelly Willis, The Heart That Love Forgot

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Lenny Kravitz, It Ain't Over Till It's Over
Ric Ocasek, Rockaway
Animal Logic, Rose Colored Glasses
Rolling Stones, Ruby Tuesday
Fishbone, Everyday Sunshine
Crash Test ... Superman's ...
R.E.M., Shiny Happy People
Amy Grant, Every Heartbeat
Chagall Guevara, Violent Blue
Extreme, Hole Hearted
The Escape Club, I'll Be There

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ADDS

The La's, Timeless Melody
Tom Petty, Learning To Fly
Transvision Vamp, I Just Wanna B ...
Color Me Badd, I Adore Mi Amor
Smashing Pumpkins, Siva
Eric Gales Band, Sign Of The Storm

HEAVY

B.A.D. II, Rush
Marty Stuart, Tempted
Squeeze, Satisfied

MEDIUM

Milltown Bros., Which Way ...
Chaptherhouse, Pearl
Living Colour, Time's Up
The KLF, 3 A.M. Eternal
Corina, Temptation
Hi-Five, I Can't Wait Another Minute
Roxette, Fading Like A Flower
Guns N' Roses, You Could Be Mine
Nelson, Only Time Will Tell
Heavy D., Now That We Found Love
Cher, Love And Understanding
Alice Cooper, Hey Stoopid
Skid Row, Monkey Business

International

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PolyGram, WEA Are Top Spins In Germany

BY WOLFGANG SPAHR

HAMBURG—PolyGram and WEA dominated the German market in the first half of 1991.

WEA was the top company in the albums sector, while PolyGram maintained its overall market leadership with what it says is a 55% rise in revenues compared with the same period in 1990.

Though PolyGram declines to reveal detailed figures, it is believed that its revenues for the whole of last year were about \$470 million.

PolyGram Germany president Wolf-Dieter Gramatke says that in the first six months of this year, the company's increases were due not only to its favorable position in the pop market but also to the rising popularity of its classical catalog. In classical, PolyGram increased its market lead with a revenue rise of 33%, compared with an overall market growth rate of just under 20%.

Gramatke adds that video sales are even more spectacular, with revenues in the first half of the year up a massive 760%.

PolyGram's constituent record companies—Polydor, Phonogram, and Metronome—also showed good gains in national repertoire, which was responsible for 35% of the group's turnover with such names as Howard Carpendale, Ina Deter, Hanne Haller, Udo Lindenberg, Milva, Matthias Reim, and the Scorpions.

The Scorpions' "Crazy World" album sold 700,000 copies in Germany in the first half of the year and 3 million worldwide. Other best-sellers came from Jimmy Somerville and Sting, with more than 500,000 album units each.

PolyGram says it is spending heavily on establishing new acts and it has been investing in the eastern part of Germany since before the reunification of the country. The

company feels this has built up a reservoir of good will and is putting it in a good position to exploit the new market of 16 million people in what was East Germany.

Gramatke says he is "very satisfied" with developments in the video market. The grouping of nine parts of PolyGram into the Polymedia Marketing Group has already resulted in some positive trends, he says.

He points to Polymedia subsidiary Karussell Musik & Video, which, through its children's programs and budget-music product, has established itself as the market leader. In addition, its partnership with Buena Vista has established it in the movie sell-through market almost overnight.

WEA's success in the albums sector was produced by taking 17.4% of the market. Managing director Gerd Gebhardt says, "For WEA Hamburg, the first six months of

1991 are once again evidence of effective marketing, efficient distribution, and the best-timed promotion mechanism. Through good cooperation with the record shops, lots of new releases can sell six-figure numbers."

Gebhardt adds that a vital part of WEA's success was that all its priority albums were supported by artist tours and targeted marketing campaigns.

"Newcomers have had a big share in WEA's success. The company's claim that we stake on quality—quantity takes its place only in our sales figures, plays a decisive part when WEA must make a decision on when some young artist should get their chance," he comments. As examples of that philosophy, he points to Seal, Chris Isaak, and R.E.M.

PRS Collects Clapton Concert Royalties

BY CHRISTIE LEO

SINGAPORE—The Performing Rights Society (PRS) has won its court case for non-payment of performance royalties against Lushington Investments, organizers of an Eric Clapton concert here last November.

The society claimed 3% of gross ticket sale revenue after deduction of the statutory 10% entertainment tax, which has to be paid to the Singapore government.

Says James Chu, PRS general manager in this territory, "The promoter didn't obtain our prior consent for the concert and, in fact, refused to pay up after we had served official notice on the

firm. We went ahead with our legal action when the promoter went ahead with the show."

In March this year, a district court ruled in an initial hearing that there had been infringement of copyright laws by Lushington Investments, the entertainment arm of Hotel Properties, which also operates Hard Rock Cafe here.

Says Chu, "We threaten legal recourse to collect moneys due from non-payers, but most settle before it gets to court. We don't expect a fortune from Lushington, but we have to be strict about enforcing the rules so that PRS members don't lose out on royalties.

"It's a big problem getting pro-

motors and others in Singapore to understand that music is for domestic or private consumption, not public performance without proper compensation being paid to the rights owners.

"We're gradually getting the message across but we've still got a long way to go."

Since the introduction of the Copyright Act of 1987 in Singapore, PRS has been responsible for issuing music performance licenses to clubs, discos, shopping complexes, and so on.

PRS's Chu says, "We send official letters to firms who use music without permission. Our advice is: Abide by the law or face the consequences."

Japan Study: Tapers Taken With CDs

TOKYO—Home taping from high-quality sources is growing rapidly in Japan, according to a survey by the Japan Phonograph Record Assn.

The survey of a random sample of 500 Japanese found that, in 1990, 50.2% had made tapes from rental records (which in the Japanese market basically means CDs), compared with 41.2% the previous year. By contrast, only 25.8% of those polled said they had made tapes from FM radio, the same level as in '89.

Those who had made tapes from friends' records totaled 46.8%, compared with 34.6% in 1989, while those making tapes from their own records rose to 41.8% from 29.6%. Given the high rate of CD ownership in Japan, it is likely that CDs were the source for a high percentage of these two categories, too.

The JPR said the results of the survey were a cause for concern, since they showed that the focus of home taping has moved to digital

sources from analog.

"Against the background of [digital audiotape, digital compact cassette, and Mini Disc] being released one after another, we sincerely hope that the problem of home taping will be solved as quickly as possible," the JPR said in a statement.

Of those surveyed, 97.5% said they made tapes at home. Twenty percent had between 30 and 50 cassettes, 21% had between 50 and 99, and 13.6% had more than 100.

STEVE MCCLURE

Radio Station NRJ Top Dollar In France Magazine Names Company Best In '90

PARIS—With a profit of 97 million French francs (\$15.8 million) last year—a margin of 31%—the French FM radio station NRJ was the star performer among French companies in 1990, according to business magazine L'Entreprise.

NRJ beat aviation giant Dassault, in second place, and the third-place company, TV channel Canal Plus.

With an average audience of 4 million, NRJ is the leading FM station in France and is looking to ex-

pand its broadcasting operations. A potential buyer of the 51.1% share in MTV Europe currently held by British media tycoon Robert Maxwell, NRJ has a 38% stake in Radio 2000, which recently acquired the frequency of the former Berlin FM station Radio 100.

NRJ chief Jean-Paul Baudécroux is also seeking to set up an FM operation in the U.K.

PHILIPPE CROCC

French Record Biz Ups Ads; 76% To TV

BY PHILIPPE CROCC

PARIS—French record companies spent \$141 million (875 million francs) on advertising last year, an increase of 6.2% on the figure for 1989, according to SECODIP, the French economic market research organization.

Television channels were the predominant recipients of this expenditure, claiming 76% of the total. Record companies mounted a total 714 TV advertising campaigns during the year, each with an average budget of \$193,000.

The leading channel in terms of record company revenue was TF1 with \$77.4 million. Antenne 2 was second, with \$3.9 million, followed by Canal Plus (\$3.7 million and FR3 (\$580,000).

Record company spending on radio advertising totaled \$19.5 million, 60% being spent with NRJ.

The bulk—60%—of record industry advertising in all media in 1990 was allocated to compilation albums, according to SECODIP. Artist campaigns accounted for 24% and classical repertoire 8.7%.

The leading investor in advertising was the PolyGram group with a total budget of \$42.6 million (some 264 million francs), compared with the 1989 figure of \$33.5 million. Expenditure of other companies, with the 1989 figures in brackets, was:

Sony, \$24.2 million (\$21.7 million); Warner, \$19 million (\$21.4 million); EMI \$11.3 million (\$12.9 million);

BMG, \$10.2 million (\$8 million); Arcade, \$6.6 million (\$4.5 million); Virgin, \$6.4 million (\$4.1 million).

Apple Blocks EMI's Beatles Twin-CD Set

Longstanding Battle Over Releases Continues

BY HUGH FIELDER

LONDON—The Beatles' company, Apple Corps, has won a High Court order blocking EMI Records' release of the band's Red and Blue compilations as two twin-CD sets in the fall. EMI had planned to issue the double album for a retail price of about \$32 and projected worldwide sales of \$1.5 million within three months.

Mr. Justice Mummery, giving an interim ruling pending a full hearing later this year, said that under the terms of the 1989 agreement between Apple and EMI, Apple had the power to veto the release of the albums on CD in their proposed form.

The judge said the potential

commercial loss caused to both parties, whether an injunction was granted or not, was impossible to quantify and compensate by damages after the event. But, he added, there was nothing to suggest that a delay in EMI's plans would diminish the demand for Beatles records.

"It can be said with justification that EMI walked with their eyes open, or at least half-closed, into a situation which they could have avoided without difficulty by asking for written consent from Apple," he said.

This dispute adds a new twist to the long-running royalties battle between EMI and Apple, which was assumed to have been settled by the 1989 agreement that gave

EMI exclusive rights to market Beatles recordings subject to certain provisos.

But the details of the agreement were never made public, and the 27 tracks included on the Red and Blue compilations span the Beatles' recording career and cross all agreements made by EMI and the band. There is speculation that the dispute centers on whether each of the double albums could be released on a single CD.

In court, EMI's attorney said the company hoped that the temporary injunction would do no more than delay the release. Meanwhile, the company intends to press ahead with plans to issue the CDs as a four-CD boxed set, which, it claims, will not breach the agreement.

Northern Italy Gets Its MTV In August

MILAN—MTV Europe was launched in Italy Aug. 1 and can now be seen across the north of the country, thanks to a broadcast deal made with the GTI consortium, which is composed of three regional stations: Difusione Europa, Videogruppo, and Televisione Genovese. Lombardia 7, a Milan-based local station, will also transmit MTV programs.

Daily program time for MTV is being limited to six hours in keeping with syndication regulations that were included in the government's broadcast-legislation package approved last year.

MTV has been keen to make its mark in Italy for some time, but the approach has been cautious. Bruce Steinberg, director of advertising sales, explains, "It was very important to get the whole thing correct. First, we needed to find partners who

could give us a good signal and coverage in northern Italy, where the bulk of customers are.

"But, there have also been a number of potential changes in the country's broadcast legislation and MTV doesn't want to do anything illegal. We won't increase our hourly output until we get the green light from the government."

MTV will broadcast from 1-7 p.m. Monday through Saturday and 7 a.m.-1 p.m. Sundays. The local stations involved will be able to transmit their own ads for two minutes every hour, while pan-European advertising will take six minutes out of each hour.

MTV has had meetings with local record companies, which are reportedly excited by the station's inauguration. Stefano Zappaterra, head of promotions at Polydor Italy, comments, "Every single outlet that gives exposure to the music we produce is more than welcome. The arrival of MTV with its legendary trademark is particularly exciting, and if they want ideas, we're not short of them."

Luciano Linzi, promotions manager at the CGD record company, agrees, but adds, "MTV says it will try to devote more space to local talent. I hope that will happen."

DAVID STANSFIELD

Copenhagen Trumpets Music Confab

2nd Meet To Build On Last Year's Issues

COPENHAGEN—The second annual Copenhagen Music Seminar will get under way in September with organizers promising a more focused approach, better showcases, and a bigger infrastructure.

CMS director Frank Marstokk says the seminar, which runs from Sept. 10-13, will have panels and discussion that build on issues raised at the inaugural event.

The seminar, which last year attracted about 250 delegates from throughout Scandinavia and other territories, has shifted site from the Falkoner Centre to the newly established "culture center" in Copenhagen, Baron Boltens Gaard.

In a controversial move, the seminar is also the first Danish music organization to change sponsorship

from the Tuborg beer company—which, until now, has dominated music sponsorship in the territory—to Carlsberg, which is beginning this year to move into the field.

Says Marstokk, "Seminars aren't in essence that different from one another and what we'll be doing this year is building on what we started last year—broadening the base of discussion and mixing up panels."

"The Roskilde Festival people are doing the live side of things and we expect to present a lot more acts that people haven't necessarily heard of."

Marstokk says there has been considerably more interest in the seminar this year, particularly from the major companies, but he expects the event's indie orientation to continue.

DAVID ROWLEY

Now Hear This, Dutch Orchestra Members

AMSTERDAM—About 15% of members of Dutch symphony orchestras have seriously impaired hearing, according to research carried out by Otto van Hees, doctor to one of the Netherlands' top orchestras, Residentie Orkest.

Van Hees' findings also show that 30% of symphony musicians are unable to have a normal conversation because of their hearing loss.

He states that their deafness is caused by their day-to-day work and he found that hearing loss was particularly profound among musicians who sit in the middle of the orchestra.

However, he states that concertgoers are unlikely to notice the affliction. "Most musicians have enough skill to play the music in the correct way," he says.

WILLEM HOOS

Domestic Dispute For Finnish Radio

HELSINKI—The vexing question of whether local independent radio stations assist in selling records is being put to the test in Finland.

A royalties dispute between the local IFPI label group and the independent broadcasters (Billboard, July 6) means the stations are not playing new product from domestic artists.

After two months of the broadcasters' boycott, the number of albums from local acts making the top 40 has declined markedly. This is said to be due to the lack of airplay combined with the record companies' cessation of artist visits to stations and taped promo pieces. Initially, the IFPI group said that local stations played only a minor role in promoting records.

The record companies are now about to embark on a \$1.25 million mail and television advertising campaign aimed at "lapsed buyers," the people who have lost the habit of purchasing music.

KARI HELIOPALTI

Hits of the U.K.™

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HOT SINGLES

THIS WEEK	LAST WEEK	TITLE LABEL	ARTIST
1	1	(EVERYTHING I DO) I DO IT FOR YOU A&M	BRYAN ADAMS
2	2	MORE THAN WORDS A&M	EXTREME
3	12	I'M TOO SEXY TUG	RIGHT SAID FRED
4	4	MOVE ANY MOUNTAIN ONE LITTLE INDIAN	THE SHAMEN
5	NEW	ENTER SANDMAN VERTIGO	METALLICA
6	3	NOW THAT WE'VE FOUND LOVE MCA	HEAVY D. & THE BOYZ
7	14	WINTER IN JULY RHYTHM KING	BOMB THE BASS
8	5	THINGS THAT MAKE YOU GO ... COLUMBIA	C&C MUSIC FACTORY/FREEDOM WILLIAMS
9	7	PANDORA'S BOX VIRGIN	OMD
10	15	TWIST & SHOUT COLUMBIA	DEACON BLUE
11	27	ALL 4 LOVE GIANT	COLOR ME BADD
12	6	ANY DREAM WILL DO REALLY USEFUL	JASON DONOVAN
13	26	SUMMERTIME BMG	D.J. JAZZY JEFF & THE FRESH PRINCE
14	8	JUMP TO THE BEAT MCA	DANNII MINOGUE
15	10	LOVE AND UNDERSTANDING GEFLEN	CHER
16	13	JUST ANOTHER DREAM POLYDOR	CATHY DENNIS
17	9	YOU COULD BE MINE GEFLEN	GUNS N' ROSES
18	11	RUSH RUSH VIRGIN AMERICA	PAULA ABDUL
19	33	APPARENTLY NOTHIN' TALKIN' LOUD	YOUNG DISCIPLES
20	24	MONSTERS AND ANGELS LONDON	VOICE OF THE BEEHIVE
21	16	THINKING ABOUT YOUR LOVE COOLTEMPO	KENNY THOMAS
22	35	A ROLLER SKATING JAM NAMED 'SATURDAYS' BIG LIFE	DE LA SOUL
23	17	THE WHISTLE SONG VIRGIN AMERICA	FRANKIE KNUCKLES
24	28	THE BEGINNING ZTT	SEAL
25	19	I LIKE IT RCA	D.J.H. FEATURING STEFY
26	NEW	BANG FOOD	BLUR
27	21	LET THE BEAT HIT 'EM COLUMBIA	LISA LISA & CULT JAM
28	39	EVERY HEARTBEAT A&M	AMY GRANT
29	20	ALWAYS THERE TALKIN' LOUD	INCOGNITO 1/JOCELYN BROWN
30	18	CHORUS MUTE	ERASURE
31	23	A BETTER LOVE ANXIOUS	LONDONBEAT
32	38	HOLDING ON EPIC	BEVERLEY CRAVEN
33	NEW	SATISFACTION SBK	VANILLA ICE
34	29	INFILTRATE 202 NETWORK	ALTERN 8
35	NEW	LOVE'S UNKIND IQ	SOPHIE LAWRENCE
36	NEW	TIME, LOVE AND TENDERNESS COLUMBIA	MICHAEL BOLTON
37	22	MAMA PARLOPHONE	KIM APPELBY
38	25	PREGNANT FOR THE LAST TIME HMV	MORRISSEY
39	36	NO ONE CAN EMI	MARILLION
40	NEW	WORK ARS	TECHNOTRONIC F/REGGIE

TOP ALBUMS

THIS WEEK	LAST WEEK	ARTIST LABEL	TITLE
1	2	LUCIANO PAVAROTTI DECCA	ESSENTIAL PAVAROTTI II
2	1	CHER GEFLEN	LOVE HURTS
3	NEW	CATHY DENNIS POLYDOR	MOVE TO THIS
4	11	OMD VIRGIN	SUGAR TAX
5	4	SEAL ZTT	SEAL
6	3	MADONNA WEA	THE IMMACULATE COLLECTION
7	6	EURYTHMICS RCA	GREATEST HITS
8	9	C&C MUSIC FACTORY COLUMBIA	GONNA MAKE YOU SWEAT
9	14	DEACON BLUE COLUMBIA	FELLOW HOODLUMS
10	8	R.E.M. WARNER BROS.	OUT OF TIME
11	5	THE JAM POLYDOR	GREATEST HITS
12	10	BEVERLEY CRAVEN EPIC	BEVERLEY CRAVEN
13	13	EXTREME A&M	EXTREME II PORNOGRAFFITTI
14	15	STRANGLERS EPIC	GREATEST HITS 1977-1990
15	12	TOM PETTY & THE HEARTBREAKERS MCA	INTO THE GREAT WIDE OPEN
16	7	PAULA ABDUL VIRGIN AMERICA	SPELLBOUND
17	19	MICHAEL BOLTON COLUMBIA	TIME, LOVE AND TENDERNESS
18	18	BETTE MIDLER ATLANTIC	SOME PEOPLE'S LIVES
19	NEW	LUCIANO PAVAROTTI DECCA	THE ESSENTIAL PAVAROTTI
20	22	MEAT LOAF CLEVELAND INT.	BAT OUT OF HELL
21	17	ROD STEWART WARNER BROS.	VAGABOND HEART
22	16	NATALIE COLE ELEKTRA	UNFORGETTABLE
23	NEW	CARRERAS, DOMINGO, PAVAROTTI DECCA	IN CONCERT
24	20	BOB MARLEY & THE WAILERS TUFF GONG	LEGEND
25	26	HARRY CONNICK JR. COLUMBIA	WE ARE IN LOVE
26	21	ROXETTE EMI	JOYRIDE
27	23	THE KLF KLF COMMUNICATIONS	THE WHITE ROOM
28	28	DANNII MINOGUE MCA	LOVE AND KISSES
29	27	GLORIA ESTEFAN EPIC	INTO THE LIGHT
30	29	JESUS JONES FOOD	DOUBT
31	25	LENNY KRAVITZ VIRGIN AMERICA	MAMA SAID
32	24	OMAR TALKIN' LOUD	THERE'S NOTHING LIKE THIS
33	NEW	BRYAN ADAMS A&M	RECKLESS
34	NEW	JAMES LAST & HIS ORCHESTRA POLYDOR	POP SYMPHONIES
35	35	ELTON JOHN ROCKET	THE VERY BEST OF ELTON JOHN
36	34	M.C. HAMMER CAPITOL	PLEASE HAMMER DON'T HURT 'EM
37	31	INXS MERCURY	X
38	33	THE GIPSY KINGS COLUMBIA	ESTE MUNDO
39	32	DEXY'S MIDNIGHT RUNNERS MERCURY	THE BEST OF DEXY'S MIDNIGHT RUNNERS
40	NEW	HEAVY D. & THE BOYZ MCA	A PEACEFUL JOURNEY

BMG's International Agenda

FARO, Portugal—BMG International's second international managing directors conference, held here June 23-29 at the Hotel Quinta do Lago, was attended by key executives from more than 30 BMG companies. Highlights included music presentations from BMG labels, workshop seminars, presentations from BMG's publishing, video, and classics divisions, live performances by BMG artists, and a gala dinner.



It was only logical that during the six-day conference, BMG International president/CEO Rudi Gassner would get a chance to meet with executives from Logic Records. Shown, from left, are Logic Records' Michael Muenzing and Luca Anzillotti; Gassner; and Logic Records' Mathias Martinsohn.



MCA and Geffen join forces with BMG International during the conference presentations. Shown, from left, are BMG International senior VP of A&R/marketing Heinz Henn; MCA International senior VP Stuart Watson; BMG International president/CEO Rudi Gassner; Geffen International director Mel Posner; and Christoph Ruecker, VP of international marketing for MCA/Geffen, BMG International.



"Ure the greatest," say BMG execs after Midge Ure's performance at the conference. Ure's BMG debut, "Pure," is due out in September. Shown, from left, are BMG International director of A&R Allan Fried; BMG International senior VP of A&R/marketing Heinz Henn; Ure's manager, Chris Morrison; Ure; BMG International president/CEO Rudi Gassner; and Chris Stone, BMG International VP of A&R/marketing, Europe.



BMG International regional directors gather at the managing directors' conference. Shown, from left, are Arnold Bahlmann, senior VP, Central Europe; Ramon Segura, senior VP, Latin American region; Rudi Gassner, president/CEO; Peter Jamieson, senior VP, Asia/Pacific region; and John Preston, chairman, BMG Records (U.K.) Ltd.



BMG recording artist Dave Stewart, third from left, chats with record executives after his performance with his band, the Spiritual Cowboys, at Michael's Club. Congratulating him, from left, are BMG Records (U.K.) Ltd. chairman John Preston, BMG International president/CEO Rudi Gassner, and BMG International senior VP of A&R/marketing Heinz Henn.



BMG Ariola label mates Karl Keaton and Dr. Alban brought the crowd to its feet with a special dance showcase at the Kadoc Disco. Shown, from left, are Heinz Henn, senior VP of A&R/marketing, BMG International; Thomas Stein, managing director, BMG Ariola Munich; Keaton; Guido Schulz, A&R, BMG Ariola Munich; Dr. Alban; and Rudi Gassner, president/CEO, BMG International.



After her Faro performance, Arista recording artist Keedy, third from left, chats with, from left, Arista VP of international Eliza Brownjohn; BMG International senior VP of A&R/marketing Heinz Henn; BMG International president/CEO Rudi Gassner; and Bertelsmann Music Group vice chairman Monti Lueftner.



RCA executives give a cheer for the Silencers after the band's performance at Michael's Club in Portugal. Shown in back, from left, are band manager Bruce Findlay and Heinz Henn, senior VP of A&R/marketing, BMG International. In front row, from left, are RCA senior VP of marketing Randy Goodman; RCA senior VP of black music Skip Miller; BMG Records (U.K.) Ltd. chairman John Preston; RCA president Joe Galante; the six members of the Silencers; and BMG International president/CEO Rudi Gassner.

Greek All-Music Radio Stations Are On The Rise

BY JOHN CARR

ATHENS—"Lock it in and crank it up." Greece's radio audience is being urged, as specialized music radio comes up in the ratings—and advertisers are happy.

Says Adriani Zounali, marketing/public relations director of Galaxy, Greece's most listened-to all-music station, "People are tired of long-winded talk on air."

Ratings reflect that belief. Though two general-interest commercial stations, Sky and Antenna, are Nos. 1 and 2, respectively (with

'People are tired of long-winded talk'

35% and 14% of the listener market), Galaxy is an aggressive No. 3, with just less than 8%.

Started in late 1989 on a U.S. model, Galaxy 92 became known by word-of-mouth in a matter of months in the Athens area. The country's first exclusive easy listening station, it has spawned several imitators that are also rising in the ratings.

Publishing magnate Paris Orphanides, Galaxy proprietor, spends half his time in Phoenix, where he has shares in a local radio station that he declines to name. He says Greece's radio scene is "chaos," and cannot understand why the state "can't put the house in order."

Galaxy's Zounali says the unregulated airwaves are the biggest threat to Greek radio as a "multitude of stations jostle for the few frequencies available. FM is a jungle."

An association of national radio station executives is now mulling over the problem. But most agree that talk shows, a novelty when first aired here in 1987, are giving way to music in popular appeal.

Advertisers are getting the message. New figures show that while the amount of money spent on radio advertising in May this year dropped 18% compared with May 1990, all-music stations such as Galaxy 92 were unaffected. The station claims the top spot in the key 18-34 listener age bracket. "Specialization will continue," Zounali says. "Public and advertisers demand it."

And Orphanides believes specialization will democratize the Greek airwaves. "Too few people control the media here," he says. With others, he believes smaller specialized stations will have lower overheads and will make that previously unknown commodity in the Greek radio industry: profitability.

British artist Kirsty MacColl develops U.S. following . . . page 30



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Putting Pen To Paper. Warner Music Mexico announces the recent signing of Chilean signer Myriam Hernandez. Hernandez has already earned gold and platinum records in countries including Chile, the U.S., Colombia, and Peru. Pictured with Hernandez at the signing in New York, from left, are Warner Music international chairman Ramon Lopez, manager Jorge Saint-Jean, and Warner Music Mexico managing director Julio Saenz.

Simon Hussey Has Hot Hand In Australian Record Production

■ BY GLENN A. BAKER

SYDNEY—In 1987, Simon Hussey was a Melbourne police court reporter who dabbled in songwriting on the side. Today, he is widely rated as Australia's hottest record producer since Ross Fraser, the man behind the John Farnham phenomenon.

Hussey has four consecutive top-three albums to his credit, each containing a number of his own compositions.

A part-time musician who used to play in a band with David Reyne, younger brother of Australian Crawl leader James, Hussey helped and encouraged the older Reyne to write songs for his first solo album, which was produced by Davitt Sigerson.

When it shot to No. 3 nationally in 1987, and two of his co-compositions, "Hammerhead" and "Motor's Too Fast," worked as singles, Melbourne's legal system had to look for a replacement stenographer.

Even with the songwriting success, it came as a surprise when former Sherbet vocalist Daryl Braithwaite asked the untried Hussey to produce his pivotal comeback album, "Edge," in 1988, as well as

contribute keyboard playing and write/co-write three songs. The result was a No. 1, multiplatinum album.

The following year, Hussey worked again with James Reyne, co-producing a second album, "Hard Reyne," co-writing nine songs, and playing in the backing band. That album went top 10.

Hussey's man-of-all-trades reputation has soared over the past year with two major albums, Braithwaite's "Rise" and Reyne's "Electric Digger Dandy," which debuted nationally at No. 3. Again, and in both cases, his involvement was almost equal to that of the artist.

Braithwaite's recent U.S.-charting single, "Higher Than Hope," featured Hussey as producer, co-writer, and musician.

Now Hussey is working in his home studio, producing the second album for Craig McLachlan, who is seeking to follow up his 1990 U.K. top-three single. He is also putting together his own album—a Mike + the Mechanics-type project featuring guest singers, including Reyne and Braithwaite.

"I wish I had more time to write" seems to be his only complaint as the platinum plaques pile up.

Abba, Polar Partner Settle Drop Underpayment Royalty Suit

STOCKHOLM—The lawsuit filed by Abba against Swedish impresario Stig Anderson alleging underpayment of royalties has been dropped following an out-of-court settlement.

The group, which in its heyday in the '70s, outstripped Volvo as Sweden's greatest generator of foreign income, were claiming 27 million Swedish kroner plus interest (around \$7 million). Neither side has been prepared to release settlement details.

Abba's original contract with Polar Records, which they co-owned with Anderson, was for 3.5 points outside Sweden, increasing to 11 points in

1981; this total included a producer's royalty inside Sweden and six points outside the country. But, the group members claimed that as part of a verbal agreement with Anderson, they should have received nine points from January 1, 1983, on all records.

Anderson's interpretation was that the nine points would be paid only on future recordings by the group, which had broken up by this point.

Abba burst onto the world stage after winning the 1974 Eurovision Song Contest with the track "Waterloo," going on to sell 240 million units worldwide.

DAVID ROWLEY

Radio Regulations Limit Pop Presence On FM Make Breaking Non-Canadian Records More Difficult

■ BY LARRY LeBLANC

TORONTO—One unique element of Canadian radio is the government-regulated Maximum Repeat Factor regulation, which limits airplay of non-Canadian recordings to 18 plays per week on FM, in effect making hits-oriented top 40 off-limits on the band.

The regulation, one of the Canadian Radio-television and Telecommunications Commission's programming strategies designed to protect AM radio from competition of FM stations, makes it necessary for Canadian-based record companies to seek multiformat airplay on most pop and rock releases to impact with listeners.

"Those FM top 40s in the States bang Bryan's record ["(Everything I Do) I Do It For You"] every three hours," says Bruce Allen, Adams' manager. "No matter where you punch it in AC, AOR, or CHR, you hear it. We have nothing like that here."

"You can't get enough rotation to hammer a song home on FM," says Doug Chappell, president of Virgin-Records Canada.

"The Black Crowes' 'Jealous Again' had 18 weeks of stress play on FM before it finally came home in Vancouver," notes Jim Johnston, PD of CKLG-AM and CFOX-FM (The Fox).

With limited rotation on FM, labels aggressively target the limited number of AM top 40 stations. "Top 40 is a crossover format but, because [record labels] need the repetition, they keep coming at us with records no way we're going to play," says Don Stevens, PD at CFTR-AM Toronto. "I just recently had a label come at me on a non-Canadian record really hard, saying, 'This is a better record than the crap you're playing.' I had to say, 'Hold it, this isn't a hit record other than it being barely in the top 20 in The Record [the national trade publication]. You've got it on CHUM-FM and CFNY-FM and probably Q107 [CILQ-FM], leave me alone.'"

"With any rock release, I have to go to three formats [AC, album rock, and top 40]," says Kevin Shea, director of promotion at MCA Records Canada. "You don't really have a hit unless you have CHR and there are some ACs who rock harder than the AORs. The U.S. [Chrysalis] didn't take Pat Benatar's 'Paying The Cost To Be The Boss' to CHR but we got strong airplay here. We also took

Guns N' Roses ["You Could Be Mine"] to top 40 knowing we'd only find a handful of 10 to 12 stations that would support it but, maybe, we could force-feed a few more on the strength of sales."

Larry Macrae, director of National Promotion/Video at BMG Music Canada, notes that "Hall & Oates' 'Starting All Over Again' had Canadian multiformat success here, including at top 40, which was not paralleled in the U.S. We also have a lot more opportunity to cross songs over from album rock to AC than the Americans do. Also, if I have an AC song I can get it on some album rock stations as well."

YING FOR A TOP 40 WINDOW

With domestic acts, the campaigns to break down format doors, especially at AM top 40 outlets, are intensive. Currently such musically diverse acts as Alanis, Kish, Porsha Lee, Glass Tiger, Bootsauce, Too Many Cooks, Blue Rodeo, Darby Mills, Young Saints, Keven Jordan, Gregory Hoskins, Paradox, and Celine Dion are vying for a top 40 window.

"There's only two from that list I'm playing," says Stevens. "Some of them aren't CHR records and I'm not even going to consider them."

"They [record companies] don't seem to want to develop CHR acts," maintains Karen Cooper, MD of CFCN-AM Calgary, Alberta. "Some of these acts have a CHR-type song but they're not really CHR artists. We get stuck repeatedly with trying to make CHR hits out of AOR or AC types of records. On the other hand, we didn't think the Crash Test Dummies ["Superman's Song"] would be a CHR record and now it is jockeying for the No. 1 position with Bryan Adams."

Industry sources say a record limited to one FM format is a nightmare situation. "It's doomsday," says Bruce Allen. "Nobody hears it. If I had an act like Loverboy today, it'd be trouble here."

"An option is buying spots on stations to theoretically increase the hookline," says Doug Chappell, president of Virgin Records Canada, "because you're looking for any type of breakout area in that situation."

Though generally disputed by Canadian broadcasters, label sources overwhelmingly argue that Canadian recordings receive less rotation than international acts on FM, despite being exempt from the FM Maximum Repeat Factor regulation. "The Trag-

ically Hip ["Twist My Arm"] is a No. 5 AOR track and I cannot get it into heavy rotation at five or six key stations," says MCA's Shea. "I'm told, 'We don't put Canadians into heavy.'"

NEW FM REGULATIONS

Record companies are hoping programmers' seemingly hard-line stance on rotation of current domestic recordings will soften after Sept. 1, when new FM regulations take effect. Under the guidelines, Canadian content is increased from 20% to 30% at pop stations, except for those stations with commitment to a level of instrumental selections of 35% or greater; and Canadian releases will be excluded from the controversial "hits" category (which cannot exceed 49% of all music broadcast on a station) for after a year after they first appear on a hit chart.

"Taking the 'hits' category off for one year is going to help," says Johnston. "Programmers won't be penalized for having a hit record now. There are a lot of bands, Canadian and international, which haven't had sufficient airplay to break through because of the hit to non-hit situation."

Johnston, however, also stresses the necessity of FM programmers keeping a close eye on all multiformat airplay records. "People burn really fast on records you play more than 20 times a week," he says. "We've got to be really careful with the Crash Test Dummies' 'Superman Song' that we don't play it to where we ruin it. At 20 to 25 plays a week, it's our heaviest-rotated record. The same with Bryan Adams' '(Everything I Do) I Do It For You,' which doesn't qualify as Canadian content [The record was neither fully written by Adams nor recorded in Canada.] CHR and two or three other FM stations are playing those records in their heaviest rotations. I may have to put them into a slow rotation."

MAPLE BRIEFS

VETERAN Toronto publicist Gino Empry has announced an association of a new company, Gino Empry Entertainment Inc., with Media Profile and Program Design Group, operated by Richard and Patrick Gossage. Among Empry's clients are impressionist Andre Phillippe Gagnon, singer Roch Voisine, Famous People Players, and Mirvish Productions. Former Empry associate J.J. Linden has opened up his own firm, Linden Public Relations.

EIGHT weeks of round-the-clock work has been recently completed at the Sounds Interchange studio in Toronto preparing the premixed audio track for IMAX Rolling Stones concert film with the working title "Rolling Stones At The Max." The film, shot last summer during Stones concerts in Berlin, London, and Turin, Italy, was directed by Roman Kroitor, one of IMAX's co-founders.



Grant Her The Gold. A&M recording artist Amy Grant is presented with a gold award for her album "Heart In Motion" by A&M Canada executive VP Bill Ott just before Grant's July 20 performance at Toronto Kingswood Theatre.

HITS of the WORLD

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MUSIC & MEDIA
Europe's Music Radio Newsweekly

EUROCHART HOT 100 8/10/91

SINGLES	
1	(EVERYTHING I DO) I DO IT FOR YOU BRYAN ADAMS A&M
2	GYPSY WOMAN (SHE'S HOMELESS) CRYSTAL WATERS A&M
3	SENZA UNA DONNA (WITHOUT A WOMAN) ZUCCHERO FORNACIARI & PAUL YOUNG LONDON
4	YOU COULD BE MINE GUNS N' ROSES GEFLEN
5	MORE THAN WORDS EXTREME A&M
6	THE SHOOP SHOOP SONG (IT'S IN HIS KISS) CHER GEFLEN
7	WIND OF CHANGE SCORPIONS MERCURY
8	NOW THAT WE'VE FOUND LOVE HEAVY D. & THE BOYZ MCA
9	I WANNA SEX YOU UP COLOR ME BADD GIANT
10	AUTEUIL NEUILLY PASSY LES INCONNUS PRODUCTIONS
11	RUSH RUSH PAULA ABDUL VIRGIN
12	THINGS THAT MAKE YOU GO... C&C MUSIC FACTORY COLUMBIA
13	LA ZOUBIDA LAGAF FLARENSASCH
14	LAST TRAIN TO TRANSCENTRAL/THE IRON HORSE THE KLF KLF COMMUNICATIONS
15	DESENCHANTEE MYLENE FARMER POLYDOR
16	SAGA AFRICA YANNICK NOAH CARRERE
17	BABY BABY AMY GRANT A&M
18	PANDORA'S BOX OMD VIRGIN
19	LOSING MY RELIGION R.E.M. WARNER BROS.
20	BOW DOWN JESUS JESUS LOVES YOU MORE PROTEIN
21	NEW JUMP TO THE BEAT DANNI MINOGUE MCA
22	17 FADING LIKE A FLOWER (EVERY TIME YOU LEAVE) ROXETTE EMI
23	20 CHORUS ERASURE MUTE
24	28 LOVE AND UNDERSTANDING CHER GEFLEN
25	NEW JUST ANOTHER DREAM CATHY DENNIS POLYDOR
26	22 SAILING ON THE SEVEN SEAS OMD VIRGIN
27	25 THE ONE AND ONLY CHESNEY HAWKES CHRYSALIS
28	14 ANY DREAM WILL DO JASON DONOVAN REALLY USEFUL
29	NEW SEND ME AN ANGEL SCORPIONS MERCURY
30	23 RING RING RING DE LA SOUL TOMMY BOY
ALBUMS	
1	1 R.E.M. OUT OF TIME WARNER BROS.
2	2 ROXETTE JOYRIDE EMI
3	3 CHER LOVE HURTS GEFLEN
4	4 SCORPIONS CRAZY WORLD MERCURY
5	8 GIPSY KINGS ESTE MUNDO COLUMBIA
6	10 TOM PETTY & THE HEARTBREAKERS INTO THE GREAT WIDE OPEN MCA
7	6 ROD STEWART VAGABOND HEART WARNER BROS.
8	5 EURYTHMICS GREATEST HITS RCA
9	7 SEAL SEAL ZTT
10	9 ALICE COOPER HEY STOOPID EPIC
11	15 PAULA ABDUL SPELLBOUND VIRGIN AMERICA
12	11 SIMPLE MINDS REAL LIFE VIRGIN
13	17 OMD SUGAR TAX VIRGIN
14	13 MICHAEL BOLTON TIME, LOVE AND TENDERNESS COLUMBIA
15	12 THE JAM GREATEST HITS POLYDOR
16	16 SOUNDTRACK THE DOORS ELEKTRA
17	22 MYLENE FARMER L'AUTRE BARCLAY
18	14 LENNY KRAVITZ MAMA SAID VIRGIN
19	20 THE KLF THE WHITE ROOM INDISC
20	21 YELLO BABY MERCURY
21	23 LUCIANO PAVAROTTI THE ESSENTIAL PAVAROTTI II DECCA
22	19 ZUCCHERO FORNACIARI ZUCCHERO LONDON
23	24 JUAN LUIS GUERRA Y LA 440 BACHATA ROSA KAREN
24	NEW EXTREME EXTREME II PORNOGRAFFITTI A&M
25	18 VAN HALEN FOR UNLAWFUL CARNAL KNOWLEDGE WARNER BROS.
26	28 MECANO AIDALAI ARIOLA
27	25 CHRIS REA AUBERGE EAST WEST
28	26 SOUNDTRACK GREASE POLYDOR
29	NEW NATALIE COLE UNFORGETTABLE ELEKTRA
30	NEW PATRICK BRUEL ALORS REGARDE RCA

AUSTRALIA (Courtesy Australian Record Industry Assn.) As of 8/11/91

SINGLES	
1	1 (EVERYTHING I DO) I DO IT FOR YOU BRYAN ADAMS POLYDOR/POLYGRAM
2	3 UNFORGETTABLE NATALIE COLE WARNER BROS.
3	2 READ MY LIPS MELISSA PHONOGRAM/POLYGRAM
4	4 YOU COULD BE MINE GUNS N' ROSES GEFLEN
5	6 MORE THAN WORDS EXTREME POLYDOR/POLYGRAM
6	7 THINGS THAT MAKE YOU GO... C&C MUSIC FACTORY COLUMBIA
7	8 I WANNA SEX YOU UP COLOR ME BADD WARNER BROS.
8	5 GREASE MEGAMIX OLIVIA NEWTON JOHN & JOHN TRAVOLTA POLYDOR/POLYGRAM
9	9 LAST TRAIN TO TRANSCENTRAL THE KLF LIBERATION/FESTIVAL
10	10 RING RING RING DE LA SOUL LIBERATION/FESTIVAL
11	13 RUSH RUSH PAULA ABDUL VIRGIN/EMI
12	11 HOT CHILLI WOMAN NOISEWORKS COLUMBIA
13	12 BABY BABY AMY GRANT POLYDOR/POLYGRAM
14	18 GYPSY WOMAN (SHE'S HOMELESS) CRYSTAL WATERS PHONOGRAM/POLYGRAM
15	20 IT AIN'T OVER 'TIL IT'S OVER LENNY KRAVITZ VIRGIN/EMI
16	14 LOVE REARS ITS UGLY HEAD LIVING COLOUR EPIC
17	19 PEOPLE ARE STILL HAVING SEX LATOUR POLYDOR/POLYGRAM
18	15 SHOCKED KYLIE MINOGUE FEATURING DNA MUSHROOM/FESTIVAL
19	17 WHERE ARE YOU NOW ROXUS MELODIA/FESTIVAL
20	NEW WALKING IN MEMPHIS MARC COHN WARNER
ALBUMS	
1	1 NATALIE COLE UNFORGETTABLE WARNER
2	2 ROD STEWART VAGABOND HEART BMG
3	3 SOUNDTRACK GREASE POLYDOR/POLYGRAM
4	5 DARYL BRAITHWAITE RISE COLUMBIA
5	4 NOISEWORKS LOVE VERSUS MONEY COLUMBIA
6	6 CROWDED HOUSE WOODFACE EMI
7	11 TONI CHILDS HOUSE OF HOPE POLYDOR/POLYGRAM
8	10 C&C MUSIC FACTORY GONNA MAKE YOU SWEAT COLUMBIA
9	7 THE KLF THE WHITE ROOM LIBERATION/FESTIVAL
10	9 MARIAH CAREY MARIAH CAREY COLUMBIA
11	12 LENNY KRAVITZ MAMA SAID VIRGIN/EMI
12	16 RATCAT BLIND LOVE ROO/POLYGRAM
13	8 JIMMY BARNES TWO FIRES MUSHROOM/FESTIVAL
14	14 R.E.M. OUT OF TIME WARNER
15	15 ALICE COOPER HEY STOOPID EPIC
16	19 LIVING COLOUR TIME'S UP EPIC
17	13 SKID ROW SLAVE TO THE GRIND WARNER
18	17 ROXETTE JOYRIDE EMI
19	NEW CHER LOVE HURTS GEFLEN/BMG
20	NEW TOMMY EMMANUEL TWIN PACK (DARE TO BE DIFFERENT/UP FROM DOWN UNDER) MEGA/SMA

GERMANY (Courtesy Der Musikmarkt) As of 7/30/91

SINGLES	
1	1 WIND OF CHANGE SCORPIONS MERCURY/PHONOGRAM
2	2 GYPSY WOMAN (SHE'S HOMELESS) CRYSTAL WATERS MERCURY/PHONOGRAM
3	3 THE SHOOP SHOOP SONG CHER EPIC
4	4 I WANNA SEX YOU UP COLOR ME BADD WARNER BROS.
5	5 SENZA UNA DONNA ZUCCHERO & PAUL YOUNG LONDON
6	6 BOW DOWN MISTER JESUS LOVES YOU VIRGIN
7	16 (EVERYTHING I DO) I DO IT FOR YOU BRYAN ADAMS A&M
8	8 BABY BABY AMY GRANT POLYGRAM
9	NEW ICH BIN DER MARTINNE KREBS, DIETHER & GUNDULA BMG
10	9 LAST TRAIN TO TRANSCENTRAL THE KLF BLOW UP
11	7 FADING LIKE A FLOWER ROXETTE ELECTROLA
12	10 SHINY HAPPY PEOPLE R.E.M. WARNER BROS.
13	13 RUSH RUSH PAULA ABDUL VIRGIN
14	14 DO THE LIMBO DANCE DAVID HASSELHOFF BMG
15	12 SAILING ON THE SEVEN SEAS OMD VIRGIN
16	11 RING RING RING DE LA SOUL EAST WEST
17	NEW MORE THAN WORDS EXTREME A&M
18	15 GYPSY WOMAN HOMELESS EMI
19	18 CHORUS ERASURE MUTE
20	NEW LOVE'S BURN KARL KEATON BMG
ALBUMS	
1	1 THE SCORPIONS CRAZY WORLD MERCURY/PHONOGRAM
2	2 ROXETTE JOYRIDE ELECTROLA
3	3 R.E.M. OUT OF TIME WARNER BROS.
4	4 ESTE MUNDO GIPSY KINGS SONY
5	5 ROD STEWART VAGABOND HEART WARNER BROS.
6	6 EURYTHMICS GREATEST HITS RCA
7	8 CHER LOVE HURTS GEFLEN
8	7 ALICE COOPER HEY STOOPID SONY
9	NEW TOM PETTY & THE HEARTBREAKERS INTO THE GREAT WIDE OPEN MCA
10	10 YELLO BABY POLYGRAM
11	11 OMD SUGAR TAX VIRGIN
12	12 KRAFTWERK THE MIX ELECTROLA
13	9 VAN HALEN FOR UNLAWFUL CARNAL KNOWLEDGE WARNER BROS.
14	14 SEAL SEAL ZTT/WEA
15	13 SIMPLE MINDS REAL LIFE VIRGIN
16	16 ZUCCHERO ZUCCHERO POLYGRAM
17	15 BEE GEES HIGH CIVILIZATION WARNER BROS.
18	17 THE DOORS SOUNDTRACK ELEKTRA
19	19 MARILLION HOLIDAYS IN EDEN EMI
20	18 FOREIGNER UNUSUAL HEAT EAST WEST/ATLANTIC

SPAIN (Courtesy TVE/AFYVE) As of 7/27/91

SINGLES	
1	1 GYPSY WOMAN (SHE'S HOMELESS) CRYSTAL WATERS POLYGRAM
2	2 ALL MY LOVING LOS MANOLOS RCA
3	3 YOU COULD BE MINE GUNS N' ROSES GEFLEN/RCA
4	4 AGUEST ANY SI HURIOUS GINGER
5	5 WE NEED FREEDOM ANTICO MAX
6	6 LAST TRAIN TO TRANSCENTRAL THE KLF BLANCO Y NEGRO
7	10 SOPA DE CARACOL SOCA FACTORY HISPANOX
8	9 JUST GET UP AND DANCE A. BAMBAATTAA BLANCO Y NEGRO
9	NEW EL 7 DE SEPTIEMBRE MECANO BMG/ARIOLA
10	8 ALL TOGETHER NOW THE FARM GINGER
ALBUMS	
1	1 MECANO AIDALAI BMG/ARIOLA
2	2 JUAN LUIS GUERRA Y LA 440 BACHATA ROSA KAREN
3	3 JUAN LUIS GUERRA Y LA 440 OJALA QUE LLUEVA CAFE KAREN
4	4 SOUNDTRACK GREASE POLYGRAM
5	5 LOS MANOLOS PASION CONDAL RCA
6	7 R.E.M. OUT OF TIME WARNER
7	6 SOUNDTRACK SKATE BOARD V.II BLANCO Y NEGRO
8	10 SERGIO DALMA SINTIENODROS LA PIEL HORUS
9	8 VARIOUS ZONA DE BAILE EMI
10	9 STATUS QUO ROCKING ALL OVER THE YEARS POLYGRAM

JAPAN (Courtesy Music Labo) As of 8/12/91

SINGLES	
1	1 SAY YES ASKA PONY CANYON
2	2 DONNA TOKIMO NORIYUKI MAKIHARA WEA MUSIC
3	3 KAKKOWARUI HURAREKATA SENRI OE EPIC/SONY
4	4 ANATANI AETE KYOKATA KYOHKO KOIZUMI VICTOR
5	5 NEO BRAVO SOUTHERN ALL STARS VICTOR
6	8 SAYONARA YESTERDAY TUBE SONY
7	NEW MUTEKI NO ONLY YOU COCO PONY CANYON
8	9 BELIEVE IN LOVE LINDBERG TOKUMA JAPAN
9	7 ROSA MIHO NAKAYAMA KING
10	6 HAZIMARI WA ITSUMO AME ASKA PONY CANYON
ALBUMS	
1	1 KYOKO KOIZUMI AFROPIA VICTOR
2	2 TAKAKO OKAMURA CHOU FLEUR FUN HOUSE
3	4 MISATO WATANABA LUCKY EPIC/SONY
4	5 ASKA SCENE 2 PONY
5	6 CHISATO MORITAKA THE MORITAKA WARNER MUSIC JAPAN
6	3 MIHO NAKAYAMA DANCE BOX KING
7	8 TATSURO YAMASHITA ARTISAN MMG
8	9 MASAYOSHI TAKANAKA BALLADE TOSHIBA/EMI
9	NEW B'Z MARS BMG/VICTOR
10	NEW YUKO HARA MOTHER VICTOR

CANADA (Courtesy The Record) As of 8/12/91

SINGLES	
1	1 (EVERYTHING I DO) I DO IT FOR YOU BRYAN ADAMS A&M/A&M
2	3 YOU COULD BE MINE GUNS N' ROSES GEFLEN/GEFFEN
3	4 FADING LIKE A FLOWER ROXETTE CAPITOL/CAPITOL
4	2 MORE THAN WORDS EXTREME A&M/A&M
5	6 UNBELIEVABLE EMF CAPITOL/CAPITOL
6	9 WIND OF CHANGE SCORPIONS MERCURY/PLG
7	7 CONDUCTIN' THANGS DETROIT EMERALD ATTIC/ATTIC
8	8 PEOPLE ARE STILL HAVING SEX LATOUR POLYDOR/PLG
9	11 GYPSY WOMAN (SHE'S HOMELESS) CRYSTAL WATERS MERCURY/PLG
10	13 IT AIN'T OVER 'TIL IT'S OVER LENNY KRAVITZ VIRGIN/A&M
11	10 MAMA SAID KNOCK YOU OUT L.L. COOL J DEF JAM/SONY
12	12 SUMMERTIME D.J. JAZZY JEFF & THE FRESH PRINCE JIVE/BMG
13	18 HEY STOOPID ALICE COOPER EPIC/SONY
14	15 LOVE IS A WONDERFUL THING MICHAEL BOLTON COLUMBIA/SONY
15	NEW THINGS THAT MAKE YOU GO HMMM C&C MUSIC FACTORY COLUMBIA/SONY
16	5 RUSH RUSH PAULA ABDUL VIRGIN/A&M
17	17 EVERY HEARTBEAT AMY GRANT A&M/A&M
18	NEW SOMETHING TO TALK ABOUT BONNIE RAITT CAPITOL/CAPITOL
19	16 LOVE AND UNDERSTANDING CHER GEFLEN/GEFFEN
20	NEW WASH THE RAIN WORLD ON EDGE VIRGIN/MCA
ALBUMS	
1	2 EXTREME EXTREME II PORNOGRAFFITTI A&M/A&M
2	1 TOM PETTY & THE HEARTBREAKERS INTO THE GREAT WIDE OPEN MCA/MCA
3	4 CRASH TEST DUMMIES THE GHOSTS THAT HAUNT ME BMG/BMG
4	3 R.E.M. OUT OF TIME WARNER BROS./WEA
5	7 NATALIE COLE UNFORGETTABLE ELEKTRA/WEA
6	6 PAULA ABDUL SPELLBOUND VIRGIN/A&M
7	10 BONNIE RAITT LUCK OF THE DRAW CAPITOL/CAPITOL
8	5 VAN HALEN FOR UNLAWFUL CARNAL KNOWLEDGE WARNER BROS./WEA
9	8 MICHAEL BOLTON TIME, LOVE AND TENDERNESS COLUMBIA/SONY
10	9 EURYTHMICS GREATEST HITS RCA/BMG
11	11 C&C MUSIC FACTORY GONNA MAKE YOU SWEAT COLUMBIA/SONY
12	13 ROXETTE JOYRIDE CAPITOL/CAPITOL
13	15 BLACK CROWES SHAKE YOUR MONEY MAKER DEF AMERICAN/GEFFEN
14	12 EMF SCHUBERT DIP CAPITOL/CAPITOL
15	16 VARIOUS ARTISTS ROBIN HOOD MORGAN CREEK/MORGAN CREEK
16	14 SKID ROW SLAVE TO THE GRIND ATLANTIC/WEA
17	17 THE TRAGICALLY HIP ROAD APPLS MCA/MCA
18	NEW ROD STEWART VAGABOND HEART WARNER BROS./WEA
19	NEW VARIOUS ARTISTS SUNJAMMIN' CBS ASSOCIATED LABELS/SONY
20	18 CROWDED HOUSE WOODFACE CAPITOL/CAPITOL

FRANCE (Courtesy of Nielsen/Europe 1) As of 7/25/91

SINGLES	
1	2 LA ZOUBIDA LAGAF CARRERE
2	1 AUTEUIL, NEUILLY, PASSY LES INCONNUS SONY
3	3 SAGA AFRICA YANNICK NOAM CARRERE
4	5 SENZA UNA DONNA ZUCCHERO & PAUL YOUNG POLYDOR
5	9 LOSING MY RELIGION R.E.M. WARNER BROS.
6	4 DESENCHANTEE MYLENE FARMER POLYDOR
7	8 E VADO VIA FELIX GRAY & DIDIER BARBELIVIE BMG
8	6 TELL ME BONITA DANA DAWSON SONY/COLUMBIA
9	11 PROMISE ME BEVERLEY CRAVEN SONY/EPIC
10	14 HIJO DE LA LUNA (DIS MOI LUNE D'ARGENT) MECANO BMG
11	10 LES BROUVILLARDS DE LONDRES THIERRY HAZARD SONY/COLUMBIA
12	7 DIS MOI BEBE BENNY B. SONY
13	19 GYPSY WOMAN (SHE'S HOMELESS) CRYSTAL WATERS POLYDOR
14	12 NE EN 17 A LEIDENSTADT FREDERICKS, GOLDMAN & JONES SONY
15	13 SEND ME AN ANGEL SCORPIONS MERCURY
16	NEW DECALE PATRICK BRUEL BMG
17	15 LE SERPENT QUI DANSE FRANCOIS FELDMAN POLYDOR
18	16 DARLIN ROCH VOISINE BMG
19	17 CRAZY SEAL WEA
20	NEW ALA LI LA (SEGA) DENIS AZOR SONY/ALA BIANCA
ALBUMS	
1	1 MYLENE FARMER L'AUTRE POLYGRAM
2	4 JEAN-JACQUES GOLDMAN FREDERICKS, GOLDMAN & JONES SONY/COLUMBIA
3	2 PATRICK BRUEL ALORS REGARDE RCA/BMG
4	6 FELIX GRAY & DIDIER BARBELIVIE LES AMOURS CASSEES BMG
5	9 R.E.M. OUT OF TIME WARNER BROS.
6	3 ELMER FOOD BEAT JE VAIS ENCORE DORMAIRE CE SOIR POLYDOR
7	5 FRANCOIS FELDMAN MAGIC BOULVARD POLYDOR
8	8 SOUNDTRACK GREASE POLYDOR
9	12 MICHEL SARDOU BERCY 91 EMI
10	10 UB40 LABOUR OF LOVE PART II VIRGIN
11	19 BENNY B. L'ALBUM SONY
12	13 THIERRY HAZARD POP MUSIC SONY/COLUMBIA
13	7 ENIGMA MCMXC.A.D. VIRGIN
14	15 SIMPLE MINDS REAL LIFE VIRGIN
15	11 SCORPIONS CRAZY WORLD MERCURY
16	14 ROLLING STONES FLASHPOINT SONY/COLUMBIA
17	20 YANNICK NOAH BLACK AND WHAT CARRERE
18	NEW THE DOORS SOUNDTRACK WEA
19	16 BERNARD LAVILLIERS SOLO POLYDOR
20	NEW BEVERLEY CRAVEN BEVERLEY CRAVEN SONY

ITALY (Courtesy Musica e Dischi) As of 8/5/91

SINGLES	
1	1 GYPSY WOMAN (SHE'S HOMELESS) CRYSTAL WATERS MERCURY
2	3 RAPPUTT CLAUDIO BISIO EPIC
3	2 THIS IS YOUR LIFE BANDERARS LONDON
4	5 PERCHE LO FAI? MARCO MASINI RICORDI
5	4 ROCKIN' ROMANCE JOY SALINAS FLYING
6	8 GONNA CATCH YOU LONNIE GORDON GROOVE GROOVE MELODY
7	6 LET THERE BE LOVE SIMPLE MINDS EMI
8	7 LOSING MY RELIGION R.E.M. WARNER BROS.
9	NEW QUA QUA QUANDO FRANCESCO BACCINI CGD
10	NEW SO HARD L.U.P.O. BULL & BUTCHER
ALBUMS	
1	1 GINO PAOLI MATTE COME UN GATTO WARNER BROS.
2	2 R.E.M. OUT OF TIME WEA
3	3 VASCO ROSSI VASCO LIVE 10.7.90 SAN SIRO EMI
4	4 MARCO MASINI MALINCONIA RICORDI
5	9 VARIOUS NIGHT RHYTHMS COLUMBIA
6	5 ADRIANO CELENTANO IL RE DEGLI IGNORANTI CLAN
7	6 UMBERTO TOZZI GLI ALTRI SIAMO NOI CGD
8	7 FIORELLO VERAMENTE FALSO CGD
9	8 VARIOUS (FIVE) HITS ON FIVE CGD
10	10 STING THE SOUL CAGES POLYGRAM

CALENDAR

A weekly listing of trade shows, conventions, award shows, seminars, and other notable events. Send information to Calendar, Billboard, 1515 Broadway, New York, N.Y. 10036.

AUGUST

Aug. 6-15, **Tradewinds: World Music Festival**, South Street Seaport, New York. Susan Luke, 212-529-5626.

Aug. 15-18, **Midwest Music Conference '91**, China Club, Chicago. 312-254-4775.

Aug. 22-25, **Sopot '91 International Music Festival and Trade Exhibition**, Sport Hall, Sopot, Poland. 011-48-26-74-41.

Aug. 22-24, **Talentmasters Third Annual Air Talent Conference**, Hyatt-Ravinia, Atlanta. Lisa Mulcahy, 404-926-7573.

Aug. 22-25, **Jack the Rapper**, Atlanta Hilton and Towers, Atlanta. 407-423-2328.

SEPTEMBER

Sept. 4, **The Music & Entertainment Industry Chapter of the City of Hope Honors Al Teller**,

THE BEAT

(Continued from page 26)

Management in San Francisco. Former Airplane co-founder **Marty Balin**, meanwhile, currently is on a club tour, showcasing new material... **Betsy Kenny**, VP of public affairs for **Norman Lear's ACT II Communications**, has been named executive director of New York City's host committee for the 1992 Grammy Awards, committee chairman **Jonathan Tisch** has announced. Kenny will serve as the committee's liaison with the record industry... Publicist **Lynn Lubash** has left Mercury Records after four years and is seeking new opportunities. "Management is appealing to me," says Lubash, who can be reached at 212-865-8687... Narada artist **Peter Buffett**, who scored **Kevin Costner's** bonfire-dancing scene in "Dances With Wolves," has just contributed to the score of "Hard Promises," starring **Sissy Spacek** and set for October release. Buffett's latest Narada album, "The Lost Frontier," was released last month... The newsletter **Rock & Roll Confidential** says the Marriott hotel chain—which hosts the annual New Music Seminar in New York—has pledged not to make further donations to the Parents' Music Resource Center. RRC in April had called for a boycott of Marriott in response to previous donations to the PMRC and the issue drew attention at this year's NMS (Billboard, July 27).

FOR THE RECORD

In the article about Thursday Night Concerts in the Aug. 10 issue of Billboard, it was incorrectly stated that the Warrant pay-per-view show will be aired live Oct. 24. The show will be recorded live Aug. 27 and be shown Oct. 24.

proceeds to be used for capital projects at the City of Hope National Medical Center, Universal Studios Sound Stage 12, Los Angeles. 213-626-4611.

Sept. 5, **MTV Awards**, Universal Amphitheatre, Los Angeles. 212-258-8000.

Sept. 7-8, **Doing Music & Nothing Else: The Music Business Weekend Seminar**, location to be announced, Cleveland. 207-865-1128.

Sept. 9, **Eighth Annual Harlan Howard Birthday Bash and Guitar Pullin'**, concert honoring songwriter Harlan Howard, sponsored by BMI, BMI Nashville Parking lot, Nashville. Ellen Wood, 615-259-3627.

Sept. 10-13, **National Assn. of Black-Owned Broadcasters (NABOB) Fall Conference**, Sheraton, Washington, D.C. 202-463-8970.

Sept. 11-14, **National Assn. of Broadcasters (NAB) Conference**, Moscone Convention Center, San Francisco. 202-429-5300.

Sept. 13, **1991 Jukebox Awards**, presented by the Amusement & Music Operators Assn., Las Vegas Hilton, Las Vegas. Melanie Lentz, 407-645-1990.

Sept. 14-16, **Sixth Annual Focus on Video**, Canadian Exposition & Conference Center, Toronto. Angela Abromaitis, 416-763-2121.

Sept. 14-15, **Doing Music & Nothing Else: The Music Business Weekend Seminar**, location to be announced, Chicago. 207-865-1128.

Sept. 12-15, **Vital Care Music & Tennis Festival** (proceeds to be donated to MusiCares, Grammy In The Schools, and the City of Hope), Warner Center Hilton and Towers, Woodland Hills, Calif. Keri Fretty, 213-653-0493.

Sept. 12-15, **L.D. Productions Inc. Third Annual Rap-A-Thon**, New York Penta Hotel, New York. 609-625-4627.

Sept. 19, **International Radio & Television Society (IRTS) Newsmaker Luncheon**, Waldorf-As-

toria, New York. 212-867-6650.

Sept. 21-22, **Doing Music & Nothing Else: The Music Business Weekend Seminar**, location to be announced, Detroit. 207-865-1128.

Sept. 21, **Georgia Music 13th Annual Hall of Fame Show**, World Congress Center, Atlanta. Reba Lacks, 404-656-5095.

Sept. 27-29, **1991 East Coast DJ Forum**, Valley Forge Convention and Exhibit Center, King of Prussia, Pa. 800-899-6727.

Sept. 28-29, **Doing Music & Nothing Else: The Music Business Weekend Seminar**, location to be announced, Boston. 207-865-1128.

Sept. 30, **T.J. Martell Foundation Met Music Golf Tournament**, Glen Oaks Club, Old Westbury, N.Y. Peter Kauff, 212-755-5700.

Sept. 29-Oct. 1, **BPI Seminar on Sponsorship and Event Marketing Strategies**, Stouffer Hotel, Nashville. Laura Stroh, 615-321-4250.

OCTOBER

Oct. 2-6, **NewSouth Music Showcase**, Penta Hotel, Atlanta. 404-892-2287.

Oct. 4-8, **Audio Engineering Society (AES) Convention**, New York Hilton & Towers, New York. 212-661-8528.

Oct. 5-6, **Doing Music & Nothing Else: The Music Business Weekend Seminar**, location to be announced, New York. 207-865-1128.

Oct. 12, **Latin Music Expo**, Hyatt Wilshire Hotel, Los Angeles. 213-856-8919.

Oct. 17, **International Radio & Television Society Newsmaker Luncheon**, Waldorf-Astoria, New York. 212-867-6650.

Oct. 24-26, **16th Annual Friends of Old-Time Radio Convention**, Holiday Inn-North, Newark, N.J. Jay Hickerson, 203-248-2887.

Oct. 26-29, **SMPTe Technical Conference and Equipment Exhibit**, Los Angeles Convention Center, Los Angeles. 914-761-1100.

Oct. 27-29, **Third Annual EPM Entertainment Marketing Conference: Integrated Marketing—Forging Innovative Promotional Alliances**, Universal City Hilton & Towers, Los Angeles. 718-469-9330.

Oct. 31-Nov. 3, **CMJ Convention**, Vista Hotel at the World Trade Center, New York. 516-466-6000.

LIFELINES

BIRTHS

Boy, Scott Tyler, to **Les and Donna Bruce**, June 1 in Winnipeg, Manitoba. He is a promotion and sales representative for Sony Canada.

Girl, Nicole Catherine, to **Richard and Bonnie Neumann**, June 19 in Dallas. He is a sales representative for CEMA Distribution there.

Girl, Lindsay Candra, to **Jonathan and Tracey Levine**, July 6 in Los Angeles. He is a contemporary music agent at the William Morris Agency.

Boy, Derek Matthew, to **Dennis Hedlund and Pearl Lee**, July 12 in Long Branch, N.J. They are president and VP, respectively, of Kultur

Video.

Girl, Jessica Sara, to **Art and Jennifer Fein**, July 20 in Los Angeles. He is the author of music books including "L.A. Musical History Tour."

MARRIAGES

Mike Hyland to T. S. Fleming, June 25 in Nashville. He is senior public relations representative for Opryland USA, where he works with Opryland Music Group and WSM Radio.

Tom Wilson to Melissa McConnell Foster, Aug. 3 in San Mateo, Calif. He is ROP radio communications instructor at KVHS Concord, Calif. She is midday host at KKIS AM-FM Concord.

Jonathan Flaks to Ellen Corwin, Aug. 4 in New York. He is president of Tamrak Music.

DEATHS

Isadore Markowitz, 71, of liver cancer, July 17 in the Bronx, N.Y. Markowitz was the father of MTV News writer Rhonda Markowitz. He is also survived by his wife, Kate. Donations may be made to The Dream Team of the Society of Memorial Sloan Kettering Hospital, 1275 York Ave., New York, N.Y. 10021.

Send information to Lifelines, c/o Billboard, 1515 Broadway, 39th Floor, New York, N.Y. 10036 within six weeks of the event.

NEW COMPANIES

Interscope Records is now accepting unsolicited material. Send demo tapes to: Interscope Records, Attn: Anna Statman, 10900 Wilshire Blvd., #1230, Los Angeles, CA 90024.

Windmark Records, a division of Windmark Inc., which owns recording studios. Windmark Records is a record label organized to develop and expose upcoming artists. First release: "Cast A Giant Shadow," produced by Michael Marquart and Stacy Heydon. 4924 Shell Road, Virginia Beach, Va. 23455; 804-464-4924.

Conarch Productions, formed by gospel recording artist Darrell Archer. A recording, publishing, booking, and artist development firm, handling the creative works of Archer and other writers and arrangers, including Elmo Mercer and Charles F. Brown. Includes the subsidiary firms Archer Music, Bethlehem Music Publications, Conarch Recordings, and Courier Recordings. P.O. Box 201, Tecumseh, Okla. 74873, attn: Randy Lack; 405-598-6379.

Waterproof Management, formed by Dan Morehouse, Jeffery Landau, and Morgan Cavett. Company represents and manages recording artists. First client is singer/songwriter Nick Daniels III, who has performed with Allen Toussaint, the Neville Brothers, and Boz Scaggs. 1106 Vine St., Suite 401, Hollywood, Calif. 90038; 213-465-5745.



Victor-y Celebration. Executives from MCA Music Entertainment Group, MCA Records, Geffen Records, and GRP Records gather in Tokyo to celebrate the founding of MCA Victor Inc., a joint venture with Victor Company of Japan Ltd. and Victor Music Industries Inc. MCA Victor will distribute all MCA, Geffen/DGC, and GRP product in Japan, as well as developing and promoting Japanese acts. Shown in back row, from left, are Ed Rosenblatt, president, Geffen Records/DGC; Zach Horowitz, executive VP, MCA Music Entertainment Group; Al Teller, chairman, MCA Music Entertainment Group; MCA Victor recording artist Mari Hamada; MCA Records recording artists Jody Watley and Kim Wilde; Hiroyuki Iwata, president, MCA Victor; Stuart Watson, senior VP, MCA Records International; and Larry Rosen, president, GRP Records. In front row, from left, are Mel Posner, director of international, Geffen Records; Tony Powell, managing director, MCA Records International; and Richard Palmese, president, MCA Records.

ALBUM REVIEWS

POP

► THE PSYCHEDELIC FURS

World Outside
PRODUCERS: Stephen Street & The Psychedelic Furs
Columbia 47303

British mainstays return with latest. Much of it is vintage Furs—droning guitars, Richard Butler's distinctive vocals, and blurry, image-laden tunes suitable for the most diehard of fans. There are a few surprises, including "Valentine," which has a hypnotic, Manchester-sound feel. Consistently enjoyable.

► MC SKAT KAT

The Adventures Of MC Skat Kat And The Stray Mob
PRODUCERS: Various
Captive/Virgin 91396

First release from Paula Abdul's new label is that feline featured prominently in her "Opposites Attract" video. Contents are very mainstream dance/rap that could play well in Peoria and elsewhere. Rapping is more than adequate and the music, especially on slow-grooving "The Kat In The Casino," is enjoyable. Other potential singles are "Gotta Get Up" and "On The Prowl," which features a vocal that sounds suspiciously like Abdul, although she's not credited.

HENRY LEE SUMMER

Way Past Midnight
PRODUCERS: Henry Lee Summer, Ron Nevison, Ric Wake
Epic 47059

Indiana rocker's third album finds him vocally more restrained than on

past efforts—and the approach suits him well. First single, midtempo "Till Somebody Loves You" (which features Michael Bolton on background vocals), is definitely more pop-oriented than Summer-ians are used to, but should do the trick at top 40 radio. Chunky rocker "Turn It Up" will please those fans who find some of the record too sweet.

★ E.S.G.

PRODUCERS: Renee Scroggins, Martin Hannett
Pow Wow 7419

Femme rockers end an extended recording silence with a collection that fondly recalls their '80s new-wave heyday without sounding dated or derivative. Sparse production focuses on a tight rhythm section, contagious melodies, and Renee Scroggins' fine vocals. "Erase You" is deservedly beginning to score at alternative radio, thanks to its assertive lyrics and pogo-inducing groove. Other cool moments come during the rhythmic "Moody" and slow'n'swaying "New Day." A most welcome return.

★ ELEVEN

Awake In A Dream
PRODUCERS: E.T. Thorngren & Eleven
Morgan Creek 20002

L.A. guitarist/vocalist Alain Johannes, his Walk The Moon partner Natasha Shneider, and former What Is This and Red Hot Chili Peppers drummer Jack Irons join forces in a gutsy new unit that covers stylistic ground from Beatles-esque pop to soul and funk. Songwriting is melodic and memorable, instrumentation has a hard bite to it. "All Together," "Rainbow's End," "Burning Your Bed," and "Down" are all hot modern rock prospects.

STEPHANIE

PRODUCERS: Michael Verdick, Ron Bloom
WTG/Epic 44489

Princess of Monaco's well-publicized U.S. recording debut is a soft and sugary collection of tunes that often conjures up images of Wilson Phillips and the Go-Go's. Stephanie's earnest and chirpy voice charms, but she is dogged by overproduction. Memorable moments like the perky "Winds Of Change" and sensitive "Words Upon The Wind" are nearly lost in layers of synths and choir backing vocals.

MICHAEL LEARNS TO ROCK

PRODUCERS: Various
Impact 10339

Photogenic male quartet comes off like a '90s version of the Bay City Rollers with this set of frothy pop/rock confections that is designed to appeal to teenage girls. Tunes rarely venture outside of "will-you-love-me-forever" territory, and are delivered with bright harmonies and danceable instrumentation. Peppy first single, "My Blue Angel," has top 40 potential, as does "The Actor," a dreamy ballad.

MORBID ANGEL

Blessed Are The Sick
PRODUCERS: Morbid Angel
Relativity/Earache 88561

The one element that sets this trippy and cathartic slice of speed metal apart from the rest is David Vincent's deep and sinister vocals. While others squeal and screech, Vincent growls and coughs out quasi-mystical lyrics about divine seers and betrayal with guttural, otherworldly emotion. He is well served by razor-sharp guitar work by Trey Azagthoth and Richard Brunelle, particularly on the jolting "Fall From Grace."

TREAT HER RIGHT

What's Good For You
PRODUCER: The Weather
Rounder 9028

Boston quartet featuring guitarist David Champagne and harp player Jim Fitting bounds back after two bluesy and exciting albums on RCA. As before, THR spins out simple, fervent roots-rock; current collection includes fine originals "Red Yellow (What's Good For You)" and "Jet Black" and a big brace of churning covers from Buck Owens, Billy Boy Arnold, Bob Dylan, Muddy Waters, the Rolling Stones, and more. A solid sender for tougher modern rockers.

BIG SHOULDERS

Nickel History
PRODUCERS: Big Shoulders
Rounder 9025

Chicago quintet gives every sign of becoming a unique, do-anything combo on second excellent Rounder set. Band weaves its way comfortably through R&B, blues, and Cajun stylings; vocalist/pianist and Windy City blues vet Ken Saydak is a gripping front man. Roots-skewed jocks should try "Out Of My Hands," "Heal Yourself," and Percy Mayfield cover "Please Send Me Someone To Love" on for size; no Chicagoan will be able to resist live "Sout'West Side Polka."

TERRY GARLAND

Trouble In Mind
PRODUCERS: Johnny O'Brien & Bruce Olson
First Warning 72705

Tennessee native adds his name to the currently growing legions of blues-based singer/guitarists (Chris Whitley, John Campbell, et al.). Garland plays some very tasteful National steel and electric, running down classics by Fred McDowell, Howlin' Wolf, Lightnin' Hopkins, Blind Willie McTell, and others with great vocal brio. Pair of originals are not exceptional, but enthusiastic performances here put everything across.

QUEEN BEE & THE BLUE HORNET BAND

Harder Than A Freight Train
PRODUCER: Mark Wenner
Sharks Tooth 10028

Further proof of the contagious spread of today's blues revival is this razor-sharp, Pennsylvania-based quintet, featuring lead vocals by the estimable Tonya Browne and blistering guitar work from principal songwriter Mark Ross. In a set awash in tasty horn charts and crisp playing, highlights include the up-tempo "Runnin' Shoes," the jazzy strut "Like A Freight Train," and excellent covers "Every Night About This Time" and "I Don't Believe."

DAVE SPECTER & BARKIN' BILL SMITH

Bluebird Blues
PRODUCERS: Robert G. Koester & Steve Wagner
Delmark 652

Typically enjoyable and authentic Delmark blues session features the rough, ingratiating vocals of Chicago club veteran Smith, who entertains breezily on his original "Get Me While I'm Free" and such familiar standards as "Bluebird Blues" and "Take A Little Walk With Me." Real news on the session is the spirited interplay of youthful guitarist Specter and guest Ronnie Earl, who turn in some head-cuttin' that will rouse genre enthusiasts.

SANDY BULL

Vehicles
PRODUCER: Sandy Bull
Timeless Recording Society 26003

Multi-instrumentalist Bull offers an often dazzling display of his chops on this eclectic set, released on his own label. Eclectic as ever, Bull weaves his way through a varied menu of R&B, country, light jazz, and Middle Eastern styles, often solo; some tracks here, dating back to the late '70s, feature the Brecker brothers and drummer Bernard Purdie. Whether your tastes run to pedal steel, oud, or a hot Fender, there's something to pique interest here.

REGGAE

LEE "SCRATCH" PERRY

Lord God Muzick
PRODUCERS: Lee "Scratch" Perry & Niney the Observer
Heartbeat 65

After some extremely manic studio collaborations with far-out English producer Adrian Sherwood, the Upsetter takes the production reins again in tandem with dubmaster Niney. Resulting sound is not quite as viscous or deranged as that heard on the Sherwood-produced albums, but fear not—Perry's toasting is as wild and woolly as it's been since "Super Ape" days. For connoisseurs of reggae's lunatic fringe.

VITAL REISSUES

SPIRIT

Time Circle (1968-1972)
PACKAGE COORDINATOR: Tony Tiller
Epic/Legacy 47363

Best known for the exuberant and driving "I Got A Line On You," Spirit was actually much more, as this two-CD, 41-song collection testifies. Most of the material has been released before, but there are a few previously unreleased tunes, including three from the 1969 movie "The Model Shop," which never had an accompanying soundtrack. One of the first bands to typify the late-'60s California sound, Spirit proved just how wide the rock spectrum can be.

SANDY DENNY & THE STRAWBS

PRODUCER: Gustav Winkler
Hannibal 1361

Before she joined Fairport Convention in 1968, the late English folk/rock empress Denny was a member of this like-minded U.K. outfit, led by singer/writer/guitarist Dave Cousins. Denny and Cousins are both in fabulous voice on this outing; besides luminescent readings of such band originals as "And You Need Me" and "All I Need Is You," set includes the very first version of Denny's best-known composition, "Who Knows Where The Time Goes." Critical listening for genre enthusiasts.

COUNTRY

► DOUG STONE

I Thought It Was You
PRODUCER: Doug Johnson
Epic 47357

Stone is a trifle less heart-rending here than he was on his debut album, but there's still plenty of pain to go around. There's some whimsy, too, as evidenced in "A Jukebox With A Country Song." Generally high quality, although "Come In Out Of The Pain" and "They Don't Make Years Like They Used To" seem labored and contrived.

► NITTY GRITTY DIRT BAND

Live Two Five
PRODUCER: T. Bone Burnett
Capitol Nashville 93128

A live and lively celebration of the band's 25 years of doing business. The 16-cut collection includes "Mr. Bojangles," "Long Hard Road (The Sharecropper's Dream)," "Dance Little Jean," "Partners, Brothers And Friends," and "Fishin' In The Dark."

► MARK COLLIE

Born And Raised In Black & White
PRODUCERS: Doug Johnson, Tony Brown
MCA 0321

Collie stretches and explores a bit more here than on his last album. Among the highlights: "She's Never Comin' Back," "It Don't Take A Lot," "Calloused Hands," and a cover of the old Robert Mitchum classic, "The Ballad Of Thunder Road."

CLASSICAL

BARTOK: THE WOODEN PRINCE; HUNGARIAN PICTURES

The Philharmonia; Jarvi
Chandos CHAN 8895

Certainly one of Bartok's most accessible scores, hugely successful at first and then unaccountably neglected, "Wooden Prince" is tuneful, full of color and idiomatic rhetoric; pleasing at every turn. The ballet is offered complete here in a strong reading by Jarvi that benefits from excellent orchestral playing. The "Pictures" are arrangements of piano pieces, some of which are known in several instrumental guises. Super sound.

SCHUBERT: OVERTURE IN C; SYMPHONY NO. 3; GRAND DUO IN C

Indianapolis Symphony Orchestra, Leppard
Koss Classics KC 2221

Leppard has taken seriously earlier speculation that the Piano Duo, D.812, was a blueprint for a fully orchestrated work, and has himself forged this workable transcription. It's the novelty that will focus special attention on this likable set of Schubert performances. They're played without imposed artifice. All is clear, logical, and musical. Good sound.

SPOTLIGHT: Predicted to hit top 10 on its appropriate genre's chart or to earn platinum certification.

NEW AND NOTEWORTHY: Highlights new and developing acts worthy of attention and other releases of special interest.

VITAL REISSUES: Rereleased albums and compilation records of special artistic, archival, and commercial interest.

PICKS (►): New releases predicted to hit the top half of the chart in the format listed.

CRITIC'S CHOICE (★): New releases, regardless of potential chart action, which the reviewer highly recommends because of their musical merit.

All albums commercially available in the U.S. are eligible. Send review copies to Melinda Newman, Billboard, 1515 Broadway, New York, N.Y. 10036, and Chris Morris, Billboard, 9107 Wilshire Blvd., Beverly Hills, Calif. 90210. Send country and gospel albums to Edward Morris, Billboard, 49 Music Square W., Nashville, Tenn. 37203.

NEW & NOTEWORTHY

ELVIS PRESLEY

Collectors Gold
PRODUCERS: Roger Semon, Erik Rasmussen & Ernst Mikael Jorgensen
RCA 3114

It was probably a wise idea to attach the "collectors" tag to this three-CD package, since Elvis worshippers will probably have the deepest interest in its hitherto unreleased contents. But, that said, there are some real nuggets scattered through the 50-track extravaganza: While about a third is so-so outtakes from Hollywood recording sessions, there are some fairly gutsy Nashville numbers, and Presleyites should appreciate another full serving of his '69 Vegas live show. Not for all, but buffs will dig it.

MASSIVE ATTACK

Blue Lines
PRODUCERS: Massive Attack, Jonny Dollar
Virgin 91685

U.K. trio has already made waves back home with its genre-stretching brand of R&B/dance music. Set opens with the haunting "Safe From Harm," a crafty mix of snakey guitars, hip-hop grooves, jazzy femme vocals, and sinister rapping. From there, songs swerve into minimalist funk ("One Love"), orchestral disco ("Unfinished Symphony"), and retro-soul/gospel ("Hymn Of The Big Wheel"). A bit sophisticated for mainstream tastes, but a musical experience that few

can currently equal.

LITTLE LOUIE & MARC ANTHONY

When The Night Is Over
PRODUCERS: "Little" Louie Vega
Atlantic 82210

Fresh'n'frenetic pop/houser "Ride The Rhythm" jump-starts this slick-yet-engaging debut by venerable dance producer Vega and vocalist Anthony. While club base is carefully covered, set primarily takes aim at top 40 radio. "Walk Away," a power ballad penned by Diane Warren and Michael Bolton, is best bet for chart breakthrough, while more upbeat "Let Me Love You" is also a strong single contender.

CUT'N'MOVE

Get Serious
PRODUCERS: Jorn K., Per Holm
Soul Power/Epic 47938

Quartet's appealing debut kicks off Epic's alliance with Danish production team Cutfather & Soulshock's Soul Power label. Tasty, sample-driven tunes deftly weave retro-soul/disco memories with state-of-the-charts dance beats. "Get Serious" is picking up club and crossover radio action thanks to its infectious chorus and quirky rapping. Other highlights include the deep-based pop/houser "Spread Love" and "Message Of Love," with its jazz horns and smooth swing groove.

SINGLE REVIEWS

POP

► **DAMIAN DAME** *Right Down To It* (4:20)
PRODUCERS: L.A. Reid, Babyface
WRITERS: L.A. Reid, Babyface, D. Simmons
PUBLISHER: not listed
LaFace 4002 (c/o Arista) (cassette single)

Charismatic duo that stormed the charts with "Exclusivity" drop the tempo for this romantic R&B ballad. Well-produced and -written tune is undeniably catchy and will have no trouble duplicating predecessor's multiformat success.

► **KARYN WHITE** *Romantic* (3:58)
PRODUCERS: Jimmy Jam, Terry Lewis
WRITERS: K. White, J. Jam, T. Lewis
PUBLISHERS: Warner-Tamerlane/Kings Kid, BMI/Tyme Tunes, ASCAP
REMIXERS: Shep Pettibone, Jimmy Jam, Terry Lewis
Warner Bros. 19319 (cassette single; 12-inch single, **Warner Bros. 40069**)

White previews her long-awaited sophomore set, "Rituals Of Love," with a steamy jacker that nicely showcases rich and expressive alto. An easy add for top-40 and urban radio. Remixer Shep Pettibone steps in and gives the tune an R&B/house tone that should pump in clubs.

► **LISA FISCHER** *Save Me* (4:00)
PRODUCER: Narada Michael Walden
WRITERS: N.M. Walden, L. Fischer
PUBLISHERS: Gratitude Sky/Nkuru/MCA, ASCAP
REMIXER: David Morales
Elektra 8042 (cassette single; 12-inch version also available, **Elektra 66513**)

Follow-up to breakthrough hit, "How Can I Ease The Pain," is a spirited pop/houser that has already gathered well-deserved urban radio play. A cool bet for top-40, while David Morales' disco-conscious remix will easily set dancefloors in motion.

► **STING** *Mad About You* (3:52)
PRODUCERS: Hugh Padgham, Sting
WRITER: Sting
PUBLISHER: Magnetic/Blue Turtle, ASCAP
A&M 7499 (c/o PGD) (cassette single)

Delicate, well-voiced midtempo pop song from "The Soul Cages" is remixed with a beefier backbeat, thus increasing top-40 potential. Cut has already received attention at album rock, but could also do the trick at AC radio.

► **TKA** *Louder Than Love* (4:28)
PRODUCER: Joey Gardner
WRITERS: J. Gardner, Kayel, M. Quayle
PUBLISHERS: The Girl/Third & Lex/Sir Mac Of Quayle/Blue Ink, BMI
Tommy Boy 998 (cassette single)

Title cut to freestyle trio's 1990 album is quickly making pop radio inroads. Percolating, synth-lined tune scores with a memorable hook and sensual vocals. Contact: 212-722-2211.

► **TIMMY T** *Too Young To Love You* (3:40)
PRODUCER: Timmy T
WRITER: Timmy T
PUBLISHER: Timmy T/RMI, BMI
Quality 15116 (cassette single)

Soft and gauzy ballad has the potential to recreate radio and sales magic generated by past No. 1 hit "Time After Time." Lovely. Contact: 213-658-6796.

► **ENUFF Z'NUFF** *Baby Loves You* (4:07)
PRODUCERS: Paul Lani, Donnie Vie, Chip Z'Nuff
WRITERS: Vie, Z'Nuff
PUBLISHERS: Octa/Enuff Z'Nuff Songs, ASCAP
Atco 4005 (c/o Atlantic) (cassette single)

Headbanger's quartet aim to revitalize current album, "Strength," with a rousing rocker that bears a sing-along chorus and an overall sound that is reminiscent of early Cheap Trick.

► **MICHAEL LEARNS TO ROCK** *My Blue Angel* (3:55)

PRODUCERS: Steve Barri, Tony Peluso
WRITERS: J. Richter, M. Price, R. Scher
PUBLISHERS: WB/Green Lantern/Casadida, Star Haven/Virgin/RCSongs, ASCAP
REMIXERS: Larry Robinson, Paul Arnold
Impact 1528 (cassette single)

Photogenic male quartet comes off like a new generation Bay City Rollers on this infectious, groove-driven popper. Fluffy nature positions act as future teen idol material.

R&B

► **BOYZ II MEN** *It's So Hard To Say Goodbye To Yesterday* (2:48)
PRODUCER: Dallas Austin
WRITERS: F. Perren, C. Yarian
PUBLISHER: not listed
Motown 1641 (c/o Uni) (cassette single)

Refreshing a cappella tune from act's fine "Cooleyhighharmony" debut album nicely showcases their tight four-part harmonies. Quickly picking up deserved urban radio adds, track is an equally smart choice for top-40 and AC radio formats. Simply gorgeous.

► **JAMES BROWN** *(So Tired Of Standing Still We Got To) Move On* (3:41)
PRODUCER: James Brown
WRITER: J. Brown
PUBLISHER: Third World/Alfie Productions, BMI
Scotti Bros. 75286 (c/o BMG) (cassette single)

The Godfather of Soul throws Young Turks a lesson or two on this slamin' slice of funk from his new "Love Over-Due" set. Placed amid an arrangement of jangly guitars and a wriggling bassline, his trademark growl is as potent as ever. House-inflected remixes could kick in clubs.

► **ALYSON WILLIAMS** *She's Not Your Fool* (5:55)
PRODUCERS: Vinnie Bell, Alvin Moody
WRITER: A. Moody
PUBLISHER: Slam City, ASCAP
Def Jam/Columbia 73725 (c/o Sony) (cassette single)

Silky, passionate ballad features lush and orchestral production. Traditional arrangement is warm and familiar, with soaring leads and buttery backing vocals.

► **JOHNNY GILL** *I'm Still Waiting* (3:53)
PRODUCER: Randy Ran
WRITER: H.R. Davis
PUBLISHER: Flyte Tyme, ASCAP
Giant 19230 (c/o Warner Bros.) (cassette single)

Gill wraps his smoky, deep voice around a seductive, caressing ballad that is both soft and rhythmic. Another winner from the "New Jack City" soundtrack.

► **EMANUEL RAHIEM** *Spend A Little Time* (3:45)
PRODUCERS: E.R. LeBlanc, Anthony Thomas, Mark Kuefner
WRITERS: LeBlanc, Kuefner, Thomas, Estavillo
PUBLISHER: Short And Sweet/Sweet Glen, ASCAP, BMI
Capitol 15701 (c/o CEMA) (12-inch single)

Ultra-funky bassline drives this inviting, irresistible dance/R&B track. Hand-clap effects guarantee the dance floor will be bobbing in unison.

► **VICTORIA MILES** *Just The Way It Is* (3:52)
PRODUCER: Frank Plasa
WRITERS: V. Miles, F. Plasa
PUBLISHERS: PolyGram, ASCAP/Lady Charmer, BMI
REMIXER: Omar Santana
Critique/Kriwet 15478 (c/o BMG) (cassette single; 12-inch version also available, **Critique/Kriwet**)

NEW & NOTEWORTHY

► **M. DOC** *Are U Wid It?* (6:45)
PRODUCERS: M. Doc, Steve "Silk" Hurley
WRITERS: M. Doc, Prince
PUBLISHERS: Last Song/Controversy/WB, ASCAP
REMIXERS: Junior Vasquez, Steve "Silk" Hurley, M. Doc
Smash 867399 (c/o PolyGram) (12-inch single)

Chicago-based rapper drops Romeo rhymes in an insinuating funk setting that is decorated with samples of Prince's "I Wanna Be Your Lover." Track sports numerous remixes, ranging from deep house to pop-juiced hip-hop, and should spark interest at club, top 40, and urban radio levels. **Quite strong.**

15477)

Miles writhes recklessly over a simmering funk/hip-hop groove. Sassy chorus and rap add diva fuel, while Omar Santana's bass-conscious remixes may tempt club DJs. **Quite cool.**

COUNTRY

► **GARTH BROOKS** *Rodeo* (3:51)
PRODUCER: Allen Reynolds
WRITER: L. Bastian
PUBLISHER: Rio Bravo, BMI
Capitol 79838 (c/o CEMA) (CD promo)

Within the framework of a romance, and to a darkly ominous rock beat, Brooks un sentimentally details the addictive qualities of the rodeo. More grittiness than glamour.

► **SHENANDOAH** *When You Were Mine* (3:03)
PRODUCERS: Rick Hall, Robert Byrne
WRITERS: R. Byrne, G. Nelson
PUBLISHERS: Fame/Warner-Tamerlane, BMI
Columbia 73957 (c/o Sony) (7-inch single)

Distinct and musical, Shenandoah's vocals shine loud and clear. Ballad follows the broken relationship storyline.

► **DAVIS DANIEL** *For Crying Out Loud* (2:25)
PRODUCER: Ron Haffkine
WRITERS: J. Compton, P.W. Wood
PUBLISHER: Ivan James, ASCAP
Mercury 868544-7 (c/o PolyGram) (7-inch single; cassette version also available, **Mercury 868544-4**)

This play on words is the second single from Daniel's debut album and delivers a shattered heart tale. His performance easily matches that of "Picture Me," Daniel's debut single.

► **THE STATLER BROTHERS** *There's Still Time* (2:27)
PRODUCER: Jerry Kennedy
WRITER: D. Reid
PUBLISHERS: Statler Brothers/CMI, BMI
Mercury 868892-7 (c/o PolyGram) (7-inch single)

A bright upbeat sound linked to a sobering and mournful confession of personal failure.

► **CORBIN/HANNER** *One More Night* (3:12)
PRODUCERS: Harold Shedd, Bob Corbin, Dave Hanner
WRITER: D. Hanner
PUBLISHERS: PRI/Play On, ASCAP
Mercury 868232 (c/o PolyGram) (7-inch single)

Pleasant, unique production and melodic progression keeps ears pinned toward the speakers. Written by Hanner, this number is hooky.

► **TIM RYAN** *Seventh Direction* (3:24)
PRODUCERS: Paul Worley, Ed Seay, Anthony Martin
WRITERS: D. Lowery, W. Newton
PUBLISHERS: Almo/Micropterus, ASCAP/Mighty Nice/Add In, BMI
Epic 73959 (c/o Sony) (7-inch single)

It has been a while since Ryan had music available, but he is back and stronger than before. Tasty uttempo production leaves the ears tingling.

► **MARTY BROWN** *High And Dry* (3:56)
PRODUCERS: Richard Bennett, Tony Brown
WRITER: M. Brown
PUBLISHER: Music Corp. Of America/Maceo Misfits, BMI
MCA 54177 (c/o Uni) (7-inch single)

This is a more mature and listenable song than Brown's debut single. It is filled with vivid images that hang together and advance the story of love gone aground.

DANCE

► **CEYBIL JEFFERIES** *Open Your Heart* (6:00)
PRODUCER: Roland Clark
WRITER: R. Clark
PUBLISHER: Greyhouse, ASCAP
REMIXERS: Tony Humphries, Steve Anderson
Atlantic 1705 (12-inch single)

Club siren who scored last year with "Love So Special" returns with an even stronger track that will likely remind some of Donna Summer's disco heyday. Although sparse A-side mix has underground potential, it's the string- and sax-dressed versions on the B-side that thrill. Pop and urban radio would be wise to take note, too.

► **COOKIE WATKINS** *I'm Attracted To You* (7:18)
PRODUCERS: Moore Classic Wall Productions
WRITERS: W. Wall, A. Robinson, J. Moore
PUBLISHERS: Moore Classic Wall, ASCAP
REMIXERS: E-Smoove, Tony Humphries, Maurice

Joshua
Smash 867745 (c/o PolyGram) (12-inch single)

Watkins tears through this sultry deep houser with the confidence and chops of a seasoned diva. Track has already sparked with underground spinners on demo; new invigorating remixes are sure to click with everyone else. Don't miss E-Smoove's visionary 10-minute version. **Intense.**

► **L.U.P.O.** *So Hard* (6:26)
PRODUCER: not listed
WRITERS: Ludwig, Jankuhn
PUBLISHER: Vielklang
Low Spirit/Instinct 234 (12-inch single)

Sound effect-ridden German hard-houser has already made waves here on import. Combination of raw techno riffs and Cathy Adams' rambunctious vocal proves quite tasty. Get jammin'. Contact: 212-727-1360.

► **VERONIQUE** *Forget Me Nots* (5:52)
PRODUCERS: Andrew Mossop, Marc Pomeroy
WRITERS: P. Rushen, T. McFadden, F. Washington
PUBLISHERS: Yamina/Baby Fingers, ASCAP/Freddy D., BMI
REMIXERS: Andrew Mossop, Marc Pomeroy, Bob Miro
Ear Candy 2827-38003 (c/o BMG) (12-inch single)

Patrice Rushen's disco nugget is given a fairly faithful reading by charming French chanteuse. Fun for mainstream clubsters, while pop edit could have crossover radio appeal.

► **CEE FARROW** *Imagination* (6:04)
PRODUCER: Mars Lasar
WRITERS: C. Farrow, P. Maturano, The Company
PUBLISHER: Anghel & Son, ASCAP
Graphite 1003 (12-inch single)

Techno-pop ditty benefits from Farrow's rich, Bryan Ferry-like vocal and hook that would do well in both club and alternative radio formats. Tribal percussion and subversive funk guitar riffs keep things moving along quite nicely.

► **THE NICK JONES EXPERIENCE WITH KALEEM SHABAZZ** *Wake Up People* (9:40)
PRODUCERS: Nick Jones, Kaleem Shabazz
WRITER: not listed
PUBLISHER: Mystarr, ASCAP
Massive B 001 (c/o NuGroove) (12-inch single)

First single from NuGroove offshoot label is a wandering deep houser, doused with free-form keyboard fills. An early a.m. treat. Contact: 212-398-1858.

► **THE FATIMA MANSIONS** *Blues For Ceausescu* (5:56)
PRODUCERS: Cathal Coughlan, Ralph Jezzard
WRITER: C. Coughlan
PUBLISHER: not listed
REMIXERS: Cathal Coughlan, Ralph Jezzard
Radioactive 54152 (c/o MCA) (12-inch single)

Unique, whirling-dervish dance track features a post-industrial metallic edge. Syncopated electronic drums and fuzzbox guitar meld with angry, energetic vocals. Thought-provoking, intense, and danceable all at once.

AC

► **BETTE MIDLER** *The Gift Of Love* (4:01)
PRODUCER: Arif Mardin
WRITERS: B. Steinberg, T. Kelly, S. Hoffs
PUBLISHERS: Billy Steinberg/Denise Barry/Miranda Jasper, ASCAP
Atlantic 4078 (cassette single)

Midler's unique voice has rarely sounded better than it does on this lovely pop ballad from her double platinum "Some People's Lives" disc. Co-penned by ex-Bangle Susanna Hoffs, tune has strong AC potential, though top-40 should take heed as well.

ROCK TRACKS

► **YES** *Make It Easy* (2:47)
PRODUCERS: Yes
WRITER: T. Rabin
PUBLISHERS: Affirmative/Warner Tamerlane, BMI
Atco 4008 (c/o Atlantic) (CD promo)

Track lifted from venerable band's "Yesyears" boxed set was first recorded in Jan. 1983, and bears unmistakable instrumentation and dramatic harmonies. A classic rock fan's dream.

► **TROY NEWMAN** *I Can Feel It* (5:02)
PRODUCER: Greg Ladanyi
WRITERS: T. Newman, D. Malloy
PUBLISHERS: Irving/David Malloy, BMI

East West 1670 (c/o Atlantic) (CD promo)

Aussie singer/songwriter reaches into his excellent "Gypsy Moon" set and pulls out a haunting rocker that's etched with sensitive, yearning lyrics and an expressive vocal. Album rock radio should get wise and get on this one immediately.

► **TOAD THE WET SPROCKET** *Is It For Me* (3:21)
PRODUCER: Gavin Mackillop
WRITERS: Todd, Glen, Toad
PUBLISHER: Wet Sprocket Songs, ASCAP
Columbia 4145 (c/o Sony) (CD promo)

Modern rockers will embrace this driving, percussive pop tune, despite the nonsensical lyrics. Infectious melody is highlighted by a wonderful keyboard solo and fuzzy guitar licks.

► **MIND FUNK** *Sister Blue* (3:39)
PRODUCERS: Jan Eliasson, Mind Funk
WRITERS: not listed
PUBLISHERS: Sony Songs/Zazmar/Mind God
Epic 4101 (c/o Sony) (CD promo)

Evocative, passionate rocker features deft guitar work, driving bass, and thundering drums. Prominent, melodic hook propels dynamic, explosive crescendos.

► **THE DASHBOARD SAVIORS** *All Before* (2:36)
PRODUCER: Peter Buck
WRITER: T. McBride
PUBLISHER: Chuckle-Head Tunes
SOL 9114-7 (c/o Dutch East India) (7-inch single)

R.E.M.'s Peter Buck lends signature guitar licks, plus clean production tricks, to a catchy, simple garage-rocker. Rhythm section really moves this track along, as vocalist turns in a talky, Lou Reed/Dylan-esque performance. Contact: 516-764-6200.

RAP

► **SALT-N-PEPA** *Let's Talk About Sex* (4:40)
PRODUCERS: Hurby Luv Bug & The Invincibles
WRITER: Fingerprints
PUBLISHERS: Next Plateau/Sons Of K-oss, ASCAP
Next Plateau 50157 (12-inch single)

Hot rap divas show no sign of cooling off with this spicy hip-hopper that pokes fun at people with inhibitions about sex. Cheeky rhymes and charming demeanors make this yet another multiformat winner. From the cool "Blacks' Magic" album.

► **SCHOOLLY D** *Where'd You Get That Funk From* (5:26)
PRODUCER: Schoolly D
WRITERS: J.B. Weaver Jr., A. Hamilton
PUBLISHERS: Willesden/Down In The Bottom, BMI/ASCAP
Capitol 15739 (c/o CEMA) (12-inch single)

Reliably dope rapper offers a promising preview into his new "How A Blackman Feels" with this spine-stirring throwdown that borrows a bit from P-Funk's "Funkentelechy." Lyrics here kick as hard as the beat. **Deep.**

► **NEMESIS** *I Want Your Sex* (3:59)
PRODUCERS: Nemesis, Chris Smith
WRITERS: Nemesis, C. Smith
PUBLISHERS: Promuse/5th Power/Chris Smith, BMI
Profile 7341 (12-inch single)

This is not a cover of George Michael's pop hit, but rather a swing-vibed hip-hopper boasting racy rhymes and a radio-friendly hook. Love those wah-wah guitars!

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.

AEROSMITH LEAVING GEFFEN; BACK IN SONY SADDLE AGAIN?

(Continued from page 1)

in negotiations with Aerosmith. "While we normally do not comment on contractual negotiations, nor would we presume to comment on any other label's business, we would love to have Aerosmith back home on Columbia Records. It is true that we have been in discussions to finalize a deal that would be 'wonderful' for both the band and the label."

Sources say that Warner Bros. Records also entered the bidding, but a Warner Bros. representative declined to comment.

According to a Geffen source, Aerosmith is set to go into the studio shortly to begin working on its follow-up to 1989's quadruple-platinum "Pump." That album is still on the Top Pop Albums chart after 96 weeks.

Although the band is in a lame-duck situation at Geffen, Rosenblatt said in a statement that the label, which helped the band revive its career with 1987's multiplatinum "Permanent Vacation," will continue to

handle Aerosmith's forthcoming releases in a "committed and professional" manner. Similarly, Geffen continued to work hard to break Def American act the Black Crowes after Def American severed its distribution agreement with Geffen.

Asked why Aerosmith is considering a label change with two more albums to go under its Geffen contract, a spokesman for the band's manager says that several record companies have made offers to the act.

For its part, Sony seems to be gambling that the band will still be hot several years from now. But in the past, other labels have sometimes come up short making such gambles.

For example, Arista signed Daryl Hall & John Oates in the early '80s, when the duo, then on RCA, was a top-selling act. Because Hall & Oates still owed RCA a couple of albums, Arista didn't finally take possession

of its first Hall & Oates album until 1988, by which time the duo's momentum had slowed. That album, "ooh yeah!," went platinum, but failed to match the triple-platinum sales level of Hall & Oates' prime RCA collections. A 1990 follow-up, "Change Of Season," stopped at gold.

Aerosmith had its first success at Columbia, which signed the band in 1972. The group steadily built a strong grass-roots following, and entered the top ranks of American bands with the rerelease in 1976 of the single "Dream On," which reached the top 10 on the Billboard Hot 100. "Walk This Way," a hard-rocking cut from "Toys In The Attic," also reached the top 10 in 1977. In 1986, the band was featured on Run-D.M.C.'s remake of the song that would serve as a bridge between the rap and rock worlds. It paved the way for the similar pairing of hard

rockers Anthrax and Public Enemy on the recently released Anthrax version of "Bring The Noise."

Unlike the band's British counterpart, Led Zeppelin, which specialized in album cuts, Aerosmith proved it was possible for a hard rock act to have hit singles and hit albums.

Although Aerosmith managed to maintain platinum-level sales figures with its releases in the late '70s, the success and drug habits of its members tore the band apart. Guitarist Joe Perry left during the recording of 1979's "Night In The Ruts." That album and a subsequent effort, "Rock In A Hard Place," recorded without Perry and rhythm guitarist Brad Whitford, sold disappointingly.

In 1984, Aerosmith patched up its differences and hit the road on the "Back In The Saddle Tour." Within a year, Geffen A&R executive John Kalodner lured the band to the label.

"Done With Mirrors," the band's first Geffen effort, failed to match the band's previous outings, but the rap collaboration allowed Aerosmith to recapture its street credibility.

Meanwhile, several hard rock acts inspired and influenced by Aerosmith, such as Poison, L.A. Guns, Faster Pussycat, and Guns N' Roses, emerged from the Los Angeles club circuit and landed major-label deals.

With 1987's "Permanent Vacation," the band was able to live up to its previous glories, selling nearly 3 million copies in the U.S. and scoring a No. 3 hit single with "Angel."

Aerosmith's success continued in 1989 with "Pump," which included three top 10 hits, "Love In An Elevator," "Janie's Got A Gun," and "What It Takes."

Columbia has a boxed set of Aerosmith material in the works, tentatively slated for Christmas release.

Time Warner Tallies \$2.76 Bil By Selling New Stock

NEW YORK—Time Warner Inc. raised \$2.76 billion by selling approximately 34.5 million shares of new common stock in the company.

The announcement was made Aug. 6 by Time Warner chairman and co-CEO Steven J. Ross and co-CEO N.J. Nicholas Jr. in a company statement. The two executives said in the release that the proceeds from the offering "will be used to reduce the company's outstanding debt by 23%."

Time Warner amassed a debt burden of \$11.3 billion from the deal that merged the two companies in 1989. Under that agreement, the company is required to pay off \$3.3 billion by March 31, 1993.

Time Warner's original offering, which sought to raise \$3.5 billion,

drew fire from investors, leading to a 20% plunge in the company's stock and a shareholder class action suit against the firm (Billboard, June 22). Under that plan, the share price ranged from \$63 to \$105, depending on how many holders elected to take part in the offering. The revised offering gave existing shareholders rights to buy the new stock at \$80 per share and lowered the target figure from \$3.5 billion to \$2.8 billion (Billboard, July 27).

"Steve Ross executed this merger and promised the shareholders he could pay down the debt from a combination of cash flow and money from strategic partners," says Keith Benjamin, senior entertainment analyst at Ladenburg, Thalmann & Co.

Inc.. "He failed to deliver on this promise, and that is the fundamental reason why people were so angry."

According to Emmanuel Gerard, analyst at Gerard Klauer Mattison & Co., the completion of the stock offering puts Time Warner on more solid financial ground. "This is a stepping stone to doing those joint ventures," says Gerard.

Benjamin says the stock offering was especially sweet for the buyers, who purchased the shares at \$80 apiece and have since seen their value

jump to \$86.87 as of Aug. 7.

A report in The Wall Street Journal says more than 40% of the shares under the plan were bought by the underwriters for Time Warner, led by Salomon Bros. Inc. The underwriters reportedly bought the stock at 3% below the offer price, or \$77.60. In addition, they collected a 3% fee of \$82.8 million for managing the offer and promising to buy all unsold shares, according to the Journal.

PAUL VERNA

MOTOWN EXITING MCA

(Continued from page 1)

MCA's alleged mishandling of Motown product (Billboard, May 25).

On Aug. 7, the Motown operating committee—which includes representatives from the investment firm Boston Ventures, MCA, and Motown, including Motown president/CEO Jheryl Busby—declared a breach of contract and voted to seek a new distributor, alleging that MCA had failed to resolve Motown's complaints within a 76-day "curing" period specified under the distribution contract. Motown's deal with MCA is supposed to run through 1998.

In a statement, MCA declined to comment "on the matters before the Motown operating committee. However, MCA's position is that we have a long-term agreement with Motown that extends years beyond Sept. 8 and we intend to vigorously enforce all of MCA's rights under that agreement."

When Motown leaves the MCA fold, MCA will likely counter with a preliminary injunction in an attempt to stop the label from pacting with another distributor. But Motown attorney Steven Marenberg says that "if it does arise, Motown is prepared for all contingencies including that."

The dispute between Motown and MCA comes at a particularly odd time, since the "new" Motown is enjoying its greatest success ever with Boyz II Men, Another Bad Creation, and Stevie Wonder's "Jungle Fever" soundtrack album.

According to Marenberg, Motown is currently in discussions with several other distributors and plans to have an announcement regarding a new deal within the next few weeks.

"We expect a smooth transition and to be able to announce a new distribution deal well prior to Sept. 8, so we will be up and running full-speed on Sept. 9," Marenberg says.

In addition, he says Motown's lawsuit against MCA will continue.

Marenberg claims that MCA did little to cure the alleged breaches of contract. He says that MCA continued to fail to handle pop promotion for Motown acts and continued to overcharge the label for CD manufacturing, although MCA sent Motown a check for \$1.3 million to repay it for CD manufacturing overcharges. CRAIG ROSEN

MTV Nets Plugs Into Profit Posts 225% Rise In 2nd Quarter

NEW YORK—Viacom Inc. reports significant increases in second-quarter revenues and operating profits from its MTV Networks unit, which includes the two music video cable channels MTV and VH-1.

Revenues for MTV Networks—which also includes Nickelodeon and Nick At Nite—were up 11.7% in the three months ended June 30 to \$93.1 million from \$83.3 million in the same period last year. Operating earnings jumped 225% to \$33.5 million from \$10.3 million. Profits were up sharply, mainly because in last year's second quarter Viacom incurred big start-up costs for its Ha! comedy channel.

Thomas Dooley, Viacom's VP of fi-

nance, says advertising sales and affiliate fees were higher for each of MTV Networks' channels.

The number of households receiving the music video channels increased, year-to-year. MTV was broadcast to 55.3 million households at quarter's end, compared with 51.8 million at the same time last year, a 6.7% increase. VH-1, which is geared toward older viewers, was received by 42.5 million households, a 13.3% gain from last year's 37.5 million.

Meanwhile, Viacom's 14 radio stations report a 2.9% increase in second-quarter operating earnings to \$6.9 million from \$6.7 million last year. Revenues rose 6.9% to \$21.7 million from \$20.3 million. DON JEFFREY

U.S. ACTS' FEES ANGER EUROPEAN JAZZ PROMOTERS

(Continued from page 4)

the festival proper.

Another American act at the North Sea festival received \$60,000 and a number of others took home between \$35,000 and \$50,000. Acket declines to state which acts are involved.

He says, though, that the future of his festival is "uncertain" if American jazz acts continue driving up the prices. "We have to find a solution to this major problem, otherwise the European jazz scene will be in great danger," he says.

Acket hopes that at least 10 directors of European summer jazz festivals will be present at the meeting in Paris. He has also approached colleagues from the jazz events in Montreux (Switzerland) and Antibes and Nice (France) but they have declined his invitation to attend.

The North Sea Jazz Festival '91 attracted a record total of 76,000 fans, 6,000 more than last year. For the second year, the event was four days instead of the traditional three; for

Arthur Blythe. Murray is also heard on the Bob Thiele Collective album, the first of a series of group recordings with a rotating cast of celebrated musicians. Also featured on the album are John Hicks, Cecil McBee, and Andrew Cyrille.

The fourth Red Baron title will be a never-before-released live recording of the Duke Ellington Band dating from 1960.

In addition, Thiele has slated December release for a 1965 Earl Hines trio date, also previously unavailable.

Thiele has been recording jazz artists since 1939. On the Signature, Impulse!, Doctor Jazz, and Flying Dutchman labels, he produced records by such greats as Coleman Hawkins, Lester Young, Duke Ellington, John Coltrane, Charlie Mingus, Oliver Nelson, and Gato Barbieri.

With such illustrious credits under his belt, why is he launching a new label? "I still have continued, youthful enthusiasm for the music," replies Thiele. "I love it and I'm interested in

the new young players. I'm constantly looking and listening for music that excites me, just like I did when I was 16 years old."

Asked how his approach varied in producing different genres of jazz, he says, "There was never a strategy I had in producing the mainstreamers or the new music guys. I just followed my instincts. The only change in my approach to jazz occurred when I worked with John Coltrane, because he was the guy who turned me around and got me excited about the music. So many guys my age stopped appreciating music at a certain point because they could not follow new developments."

P'GRAM, RUH DEAL

(Continued from page 4)

RUH until 2003 and, for the first time, has also agreed to provide exclusively to RUH his services as a theatrical producer and his creative services in the area of TV and film.

Levy continues, "Andrew's decision to both extend and expand his relationship with RUH was a major factor in our decision to invest in the future growth potential of this company."

"For PolyGram, the acquisition represents not only an increase in our repertoire base but a strategic step toward our goal of becoming a broader-based entertainment group."

The purchase of a stake in RUH comes less than a month after PolyGram's acquisition of pan-Scandinavian independent record company Sonet (Billboard, July 27).

Phyllis Hyman

PRIMED FOR POP

"Don't Wanna Change the World"

The debut single from her
intoxicating new album

PRIME OF MY LIFE

OVERWHELMING RESPONSE AT URBAN RADIO:

BILLBOARD 34° - 23° - 19°

R&R 22° - 17° - 15°

BLOWING OUT AT RETAIL

TOWER PHILLY	#2
RECORD THEATRE	#2
ROCK RECORDS (CHICAGO)	#6
TOWER ATLANTA	#6
TOWER D.C.	#8
RAINBOW RECORDS (S.F.)	#11
TOWER L.A.	#13
THE WIZ (N.Y.)	#13
WIN'S RECORDS	#15
ANGOTT	#15
FLETCHER ONE-STOP	#17
UNIVERSAL DISTRIBUTORS	#19

Executive Producers: Kenneth Gamble,
Leon A. Huff • Track produced by Nick
Martinelli for Watch Out Productions, Inc.
Management: Gracia, Francis & Associates



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HOT 100 SINGLES SPOTLIGHT



by Michael Ellis

BRYAN ADAMS HOLDS AT No. 1 for a fourth week with "(Everything I Do) I Do It For You" (A&M). The single slips slightly in sales (-5% according to the unit count used for the Top POS Singles Sales chart) but is still gaining in airplay. It will certainly hold for a fifth week and is likely to stay for a sixth week because its margin over **Amy Grant's** "Every Heartbeat" (A&M) is wide. "Heartbeat" does have a chance to dislodge "Everything" in two weeks, but only if the latter drops dramatically in points. "Everything" is eligible for Recording Industry Assn. of America certification this week—60 days after release—and a double-platinum certification would not be surprising.

IT'S AN ACTIVE WEEK for new entries, with the 10 debuts led by **Karyn White's** "Romantic" (Warner Bros.). "Romantic" is the most-added record at radio (138 adds) and blasts onto the chart at No. 52. "Gett Off" by **Prince** (Paisley Park) is the second-highest debut, but top 40 radio airplay is negligible despite Prince's superstar status. Only two top 40 reporting stations list the record on their playlists—including KS104 Denver, where it moves 21-18—although 18 of the 120 stations monitored for the Top 40 Radio Monitor played it at least once last week. It's exploding in sales, however, zooming 63-36 on the POS Singles Sales chart, and is No. 37 on the sales-point tally used for the Hot 100. It debuts at No. 66 on the Hot 100 with 94% of its points from sales.

FOUR ARTISTS MAKE THEIR Hot 100 bows. **Hi-C**, a rapper from Compton, Calif., enters at No. 80 with "I'm Not Your Puppet" (Hollywood), a rap cover of the No. 6 1966 hit by **James & Bobby Purify**. "Puppet" is already No. 3 at KGGI Riverside, Calif. Long Island, N.Y., rocker **Billy Falcon** enters at No. 84 with "Power Windows," the first single on **Jon Bon Jovi's** new label, Jambco. **Bernard Greene**, better known as **B.G. The Prince Of Rap**, debuts at No. 89 with "This Beat Is Hot" (Epic), the No. 1 record on the Dance Music Club Play chart. Although B.G. is from Washington, D.C., "Beat" was recorded in Germany. It moves 10-9 at Hot 97 New York. And rock quintet **RTZ**, with veterans of popular band **Boston**, bows at No. 90 with "Face The Music" (Giant).

QUICK CUTS: The debut of **Keedy's** single "Wishing On The Same Star" (Arista) gives writer **Diane Warren** five singles on the Hot 100. "Star" is already a smash at WXXX Green Bay, Wis. (5-3) and KQMQ Honolulu (2-2)... Three new singles without bullets are showing hit potential and may rebound soon. "Get Serious" by **Cut 'N' Move** (Epic) moves up to No. 79, with top 20 reports from Q102 Philadelphia (18-17) and Hot 105.7 York, Pa. (22-19). "Chorus" by **Erasure** (Sire) is at No. 83 nationally but is top 10 at KRBE Houston (9-8) and top 20 at five other stations. "Louder Than Love" by **TKA** (Tommy Boy), at No. 85 on the Hot 100, is No. 4 at Power 96 Miami and No. 10 at Hot 97.7 San Jose, Calif. "Good Vibrations" by **Marky Mark & the Funky Bunch** (Interscope) wins the Power Pick/Sales and looks great at radio, too: nine top 10 reports so far, including 11-8 at KIIS-FM Los Angeles and 8-4 at Kiss 108 in Marky's hometown of Boston.

HOT 100 SINGLES ACTION

RADIO MOST ADDED

	PLATINUM/ GOLD ADDS 22 REPORTERS	SILVER ADDS 39 REPORTERS	BRONZE/ SECONDARY ADDS 168 REPORTERS	TOTAL ADDS 229 REPORTERS	TOTAL ON 229 REPORTERS
ROMANTIC					
KARYN WHITE WARNER BROS	16	27	95	138	138
LOVE...THY WILL BE DONE					
MARTIKA COLUMBIA	1	9	28	38	98
DO ANYTHING					
NATURAL SELECTION EAST WEST	2	6	28	36	109
FACE THE MUSIC					
RTZ GIANT	2	4	30	36	39
AFTER THE SUMMER'S GONE					
PC QUEST RCA	0	6	29	35	35
TILL SOMEBODY LOVES YOU					
HENRY LEE SUMMER EPIC	0	2	32	34	72
HOLE HEARTED					
EXTREME A&M	2	4	26	32	124
MOTOWNPHILLY					
BOYZ II MEN MOTOWN	2	5	17	24	139
WHEN LOVE CRIES					
DONNA SUMMER ATLANTIC	1	2	19	22	31
DON'T WANT TO BE A FOOL					
LUTHER VANDROSS EPIC	2	1	15	18	76

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

HOT 100 A-Z

	TITLE (Publisher - Licensing Org.)	Sheet Music Dist.
10	3 A.M. ETERNAL (E.G., BMI/Warner Chappell/WB, ASCAP/Brampton, PRS) WBM	
93	AFTER THE SUMMER'S GONE (George Tobin, BMI)	
94	A BETTER LOVE (Warner Chappell, BMI) WBM	
70	CAN'T FORGET YOU (Foreign Imported, BMI/Estefan, ASCAP) CPP	
68	CAN YOU STOP THE RAIN (WB, ASCAP/Wallyworld, ASCAP/John Bettis, ASCAP) WBM	
83	CHORUS (Musical Moments/Sonet/Andy Bell)	
14	CRAZY (Beethoven/Perfect) MSC	
96	DIRTY LOVE (Tackle Out, ASCAP/Geffen, ASCAP)	
47	DO ANYTHING (Cerf, ASCAP/Kush, ASCAP)	
62	DON'T WANT TO BE A FOOL (EMI April, ASCAP/Uncle Ronnie's, ASCAP/MCA, ASCAP/Thriller Miller, ASCAP) HL	
43	DO YOU WANT ME (Next Plateau, ASCAP/Sons Of Koss, ASCAP)	
42	THE DREAM IS STILL ALIVE (EMI Blackwood, BMI/Wilhill, BMI/Braintree, BMI/MCA, ASCAP/Aerostation, ASCAP) HL	
64	ELEVATE MY MIND (Fiction, ASCAP)	
41	EVERYBODY PLAYS THE FOOL (Trio, BMI/Alley, BMI) HL	
2	EVERY HEARTBEAT (Age To Age, ASCAP/Reunion, ASCAP/Emily Boothe, BMI/Andi Beat Goes On, BMI/Sparrow, BMI) HL	
1	(EVERYTHING I DO) I DO IT FOR YOU (FROM ROBIN HOOD) (Almo, ASCAP/Badams, ASCAP/Zomba, ASCAP/Zachary Creek, BMI/Miracle Creek, ASCAP) CPP/WBM	
90	FACE THE MUSIC (Turbo, ASCAP/Shire, ASCAP)	
5	FADING LIKE A FLOWER (EVERY TIME YOU LEAVE) (Jimmy Fun, BMI/EMI Blackwood, BMI) CLM	
79	GET SERIOUS (Virgin, ASCAP) HL	
66	GETT OFF (Controversy, ASCAP/WB, ASCAP)	
25	GOOD VIBRATIONS (WB, ASCAP/Domnie D, ASCAP/Marky Mark, BMI/Aysha, ASCAP) WBM	
44	GOT A LOVE FOR YOU (CRK, ASCAP/B-Room, ASCAP/Warner Chappell, ASCAP) WBM	
97	GYPSY WOMAN (SHE'S HOMELESS) (Basement Boys, ASCAP/Polygram Int'l, ASCAP) HL	
26	HARD TO HANDLE (Irving, BMI) CPP	
49	HERE I AM (COME AND TAKE ME) (Irving, ASCAP/AI Green, BMI) CPP	
87	HEY STOOPID (Ezra, BMI/EMI Blackwood, BMI/Fileman, BMI/Sony Songs, BMI/Jack Ponti, ASCAP/WB, ASCAP/Little Elvis, ASCAP/BMG, ASCAP) HL/WBM	
45	HOLE HEARTED (Funky Metal, ASCAP/Almo, ASCAP) CPP	
82	HOW CAN I EASE THE PAIN (Gratitude Sky, ASCAP/Melanie, ASCAP/MCA, ASCAP) CPP/HL	
23	I ADORE MI AMOR (Me Good, ASCAP/Azham Eel, ASCAP)	
11	I CAN'T WAIT ANOTHER MINUTE (Zomba, ASCAP/4MW, ASCAP)	
95	I DON'T WANNA SEE YOU (Pri, ASCAP/Boom Tat, ASCAP) HL	
77	IF I SAY (EMI Blackwood, BMI/Cranky, BMI/Psychic Chick, BMI) HL	
8	I'LL BE THERE (Love Pump, ASCAP/Warner-Tamerlane, BMI) WBM	
58	I'LL NEVER LET YOU GO (MCA, ASCAP/Forty Plus, ASCAP/Still Hard, ASCAP) HL	
80	I'M NOT YOUR PUPPET (Onay, ASCAP)	
3	IT AIN'T OVER 'TIL IT'S OVER (Miss Bessie, ASCAP) CLM	
35	IT HIT ME LIKE A HAMMER (Zomba, ASCAP/Hulex, ASCAP) CLM	
50	I WANNA SEX YOU UP (FROM NEW JACK CITY) (Hip Hop, BMI/Hi-Frost, BMI)	
88	JUST ASK ME TO (FROM BOYZ N THE HOOD) (EMI April, ASCAP/Across 110th Street, ASCAP/AI B. Sure!, ASCAP/Willaire, ASCAP)	
31	JUST LIKE YOU (Dresden China, ASCAP)	
74	JUST WANT TO HOLD YOU (Ensign, BMI/Caltone, BMI) CPP	
91	KISSING YOU (K-Shreve, ASCAP/Markie, ASCAP/Full Keel, ASCAP/JRM, ASCAP/EMI April, ASCAP) WBM	
78	KISS THEM FOR ME (Dreamhouse, ASCAP/Chappell & Co., ASCAP)	
65	LATIN ACTIVE (RMI, BMI/Full Keel, ASCAP) WBM	
33	LEARNING TO FLY (Gone Gator, ASCAP/EMI April, ASCAP/Wild Gator, ASCAP) CPP/HL	
46	LET THE BEAT HIT 'EM (Virgin, ASCAP/Cole-Civillies, ASCAP) HL	
61	LILY WAS HERE (D'N'A, BMI/BMG, BMI/Careers-BMG, BMI) HL	
81	LOSING MY RELIGION (Night Garden, BMI/Unichappell, BMI) HL	
85	LOUDER THAN LOVE (Tee Girl, BMI/Third & Lex, BMI/Sir Mac Of Quayle, BMI/Blue Ink, BMI)	
17	LOVE AND UNDERSTANDING (Realsongs, ASCAP) WBM	
27	LOVE OF A LIFETIME (Sony Tunes, ASCAP/Wocka-Wocka, ASCAP) HL	
40	LOVE ON A ROOFTOP (Realsongs, ASCAP/EMI April, ASCAP/Desmobile, ASCAP) HL/WBM	
57	LOVE...THY WILL BE DONE (Famous, ASCAP/Tika, ASCAP/Girlsongs, ASCAP/WB, ASCAP) CPP/WBM	
73	LOW RIDER (ON THE BOULEVARD) (TMC, ASCAP/Far Out, ASCAP/Mo Knows, BMI)	
55	MORE THAN WORDS (Funky Metal, ASCAP/Almo, ASCAP) CPP	
13	MOTOWNPHILLY (Diva One, BMI/Biv Ten, BMI/Mike Ten, BMI)	
22	THE MOTOWN SONG (Geffen, ASCAP/McNally, ASCAP/Unity, ASCAP) HL	
99	MY BODY SAYS YES (BMG, ASCAP/Telegram/Misty) HL	
54	MY FALLEN ANGEL (Zahid's, ASCAP/Cutting, ASCAP)	
29	MY NAME IS NOT SUSAN (Zomba, ASCAP/4MW, ASCAP) WBM	
98	NEVER GONNA LET YOU DOWN (Keep Your Music, ASCAP) CPP	
51	NIGHTS LIKE THIS (FROM THE FIVE HEARTBEATS) (TCF, ASCAP/Jack The Mack, ASCAP/Almo, ASCAP) CPP/WBM	
21	NOW THAT WE FOUND LOVE (Warner-Tamerlane, BMI) WBM	
63	THE ONE AND ONLY (Chrysalis, BMI)	
28	ONLY TIME WILL TELL (Matt-Black, ASCAP/Gunster, ASCAP/EMI April, ASCAP/BMG, ASCAP/Otherwise, ASCAP/Irving, BMI/Doolittle, BMI) CPP/HL/WBM	
7	P.A.S.S.I.O.N. (Bayjun Beat, BMI) WBM	
8	PIECE OF MY HEART (Kallman, BMI/One Two, BMI)	
37	PLACE IN THIS WORLD (Emily Boothe, BMI/Age To Age, ASCAP/O'Ryan, ASCAP) HL	

Billboard.

FOR WEEK ENDING AUGUST 17, 1991

Top POS Singles Sales™

Compiled from a national sample of POS (point of sale) equipped retail stores and rack outlets which report number of units sold to SoundScan, Inc. The chart is being printed for comparison to the Hot 100 Singles chart, which uses ranked reports of best-selling singles, rather than the unit counts used on this chart.

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL)
			★ ★ NO. 1 ★ ★						
			(EVERYTHING I DO) I DO IT FOR...	BRYAN ADAMS (A&M) 6 weeks at No. 1	38	33	11	DON'T TREAT ME BAD	FIREHOUSE (EPIC)
1	1	7	SUMMERTIME	D.J. JAZZY JEFF/FRESH PRINCE (JIVE/RCA)	39	54	3	AIN'T NO FUTURE IN YO' FRONTING	M.C. BREED & D.F.C. (S.D.E.G./ICHBAN)
2	3	10	YOU COULD BE MINE	GUNS N' ROSES (Geffen)	40	38	8	NIGHTS LIKE THIS	AFTER 7 (VIRGIN)
3	2	6	MOTOWNPHILLY	BOYZ II MEN (MOTOWN)	41	36	3	ELEVATE MY MIND	STEREO MC'S (4TH & B'WAY/ISLAND)
4	4	11	WIND OF CHANGE	SCORPIONS (MERCURY)	42	50	7	TONITE	DJ QUIK (PROFILE)
5	7	10	RUSH RUSH	PAULA ABDUL (CAPTIVE/VIRGIN)	43	46	2	CRAZY	SEAL (SIRE/WARNER BROS.)
6	5	11	3 A.M. ETERNAL	THE KLF (ARISTA)	44	52	2	THE PROMISE OF A NEW DAY	PAULA ABDUL (CAPTIVE/VIRGIN)
7	9	8	NOW THAT WE FOUND LOVE	HEAVY D. & THE BOYZ (UPTOWN/MCA)	45	45	3	LOVE AND UNDERSTANDING	CHER (Geffen)
8	11	7	UNFORGETTABLE	NATALIE COLE (ELEKTRA)	46	37	11	POWER OF LOVE/LOVE POWER	LUTHER VANDROSS (EPIC)
9	12	7	I'LL BE THERE	THE ESCAPE CLUB (ATLANTIC)	47	59	3	CAN YOU STOP THE RAIN	PEABO BRYSON (COLUMBIA)
10	14	8	POP GOES THE WEASEL	3RD BASS (DEF JAM/COLUMBIA)	48	40	7	I SHOULDN'T HAVE DONE IT	SLICK RICK (DEF JAM/COLUMBIA)
11	10	8	I WANNA SEX YOU UP	COLOR ME BADD (GIANT)	49	44	5	IF YOU WANNA SEX ME UP	T.C.F. (COLD CHILLIN'/WB)
12	6	11	UNBELIEVABLE	EMF (EMI)	50	39	9	WALKING IN MEMPHIS	MARC COHN (ATLANTIC)
13	8	11	THINGS THAT MAKE YOU GO...	C&C MUSIC FACTORY (COLUMBIA)	51	58	5	ONLY TIME WILL TELL	NELSON (DGC)
14	13	6	RIGHT HERE, RIGHT NOW	JESUS JONES (SBK)	52	-	1	TIME, LOVE AND TENDERNESS	MICHAEL BOLTON (COLUMBIA)
15	16	11	I CAN'T WAIT ANOTHER MINUTE	HI-FIVE (JIVE/RCA)	53	48	4	PIECE OF MY HEART	TARA KEMP (GIANT)
16	18	9	I'LL NEVER LET YOU GO	STEELEHEART (MCA)	54	-	1	SHINY HAPPY PEOPLE	R.E.M. (WARNER BROS.)
17	15	11	IT AIN'T OVER 'TIL IT'S OVER	LENNY KRAVITZ (VIRGIN)	55	42	11	VOICES THAT CARE	VOICES THAT CARE (GIANT)
18	20	7	DO YOU WANT ME	SALT N' PEPA (NEXT PLATEAU)	56	55	5	LILY WAS HERE	DAVID STEWART/CANDY DULFER (ARISTA)
19	17	11	P.A.S.S.I.O.N.	RYTHM SYNDICATE (IMPACT/MCA)	57	49	11	GOD BLESS THE U.S.A.	LEE GREENWOOD (MCA)
20	19	8	LET THE BEAT HIT 'EM	LISA LISA & CULT JAM (COLUMBIA)	58	47	11	WE WANT THE FUNK	GERARDO (INTERSCOPE/EAST WEST)
21	23	8	I ADORE MI AMOR	COLOR ME BADD (GIANT)	59	-	1	THE MOTOWN SONG	ROD STEWART (WARNER BROS.)
22	32	2	EVERY HEARTBEAT	AMY GRANT (A&M)	60	51	11	MIRACLE	WHITNEY HOUSTON (ARISTA)
23	28	6	ENTER SANDMAN	METALLICA (ELEKTRA)	61	53	11	LOVE IS A WONDERFUL THING	MICHAEL BOLTON (COLUMBIA)
24	-	1	TEMPTATION	CORINA (CUTTING/ATCO)	62	-	3	GROWIN' UP IN THE HOOD	COMPTON'S MOST WANTED (QWEST/WB)
25	30	7	LOSING MY RELIGION	R.E.M. (WARNER BROS.)	63	-	1	I'M NOT YOUR PUPPET	HI-C (HOLLYWOOD/ELEKTRA)
26	21	11	WITH YOU	TONY TERRY (EPIC)	64	-	1	HOLE HEARTED	EXTREME (A&M)
27	27	11	PLACE IN THIS WORLD	MICHAEL W. SMITH (REUNION/GEFFEN)	65	41	11	MORE THAN WORDS	EXTREME (A&M)
28	22	9	FADING LIKE A FLOWER	ROXETTE (EMI)	66	68	2	KISS THEM FOR ME	SILOUSIE AND THE BANSHIES (Geffen)
29	34	6	GYPSY WOMAN (SHE'S HOMELESS)	CRYSTAL WATERS (MERCURY)	67	64	2	HARD TO HANDLE	BLACK CROWES (DEF AMERICAN/REPRISE)
30	24	11	HERE I AM (COME AND TAKE ME)	UB40 (VIRGIN)	68	69	11	KISSING YOU	KEITH WASHINGTON (QWEST/WB)
31	25	9	PLAYGROUND	ANOTHER BAD CREATION (MOTOWN)	69	62	10	DO WHAT I GOTTA DO	RALPH TRESVANT (MCA)
32	26	11	YOU CAN'T PLAY WITH MY YO-YO	YO-YO (EAST WEST)	70	71	8	MONKEY BUSINESS	SKIID ROW (ATLANTIC)
33	29	11	LOVE OF A LIFETIME	FIREHOUSE (EPIC)	71	61	11	SILENT LUCIDITY	QUEENSRYCHE (EMI)
34	35	4	HOW CAN I EASE THE PAIN	LISA FISCHER (ELEKTRA)	72	72	11	THE STAR SPANGLED BANNER	WHITNEY HOUSTON (ARISTA)
35	31	11	GETT OFF	PRINCE (PAISLEY PARK/WARNER BROS.)	73	43	11	MAMA SAID KNOCK YOU OUT	L.L. COOL J (DEF JAM/COLUMBIA)
36	63	2	GOOD VIBRATIONS	MARKY MARK (INTERSCOPE/EAST WEST)	74	70	11	SADENESS PART 1	ENIGMA (CHARISMA)
37	-	1	TEMPTATION	CORINA (CUTTING/ATCO)	75	-	1	LOW RIDER (ON THE BOULEVARD)	LATIN ALLIANCE FEATURING WAR (VIRGIN)

○ Singles with increasing sales. © 1991, Billboard/BPI Communications, Inc and SoundScan, Inc.

Top 40 Radio Monitor™

Compiled from a national sample of monitored top 40 radio stations by Broadcast Data Systems. 121 top 40 stations are monitored 24 hours a day, seven days a week. The titles are printed in order of gross impressions, which are computed by cross-referencing exact times of airplay with Arbitron listener data. The chart is being printed for comparison to the Hot 100 Singles chart, which uses playlists, rather than monitored airplay.

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL)
			★ ★ NO. 1 ★ ★	
1	1	7	(EVERYTHING I DO) I DO IT FOR...	BRYAN ADAMS (A&M) 3 weeks at No. 1
2	3	12	TEMPTATION	CORINA (CUTTING/ATCO)
3	5	13	RIGHT HERE, RIGHT NOW	JESUS JONES (SBK)
4	8	9	EVERY HEARTBEAT	AMY GRANT (A&M)
5	2	15	RUSH RUSH	PAULA ABDUL (CAPTIVE/VIRGIN)
6	9	10	THE DREAM OF A NEW DAY	PAULA ABDUL (CAPTIVE/VIRGIN)
7	6	12	P.A.S.S.I.O.N.	RYTHM SYNDICATE (IMPACT/MCA)
8	4	20	I WANNA SEX YOU UP	COLOR ME BADD (GIANT)
9	7	17	UNBELIEVABLE	EMF (EMI)
10	12	10	SUMMERTIME	D.J. JAZZY JEFF/FRESH PRINCE (JIVE/RCA)
11	13	11	IT AIN'T OVER 'TIL IT'S OVER	LENNY KRAVITZ (VIRGIN)
12	14	20	HERE I AM (COME AND TAKE ME)	UB40 (VIRGIN)
13	19	10	I CAN'T WAIT ANOTHER MINUTE	HI-FIVE (JIVE/RCA)
14	10	18	MORE THAN WORDS	EXTREME (A&M)
15	11	14	PIECE OF MY HEART	TARA KEMP (GIANT)
16	15	7	THINGS THAT MAKE YOU GO...	C&C MUSIC FACTORY (COLUMBIA)
17	16	4	I ADORE MI AMOR	COLOR ME BADD (GIANT)
18	17	9	FADING LIKE A FLOWER	ROXETTE (EMI)
19	21	8	MOTOWNPHILLY	BOYZ II MEN (MOTOWN)
20	18	23	DO YOU WANT ME	SALT-N-PEPA (NEXT PLATEAU)
21	20	12	PLACE IN THIS WORLD	MICHAEL W. SMITH (REUNION/GEFFEN)
22	27	7	TOO MANY WALLS	CATHY DENNIS (POLYDOR/PLG)
23	22	5	TIME, LOVE AND TENDERNESS	MICHAEL BOLTON (COLUMBIA)
24	25	9	I'LL BE THERE	THE ESCAPE CLUB (ATLANTIC)
25	24	7	CRAZY	SEAL (SIRE/WARNER BROS.)
26	28	4	GOOD VIBRATIONS	MARKY MARK (INTERSCOPE/EAST WEST)
27	23	19	LOSING MY RELIGION	R.E.M. (WARNER BROS.)
28	32	8	3 A.M. ETERNAL	THE KLF (ARISTA)
29	31	10	GOT A LOVE FOR YOU	JOMANDA (BIG BEAT)
30	30	8	HARD TO HANDLE	BLACK CROWES (DEF AMERICAN/REPRISE)
31	26	20	I DON'T WANNA CRY	MARIAH CAREY (COLUMBIA)
32	34	6	THE MOTOWN SONG	ROD STEWART (WARNER BROS.)
33	33	6	NOW THAT WE FOUND LOVE	HEAVY D. & THE BOYZ (UPTOWN/MCA)
34	35	3	MY NAME IS NOT SUSAN	WHITNEY HOUSTON (ARISTA)
35	38	5	WIND OF CHANGE	SCORPIONS (MERCURY)
36	44	3	SHINY HAPPY PEOPLE	R.E.M. (WARNER BROS.)
37	50	2	DO ANYTHING	NATURAL SELECTION (EAST WEST)

○ Tracks moving up the chart with airplay gains. © 1991, Billboard/BPI Communications, Inc.

TOP 40 RADIO RECURRENT MONITOR

1	1	3	BABY BABY	AMY GRANT (A&M)
2	2	2	I LIKE THE WAY	HI-FIVE (JIVE/RCA)
3	3	4	TOUCH ME (ALL NIGHT LONG)	CATHY DENNIS (POLYDOR/PLG)
4	4	11	SOMEDAY	MARIAH CAREY (COLUMBIA)
5	5	8	I'VE BEEN THINKING ABOUT YOU	LONDONBEAT (RADIOACTIVE/MCA)
6	7	8	HOLD YOU TIGHT	TARA KEMP (GIANT)
7	—	1	STRIKE IT UP	BLACK BOX (RCA)
8	6	7	TOGETHER FOREVER	LISETTE MELENDEZ (FEVER/COLUMBIA)
9	8	14	GONNA MAKE YOU SWEAT	C&C MUSIC FACTORY (COLUMBIA)
10	11	19	LOVE WILL NEVER DO	JANET JACKSON (A&M)
11	9	4	HERE WE GO	C&C MUSIC FACTORY (COLUMBIA)
12	10	2	RHYTHM OF MY HEART	ROD STEWART (WARNER BROS.)
13	12	10	ROUND AND ROUND	TEVIN CAMPBELL (PAISLEY PARK/WB)
14	13	37	RUB YOU THE RIGHT WAY	JOHNNY GILL (MOTOWN)
15	14	27	FEELS GOOD	TONY! TONIE TONIE! (WING/MERCURY)
16	15	12	THIS HOUSE	TRACIE SPENCER (CAPITOL)
17	16	30	GIVING YOU THE BENEFIT	PEBBLES (MCA)
18	20	28	CAN'T STOP	AFTER 7 (VIRGIN)
19	17	37	VOGUE	MADONNA (SIRE/WARNER BROS.)
20	18	4	JOYRIDE	ROXETTE (EMI)
21	—	34	SOMETHING HAPPENED ON T.E.	PHIL COLLINS (ATLANTIC)
22	19	31	CLOSE TO YOU	MAXI PRIEST (CHARISMA)
23	21	16	I'LL GIVE ALL MY LOVE TO YOU	KEITH SWEAT (ELEKTRA)
24	—	34	KING OF WISHPFUL THINKING	GO WEST (EMI)
25	—	12	ONE MORE TRY	TIMMY T. (QUALITY)

Recurrents are titles which have appeared on the Monitor for 20 weeks and have dropped below the top 20.

OLD NAME HERALDS NEW N.Y. VENUE: THE PARAMOUNT

(Continued from page 9)

promotes its own shows.

"I don't have to tell you there's been a dearth of concert venues in this town," says Bruce Moran, VP of music and variety at Madison Square Garden Enterprises, who will oversee bookings at the Paramount. Moran gained previous experience in concert promotion with John Scher's Monarch Entertainment, now Metropolitan, and as a booking agent with ICM.

While promoters see ahead a battle for acts between the Paramount and Radio City, the venues publicly won't take shots at each other.

"Radio City is such a special place, there's really no comparison," says Sandra Manley, public relations director for the landmark hall, declining further comment on the new competition.

"Radio City is a wonderful venue; we're simply providing other promoters an opportunity" to book a similar-size venue, says Moran, who suggests there will be enough traffic to support both halls.

But promoters say the battle behind the scenes between Radio City Music Hall Productions and Madison Square Garden Enterprises will be intense, with all eyes on the bottom line.

Jason Stone of the Music Fair Group, which owns and operates the Westbury Music Fair on Long Island, N.Y., and the Valley Forge Music Fair, says he has discussed booking acts at the Paramount, but only if the deal offered is comparable to what

Music Fair can make with multiple nights at its smaller buildings, where it also earns revenue from parking and concessions. "We will go in there only if it's a competitive situation," he says.

COST PRESSURES

Ron Delsener predicts the Paramount will be "a very successful venue" if it is cost-competitive. Delsener suggests the Paramount may have to be cheaper for artists to play than is Radio City—in the range of \$10,000-\$15,000—to compete with the stature and "panache" of the historic music hall.

While initial bookings for the Paramount will not be announced until later this month, Delsener confirms that he has booked multiple-night performances by two artists he previously would have brought to a venue like the Beacon.

"We have made a conscious effort to keep the costs down," says Moran. "I seem to be in meetings every day to keep a close handle on our expenses." He adds that the Paramount "has aggressively pursued shows that other venues might have shied away from," predicting that all genres—including rap and heavy metal, which have faced resistance elsewhere—will be booked there.

At the same time, the recent performance at Radio City Music Hall by Sisters Of Mercy and Public Enemy may be seen as a move by that venue, in the face of new competition, to embrace a market beyond its traditional

pop and family fare.

Finally, there has been widespread speculation within the New York concert business about whether Madison Square Garden Enterprises, like Radio City Music Hall Productions, might eventually promote most events itself at its complex—shutting out the area's established promoters to cut more profitable deals with artists.

The speculation has been fueled by some events already promoted in-house at the Garden and the promotion experience of MSG executives such as Moran and former president and CEO Richard H. Evans. (Evans resigned Aug. 5, citing his desire to pursue other interests following the completion of the Garden's two-year renovation.)

"I think with Bruce Moran there, it won't happen because Bruce understands the building/promoter relationship," says Koplik.

More important, however, Koplik and Delsener dominate bookings at other regional venues that agencies rely upon to develop new artists and to route tours by established acts.

"It's not our intention to compete" with outside promoters, responds Moran. "We, of course, promote events ourselves. It's our mandate to keep the place booked." But if outside promoters are looking for a venue to book a performance, Moran says he is confident they will come to the Paramount, "given the size of the facility and the cost structure."

METALLICA FANS: THEY CAME, THEY LISTENED, WILL THEY BUY?

(Continued from page 9)

second video, and there were 50 adds on AOR radio in the first week," Bither says.

The free listening party was held to attract attention to the new album as well as to thank fans for supporting the band, according to Bither. "We wanted to make a gesture to their fans," he says.

Peter Mensch of Q Prime, Metallica's management firm, credits Bither with the listening-party concept and applauds Elektra for bankrolling the event. "Hopefully it will draw the attention it deserves in terms of the money put into it," he says.

Tickets to the event were given away starting July 28 at New York-area locations of Nobody Beats The Wiz, the 32-store chain based in Carteret, N.J. According to Jay Rosenberg, VP and merchandise manager of the chain, about 16,000 of the 21,000 tickets were given out on the first day. Though Rosenberg says it is difficult to measure the event's success by ticket numbers, he credits Elektra for trying something new. "They're to be commended for creating excitement around an album."

In hindsight, Bither says, he would have liked to draw a bigger crowd, though that would have required Elektra to distribute more tickets than is legally permitted. "We heard estimates that we'd need to give away three times capacity [of Madison Square Garden] to get people there. The number of tickets distributed was one of our biggest concerns," Bither says. "We didn't want to create a monster."

Although tickets were to be distributed only two to a person, some fans reported taking as many as eight tickets at The Wiz stores. Tickets were not collected at the venue.

When originally planning the event, Bither says Elektra wanted several venues nationwide to premiere the album on the same night. "There were a lot of logistical aspects. L.A. was difficult because of venue restrictions. In the end, New York was the one we were most able to pull off," Bither says.

The listening party may be the only one of its kind Elektra is ever able to pull off, according to Bither. "Based on the success of this one, yes, we could do another, but I'm not sure I can think of another band for whom this would be successful," he says. "Metallica fans are among the most committed in the world."

The party paid off with media attention, too. "Entertainment Tonight" and MTV News aired segments on the listening party, and Elektra has made video footage of the event available for television. The Sunday New York Times printed an article on the party, and numerous other papers sent reporters, according to Sherry Ring-Ginsberg, Elektra's VP of press and media relations.

"The band thought it was great," Ginsberg says. "Kirk [Hammett, Metallica's guitarist] went out into the audience, and he'd tap kids on the shoulder and say, 'What do you think so far?' and the kids went nuts," she says. All the members of Metallica made a brief appearance at the end of the event, thanked the audience for turning out, and led a bawdy birthday cheer for Metallica singer James Hetfield.

Retailers are as enthusiastic as fans are about the new album. Rosenberg says he expects a tremendous reaction at Wiz outlets, and Lew Garrett, VP of purchasing for 292-outlet, North Canton, Ohio-based

Camelot Music, says, "There has been no greater demand for any record release this year, barring Guns N' Roses." Several of Camelot's larger stores are opening at 12:01 a.m. Monday to start sales, Garrett says. "Very few releases this year are events. This is an event. I can think of no greater accolade."

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Billboard TOP POP ALBUMS

FOR WEEK ENDING AUGUST 17, 1991

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
★ ★ No. 1 ★ ★						
1	1	1	8	NATALIE COLE ▲ ELEKTRA 61049 (13.98) 4 weeks at No. 1	UNFORGETTABLE	1
2	5	6	6	BONNIE RAITT CAPITOL 96111 (10.98)	LUCK OF THE DRAW	2
3	2	2	7	VAN HALEN WARNER BROS. 26594* (10.98)	FOR UNLAWFUL CARNAL KNOWLEDGE	1
4	4	4	32	C&C MUSIC FACTORY ▲ 2 COLUMBIA 47093 (9.98 EQ)	GONNA MAKE YOU SWEAT	2
5	8	10	12	BOYZ II MEN ● MOTOWN 6320* (9.98)	COOLEYHIGHARMONY	5
6	6	8	21	R.E.M. ▲ 2 WARNER BROS. 26496 (9.98)	OUT OF TIME	1
7	3	3	12	PAULA ABDUL ▲ CAPTIVE 91611*/VIRGIN (10.98)	SPELLBOUND	1
8	7	5	5	SOUNDTRACK MORGAN CREEK 20004* (10.98)	ROBIN HOOD: PRINCE OF THIEVES	5
9	10	11	48	GARTH BROOKS ▲ 4 CAPITOL 93866* (9.98)	NO FENCES	4
10	9	9	15	MICHAEL BOLTON ▲ COLUMBIA 46771 (10.98 EQ)	TIME, LOVE AND TENDERNESS	1
11	19	—	2	COLOR ME BADD GIANT 24429*/REPRISE (9.98)	C.M.B.	11
12	12	14	4	SOUNDTRACK QWEST 26643*/WARNER BROS. (10.98)	BOYZ N THE HOOD	12
13	13	12	4	D.J. JAZZY JEFF & THE FRESH PRINCE JIVE 1392 (9.98)	HOMEBASE	12
14	11	7	8	SKID ROW ● ATLANTIC 82242* (10.98)	SLAVE TO THE GRIND	1
15	15	16	22	AMY GRANT ▲ A&M 5321 (9.98)	HEART IN MOTION	11
16	14	15	74	THE BLACK CROWES ▲ 2 DEF AMERICAN 24278 (9.98)	SHAKE YOUR MONEY MAKER	4
17	18	20	36	EXTREME ▲ A&M 5313 (8.98)	EXTREME II PORNOGRAFFITTI	10
18	16	13	10	N.W.A ▲ RUTHLESS 57126/PRIORITY (9.98)	EFIL4ZAGGIN	1
19	20	18	5	TOM PETTY & THE HEARTBREAKERS MCA 10317 (10.98)	INTO THE GREAT WIDE OPEN	13
20	17	19	60	MARIAH CAREY ▲ 5 COLUMBIA 45202 (9.98 EQ)	MARIAH CAREY	1
21	21	21	24	ANOTHER BAD CREATION ▲ MOTOWN 6318* (9.98)	COOLIN' AT THE PLAYGROUND YA' KNOW!	7
22	23	25	9	CANDY DULFER ARISTA 8674* (9.98)	SAXUALITY	22
23	24	22	12	EMF ● EMI 96238 (9.98)	SCHUBERT DIP	12
24	22	17	14	LUTHER VANDROSS ▲ EPIC 46789 (10.98 EQ)	POWER OF LOVE	7
25	25	24	39	SCORPIONS ▲ MERCURY 846 908 (9.98 EQ)	CRAZY WORLD	21
26	26	23	5	HEAVY D. & THE BOYZ MCA 10289 (9.98)	PEACEFUL JOURNEY	21
27	27	30	48	QUEENSRYCHE ▲ EMI 92806 (9.98)	EMPIRE	7
28	29	43	4	SOUNDTRACK INTERSCOPE 91725*/ATLANTIC (10.98)	BILL & TED'S BOGUS JOURNEY	28
29	28	26	7	3RD BASS DEF JAM 47369/COLUMBIA (9.98 EQ)	DERELICTS OF DIALECT	19
30	30	33	84	UB40 ▲ VIRGIN 91324 (9.98)	LABOUR OF LOVE II	30
31	32	35	18	ROXETTE ▲ EMI 94435* (10.98)	JOYRIDE	12
32	33	31	24	FIREHOUSE ● EPIC 46186* (9.98)	FIREHOUSE	21
33	38	38	4	THE GETO BOYS RAP-A-LOT 57161/PRIORITY (9.98)	WE CAN'T BE STOPPED	33
34	31	27	71	WILSON PHILLIPS ▲ 5 SBK 93745 (9.98)	WILSON PHILLIPS	2
35	42	36	6	ANTHRAX MEGAFORCE 848804/ISLAND (9.98)	ATTACK OF THE KILLER B'S	27
36	36	41	10	TRAVIS TRITT WARNER BROS. 26589* (9.98)	IT'S ALL ABOUT TO CHANGE	35
37	37	42	19	ROD STEWART ▲ WARNER BROS. 26300* (9.98)	VAGABOND HEART	10
38	35	28	26	JESUS JONES ● SBK 95715* (9.98)	DOUBT	25
39	40	39	25	DJ QUIK ● PROFILE 1402 (9.98)	QUIK IS THE NAME	29
40	47	62	5	TRISHA YEARWOOD MCA 10297* (9.98)	TRISHA YEARWOOD	40
41	44	47	67	GARTH BROOKS ▲ 2 CAPITOL 90897 (8.98)	GARTH BROOKS	22
42	43	44	38	MADONNA ▲ 2 SIRE 26440/WARNER BROS. (13.98)	THE IMMACULATE COLLECTION	2
43	34	29	22	SOUNDTRACK ▲ GIANT 24409 /REPRISE (10.98)	NEW JACK CITY	2
44	39	32	12	ALAN JACKSON ● ARISTA 8681* (9.98)	DON'T ROCK THE JUKEBOX	17
45	51	85	5	SEAL SIRE 26627*/WARNER BROS. (9.98)	SEAL	45
46	50	57	18	LENNY KRAVITZ VIRGIN 91610* (9.98)	MAMA SAID	41
47	48	50	5	GLADYS KNIGHT MCA 10329 (9.98)	GOOD WOMAN	45
48	49	51	17	ALICE IN CHAINS COLUMBIA 46075* (9.98 EQ)	FACELIFT	42
49	45	40	11	RICKY VAN SHELTON ● COLUMBIA 46855* (9.98 EQ)	BACKROADS	23
50	41	34	46	L.L. COOL J ▲ DEF JAM 46888/COLUMBIA (9.98 EQ)	MAMA SAID KNOCK YOU OUT	16
51	46	46	12	ICE-T ● SIRE 26492*/WARNER BROS. (9.98)	O.G. ORIGINAL GANGSTER	15
52	59	58	48	REBA MCENTIRE ▲ MCA 10016 (9.98)	RUMOR HAS IT	39
53	52	48	7	CHER GEFLEN 24369* (10.98)	LOVE HURTS	48
54	67	64	30	HI-FIVE ● JIVE 1328 /RCA (9.98)	HI-FIVE	38
55	65	67	8	THE KLF ARISTA 8657* (9.98)	WHITE ROOM	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	54	45	9	VANILLA ICE SBK 96648* (10.98)	EXTREMELY LIVE	30
57	68	70	76	ORIGINAL LONDON CAST ▲ POLYDOR 831563/PLG (10.98 EQ)	PHANTOM OF THE OPERA HIGHLIGHTS	55
58	61	56	17	MARC COHN ATLANTIC 82178* (9.98)	MARC COHN	49
59	73	75	39	CLINT BLACK ▲ RCA 2372* (9.98)	PUT YOURSELF IN MY SHOES	18
60	57	54	48	STEELHEART MCA 6368 (9.98)	STEELHEART	40
61	58	52	5	ALICE COOPER EPIC 46786 (9.98)	HEY STOOPID	47
62	53	37	10	STEVIE WONDER ● MOTOWN 6291* (10.98)	MUSIC FROM "JUNGLE FEVER"	24
63	55	63	109	MICHAEL BOLTON ▲ 3 COLUMBIA 45012 (9.98 EQ)	SOUL PROVIDER	3
64	66	60	20	DOLLY PARTON ● COLUMBIA 46882* (9.98 EQ)	EAGLE WHEN SHE FLIES	24
65	60	49	8	AARON NEVILLE A&M 5354* (9.98)	WARM YOUR HEART	44
66	56	55	5	SOUNDTRACK ARISTA 8692* (10.98)	DYING YOUNG	50
67	62	61	46	AC/DC ▲ 2 ATCO 91413 (9.98)	THE RAZORS EDGE	2
68	71	53	5	SLICK RICK DEF JAM 47372/COLUMBIA (9.98)	RULER'S BACK	29
69	80	106	5	TANYA TUCKER CAPITOL 95562* (9.98)	WHAT DO I DO WITH ME	69
70	69	66	25	ENIGMA ▲ CHARISMA 91642* (9.98)	MCMXC A.D.	6
71	84	80	4	KIX EAST WEST 91714*/ATLANTIC (9.98)	HOT WIRE	71
72	64	59	76	M.C. HAMMER ▲ 10 CAPITOL 92857 (9.98)	PLEASE HAMMER DON'T HURT 'EM	1
73	63	87	51	YANNI ● PRIVATE MUSIC 2067* (9.98)	REFLECTIONS OF PASSION	29
74	86	84	43	CHRIS ISAAK ▲ REPRISE 25837 (9.98)	HEART SHAPED WORLD	7
75	81	89	5	BEBE & CECE WINANS CAPITOL 92078* (9.98)	DIFFERENT LIFESTYLES	75
76	99	79	100	MOTLEY CRUE ▲ 4 ELEKTRA 60829 (9.98)	DR. FEELGOOD	1
77	83	71	6	L.A. GUNS POLYDOR 849485/PLG (9.98 EQ)	HOLLYWOOD VAMPIRES	42
78	72	72	57	NELSON ▲ DGC 24290/GEFFEN (9.98)	AFTER THE RAIN	17
79	82	101	8	SIUXSIE AND THE BANSHEES GEFLEN 24387* (9.98)	SUPERSTITION	79
80	70	65	10	VARIOUS ARTISTS WALT DISNEY 60616* (9.98)	FOR OUR CHILDREN	31
81	87	95	116	BONNIE RAITT ▲ 2 CAPITOL 91268 (8.98)	NICK OF TIME	1
82	77	82	13	HUEY LEWIS & THE NEWS ● EMI 93355* (10.98)	HARD AT PLAY	27
83	91	—	2	MARKY MARK & THE FUNKY BUNCH INTERSCOPE 91737*/ATLANTIC	MUSIC FOR THE PEOPLE	83
84	75	69	27	GLORIA ESTEFAN ▲ EPIC 46988 (10.98 EQ)	INTO THE LIGHT	5
85	90	83	20	GEORGE STRAIT ● MCA 10204* (9.98)	CHILL OF AN EARLY FALL	45
86	74	73	47	WARRANT ▲ 2 COLUMBIA 45487 (9.98 EQ)	CHERRY PIE	7
87	78	68	39	WHITNEY HOUSTON ▲ 3 ARISTA 8616 (10.98)	I'M YOUR BABY TONIGHT	3
88	79	74	11	MICHAEL W. SMITH ● REUNION 24325*/GEFFEN (9.98)	GO WEST YOUNG MAN	74
89	88	78	10	EURYTHMICS ARISTA 8680* (9.98)	GREATEST HITS	72
90	85	94	5	ALLMAN BROTHERS BAND EPIC 47877* (9.98)	SHADES OF TWO WORLDS	85
91	76	77	48	VANILLA ICE ▲ 7 SBK 95325* (9.98)	TO THE EXTREME	1
92	89	92	33	ICE CUBE ● PRIORITY 7230 (6.98)	KILL AT WILL	34
93	104	111	64	VAN MORRISON ● MERCURY 841 970 (9.98 EQ)	THE BEST OF VAN MORRISON	41
94	105	97	57	HARRY CONNICK, JR. ▲ COLUMBIA 46146 (9.98 EQ)	WE ARE IN LOVE	22
95	100	110	109	DON HENLEY ▲ 3 GEFLEN 24217 (9.98)	THE END OF THE INNOCENCE	8
96	97	96	39	PHIL COLLINS ▲ ATLANTIC 82157 (14.98)	SERIOUS HITS...LIVE!	11
97	114	136	6	PEABO BRYSON COLUMBIA 46823* (9.98 EQ)	CAN YOU STOP THE RAIN	97
98	98	91	72	SOUNDTRACK ▲ 3 EMI 93492 (10.98)	PRETTY WOMAN	4
99	111	113	173	ORIGINAL LONDON CAST ▲ POLYDOR 831 273 (17.98 EQ)	PHANTOM OF THE OPERA	33
100	92	126	3	COMPTON'S MOST WANTED ORPHEUS 47926*/EPIC (9.98 EQ)	STRAIGHT CHECKN 'EM	92
101	93	88	13	VARIOUS ARTISTS TOMMY BOY 1037 (9.98)	CLUB MTV PARTY TO GO, VOL. 1	38
102	102	86	14	YES ● ARISTA 8643* (9.98)	UNION	15
103	101	104	13	BILLY DEAN SBK 94302*/CAPITOL (9.98)	YOUNG MAN	99
104	96	93	8	LYNYRD SKYNYRD ATLANTIC 82258* (9.98)	LYNYRD SKYNYRD 1991	64
105	115	119	46	CARRERAS - DOMINGO - PAVAROTTI ▲ LONDON 430433* (9.98 EQ)	IN CONCERT	33
106	103	98	56	POISON ▲ 3 CAPITOL 91813 (9.98)	FLESH AND BLOOD	2
107	95	102	72	BELL BIV DEVOE ▲ 3 MCA 6387 (10.98)	POISON	5
108	112	105	148	PAULA ABDUL ▲ 7 VIRGIN 90943 (9.98)	FOREVER YOUR GIRL	1
109	94	90	26	GERARDO INTERSCOPE 91619/ATLANTIC (9.98)	MO' RITMO	36

○ 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.

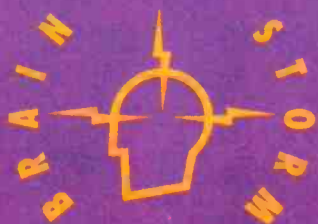
YOUNG M.C. WANTS TO GIVE YOU A PIECE OF HIS MIND

BRAINSTORM

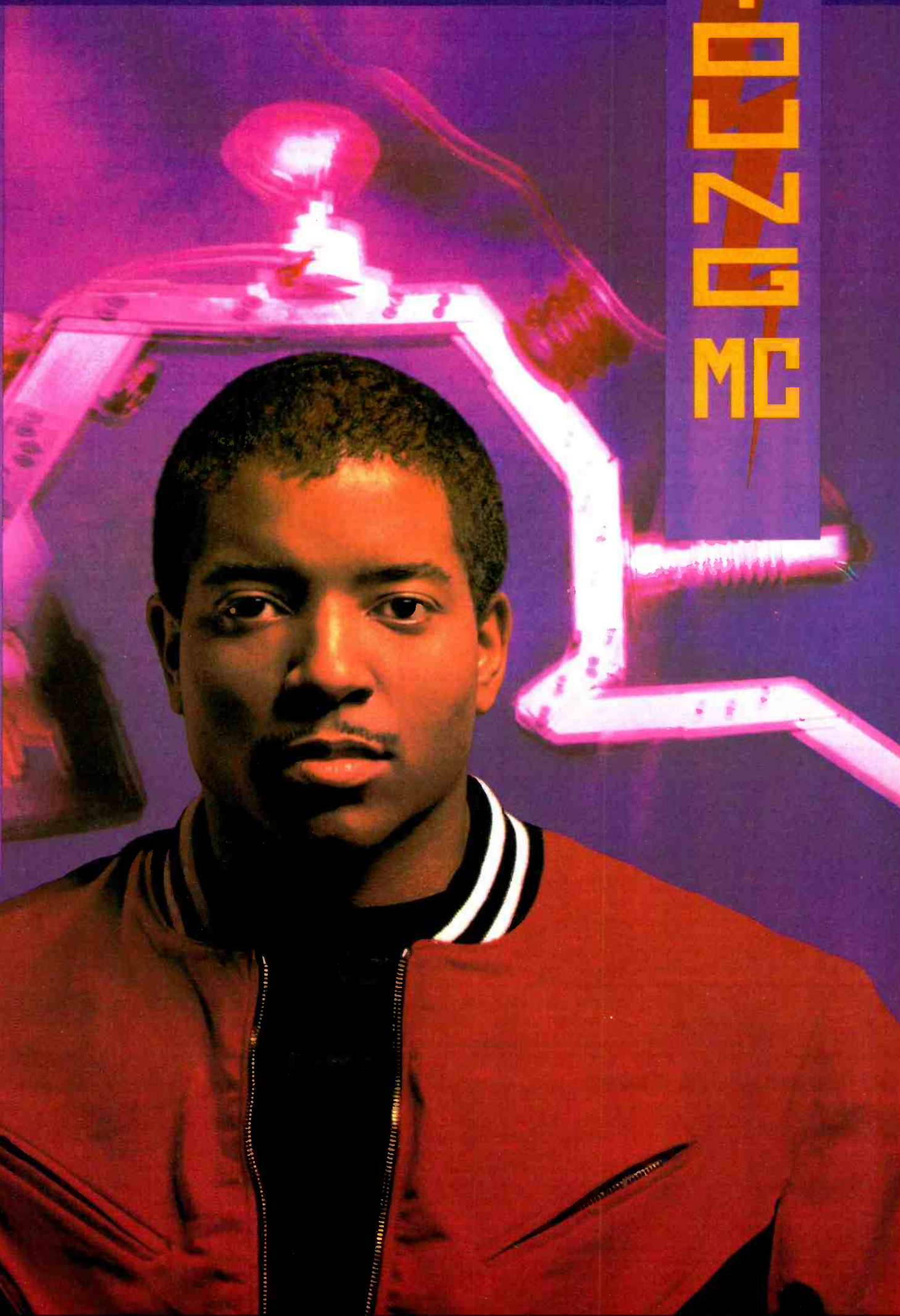
TAKE A MIND-BENDING TRIP
INSIDE THE HEAD OF ONE OF THE
MOST SUCCESSFUL SONGWRITERS
OF THE PAST DECADE.
TONGUE-TWISTING RHYMES.
CEREBRAL RAPS THAT GUARANTEE TO
STIMULATE YOUR THINKING.
BRAINSTORM IS THE LONG-AWAITED
DEBUT CAPITOL RELEASE FROM
GRAMMY-WINNER YOUNG M.C.
SO USE YOUR HEAD...
AND DON'T MISS OUT ON THIS ONE!

"THAT'S THE WAY LOVE GOES"

THE FIRST SINGLE AND VIDEO.



YOUNG
M.C.



THE ULTIMATE HEAD TRIP...ON CAPITOL COMPACT DISCS, CASSETTES AND RECORDS.

PRODUCED AND ARRANGED BY MARVIN YOUNG FOR YOUNG MAN MOVING PRODUCTIONS, INC.
MANAGEMENT: THE MICHAEL GARDNER COMPANY.

Capitol

Top Pop Catalog Albums™

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE	WKS. ON CHART
		★ ★ NO. 1 ★ ★		
1	2	JIMMY BUFFETT ▲ MCA 5633 (7.98)	SONGS YOU KNOW BY HEART 1 week at No. 1	13
2	4	STEVE MILLER BAND ▲ ³ CAPITOL 46101* (7.98)	GREATEST HITS	13
3	1	THE RIGHTEOUS BROTHERS ● CURB 77381* (6.98)	BEST OF RIGHTEOUS BROTHERS	13
4	5	AC/DC ▲ ¹⁰ ATLANTIC 16018* (7.98)	BACK IN BLACK	13
5	3	MEAT LOAF ▲ ⁶ CLEVELAND INT'L 34974 / EPIC (5.98 EQ)	BAT OUT OF HELL	13
6	10	GUNS N' ROSES ▲ ⁸ Geffen 24148* (9.98)	APPETITE FOR DESTRUCTION	13
7	9	THE EAGLES ▲ ¹² ELEKTRA 105 (7.98)	GREATEST HITS 1971-1975	13
8	7	BOB MARLEY AND THE WAILERS ▲ ² TUFF GONG 422-846-210/ISLAND (9.98)	LEGEND	2
9	8	JOURNEY ▲ ³ COLUMBIA 44493* (9.98 EQ)	JOURNEY'S GREATEST HITS	13
10	12	JAMES TAYLOR ▲ ³ WARNER BROS. 3113 (7.98)	GREATEST HITS	13
11	11	THE DOORS ▲ ELEKTRA 60345* (12.98)	BEST OF THE DOORS	2
12	6	AEROSMITH ▲ ⁵ COLUMBIA 36865* (5.98 EQ)	GREATEST HITS	13
13	13	LED ZEPPELIN ▲ ¹⁰ ATLANTIC 19129 (7.98)	LED ZEPPELIN IV	13
14	15	PATSY CLINE ▲ ² MCA 12 (4.98)	GREATEST HITS	13
15	14	ERIC CLAPTON ▲ ² POLYDOR 825 382 (6.98 EQ)	TIME PIECES - THE BEST OF ERIC CLAPTON	13
16	18	BAD COMPANY ▲ ² ATLANTIC 81625* (7.98)	10 FROM 6	13
17	19	THE EAGLES ● ELEKTRA 60205* (7.98)	GREATEST HITS VOL. 2	13
18	17	ELTON JOHN ● MCA 1689 (4.98)	GREATEST HITS	12
19	24	NINE INCH NAILS TVT 2610 (8.98 EQ)	PRETTY HATE MACHINE	7
20	16	BILLY JOEL ▲ ² COLUMBIA 40121* (11.98 EQ)	GREATEST HITS VOL. I & II	13
21	23	THE DOORS ▲ ² ELEKTRA 515* (7.98)	GREATEST HITS	2
22	20	PINK FLOYD ▲ ⁸ COLUMBIA 36183 (15.98 EQ)	THE WALL	13
23	46	METALLICA ▲ ² ELEKTRA 60812* (9.98)	...AND JUSTICE FOR ALL	4
24	26	LED ZEPPELIN ▲ ⁴ ATLANTIC 19126 (7.98)	LED ZEPPELIN	12
25	25	CHICAGO ● REPRISE 26080 (9.98)	GREATEST HITS 1982-1989	13
26	27	AC/DC ▲ ATLANTIC 81650 (7.98)	WHO MADE WHO	13
27	30	THE POLICE ▲ A&M 3902* (9.98)	SINGLES - EVERY BREATH YOU TAKE	11
28	21	LUTHER VANDROSS ▲ EPIC 45320 (13.98 EQ)	BEST OF LUTHER: THE BEST OF LOVE	13
29	28	DEF LEPPARD ▲ ¹⁰ MERCURY 830 675 (9.98)	HYSTERIA	13
30	33	FOREIGNER ● ATLANTIC 80999* (7.98)	RECORDS	13
31	39	THE EAGLES ▲ ⁹ ELEKTRA 103* (7.98)	HOTEL CALIFORNIA	13
32	35	ROD STEWART WARNER BROS. 26158 (9.98)	DOWNTOWN TRAIN/SELECTIONS. . .	13
33	29	PINK FLOYD ▲ ¹¹ CAPITOL 46001 (9.98)	DARK SIDE OF THE MOON	13
34	36	INXS ▲ ⁴ ATLANTIC 81796* (7.98)	KICK	13
35	32	GUNS N' ROSES ▲ ³ Geffen 24198* (9.98)	G N' R LIES	5
36	48	JANE'S ADDICTION ● WARNER BROS. 25727 (8.98)	NOTHING'S SHOCKING	2
37	41	SCORPIONS ● MERCURY 842 002 (9.98)	GREATEST HITS - BEST OF ROCKERS N' BALLADS	12
38	47	ENYA ▲ Geffen 24233* (9.98)	WATERMARK	2
39	—	LED ZEPPELIN ▲ ⁵ ATLANTIC 19127 (7.98)	LED ZEPPELIN 2	10
40	42	SKID ROW ▲ ³ ATLANTIC 81936* (9.98)	SKID ROW	8
41	38	TOM PETTY ▲ ³ MCA 6253 (9.98)	FULL MOON FEVER	5
42	50	ORIGINAL BROADWAY CAST ● Geffen 24151 (17.98)	LES MISERABLES	12
43	37	BON JOVI ▲ ⁹ MERCURY 830 264 (6.98 EQ)	SLIPPERY WHEN WET	13
44	—	GRATEFUL DEAD ▲ WARNER BROS. 2764 (7.98)	THE BEST OF SKELETONS FROM THE CLOSET	6
45	44	SOUNDTRACK ▲ ¹⁰ RCA 6408* (9.98)	DIRTY DANCING	9
46	34	PAUL SIMON ▲ ³ WARNER BROS. 25447 (9.98)	GRACELAND	3
47	45	FLEETWOOD MAC ▲ WARNER BROS. 25801* (9.98)	GREATEST HITS	7
48	22	SOUNDTRACK ● MCA 39303* (7.98)	OUT OF AFRICA	2
49	—	KENNY G ▲ ³ ARISTA 8427* (9.98)	DUOTONES	6
50	40	THE CHARLIE DANIELS BAND ▲ EPIC 38795* (6.98 EQ)	A DECADE OF HITS	12

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.

LOLLAPALOOZA TOUR MAKES ITS POINT

(Continued from page 6)

was planned for nine months. The others were put together in 60 days."

Those involved in the other tours generally agree that they were hurt by the lack of a strong headliner.

"The fact that Jane's Addiction is the band of the moment and that Perry Farrell is such an important rock figure at the moment made that tour work," says Pamela Burton, of New York-based Burton Management, one of the key movers behind the Tribes tour. "A Gathering Of The Tribes did not have a musical leader this year the way it had Ian Astbury [of the Cult] the year before.

"Without Ian or Perry or artists at the helm, these packages are going to be seen as industry-manipulated events rather than a manifestation of the artistic mentality, and the kids can tell the difference."

The William Morris Agency's John Marx, who was involved with the Sisters of Mercy/Public Enemy tour, says that Lollapalooza was "a less confusing bill" than the Sisters package, which he says "may have gone over the heads of many people."

Marx also says that Lollapalooza's

preparation made the difference. "It had a lot of lead time to build in the marketplace with the announcements and sale dates of tickets . . . That was the one show that seemed to stand out more than the others, and the other two suffered as a consequence."

Alex Hodges, VP of the Nederlander Organization, says the Tribes tour and the Tune In package "were

*'You have to spend
a certain amount
of time to
insure quality'*

victims of timing, as opposed to being failures of a concept. Every promoter and agent has to understand the difference." Nederlander was involved in the Tribes show, and booked and then had to cancel a Sisters/Public Enemy date at the Pacific Amphitheatre.

Although it may have been unintentional, the three multigenre pack-

age tours ended up competing with each other, Hodges says.

Yet Hodges says that such tours can work in the future if "they are promoted well, and have a spokesman or two that can articulate in the press the ideology behind the show." Without those elements, Hodges says the packages are simply "unusual" and likely wouldn't perform as well as a package featuring musically compatible acts.

The Anthrax/Public Enemy bill seems like a natural since the former act recently released a cover version of P.E.'s "Bring The Noise," featuring P.E. members Chuck D and Flavor Flav, says the William Morris Agency's Marx.

"It's always been suggested that there is a kinship between heavy metal and rap," he says. "This will be the true test."

Triad's Geiger says Lollapalooza "will go on forever, just like Redding and all the other festivals it was modeled after in Europe . . . Perry wouldn't have spent the time if he didn't want it to last, and it has to last in order to be a success."

BUY ALBUM, GET VID FREE

(Continued from page 6)

bands by linking close to 200 independent retailers and small chains nationwide. The remaining 3,600 units were shipped to Tower Records outlets, based on individual store orders.

Because they are awkwardly shaped, the units in the promotion do not fit in normal display space and have landed in highly visible, end-capped areas, which typically command more attention and inspire impulse buys.

Jason Whittington, Geffen's national sales director, says it is too early to gauge a relationship between the promotion and increased sales on Warrior Soul's album. However, he says, sales activity in certain regions is noteworthy: "Where we weren't seeing movement, we now are."

The key to the promotion, says Smith, is capturing the consumer's imagination and generating a consistent fan base.

"These are aggressive accounts with active consumers who are influenced by what's in front of them," says Smith. "In a competitive marketplace, if you are faced with two records of equal value to you at an equal cost, just knowing that you'll get a video free with one of them can be an incentive to buy."

Smith notes that the Warrior Soul video campaign was inspired by the Alice In Chains promotion launched by Columbia earlier this summer. While Alice In Chains was touring with Slayer, Columbia offered consumers who purchased the "Facelift" release a free 36-minute live-concert longform. The label produced about 40,000 units and offered the limited campaign to retailers and one-stops nationwide. An expanded version of the video is now available for sale.

Chrysalis Records, meanwhile, is betting that the consumer is always willing to pay for the right video package. In May, the label launched a Slaughter "tour pack," which retailed for \$22 and included a 60-minute longform, a five-song live cassette, and a tour patch. Mike Greene, Chrysalis VP of sales, reports the label has sold more than 10,000 "tour packs" to date.



by Geoff Mayfield

A weekly look behind Billboard's album charts.

FOUR, AND PROBABLY MORE: Natalie Cole bullets at the top slot on Top Pop Albums for a fourth consecutive week, the longest streak at No. 1 since Billboard converted the chart to the point-of-sale system 13 weeks ago. And, her momentum is substantial. Though it can be difficult for a chart-topping album to score a sizable increase in unit sales, Cole's tally this week exceeds last week's by better than 10%. She outsells the No. 2 title by more than 2-to-1.

SINCE IT APPEARS LIKELY that Cole will hold court again next week, her label, Elektra, appears to be in line for a coup. Even rival labels admit that the highly anticipated sequel by Metallica, which hits store bins on Monday (12), has a strong chance to open out of the box at No. 1 in the Aug. 31 issue. And, if that happens, Elektra will have the distinction of being the first label to have two consecutive artists at the top spot since our conversion to piece counts.

MEANWHILE, pre-release publicity for "Metallica," which includes the listening party recently staged at Madison Square Garden in New York (see story, page 9), propels the band's 4-year-old debut opus on the Top Pop Catalog chart (46-23). The catalog list shows another hard-rocking unit, Guns N' Roses, benefiting from its four-night concert stop in Los Angeles and cover shots on Entertainment Weekly and Hit Parader; with a 15% gain in sales, GN'R's first set moves four places to No. 6. Can the two new Guns albums, promised for September delivery, open at 1 and 2? Put it this way: If anyone can, this band can.

OOPS: Last week, a label source told Between The Bullets that Bonnie Raitt's tour would begin in late August. Well, she actually hit the road in late July, which, in part, explains her continued momentum (5-2 and 87-81). Someone wake up that radio programmer who was quoted last week in Craig Rosen's story and tell him we doubt that Raitt's run is a "novelty because of her Grammy success." Her 1990 Grammy sweep, which pushed "Nick Of Time" to a three-week run at No. 1, happened 18 months ago. With not one, but two sets charging ahead, we'd say her appeal is real.

FUTURES: Two stalled projects could rebound next month. Geffen plans an elaborate campaign for Cher, including TV shots, when her next single hits. And, anticipating LIVE's video release of "Teenage Mutant Ninja Turtles II," SBK plans a September campaign at retail for that title's soundtrack, along with the first film's soundtrack and two Turtles videos.

EVERY SUMMER, Jimmy Buffet goes on tour, and those tours spur his catalog sales, as proved by his greatest-hits package, "Songs You Know By Heart," wrestling No. 1 away from the Righteous Brothers on the Top Pop Catalog list. The Righteous Brothers' Curb set has been top dog on the list for all but five weeks since that chart debuted in the May 25 issue.

EMI MAPS OUT NEW PLAN FOR LATIN AMERICAN MUSIC MARKET

(Continued from page 9)

operations of EMI Music's affiliates in Latin America and develop market strategies within the region. Reporting to Nieto will be Mario Ruiz, the label's newly appointed Latin American VP of A&R and marketing. Ruiz, previously EMI Music's Latin American director of A&R and marketing, is working out of the label's former headquarters in Miami. He is responsible for coordinating the company's marketing campaigns.

Nieto, a Chilean-born former man-

aging director for both EMI Argentina and EMI Chile, points out that the Latin American office was relocated because of his familiarity with southern South America. He adds that the location of the office is incidental, since he is constantly on the road.

"I am traveling permanently from one country to another with my laptop computer," says Nieto, "so I am really communicating with David every hour."

Nieto notes that Sony is EMI's big-

gest competitor in the region. "Sony is the biggest because they have been there so long and are well-established," he says, "but their share is decreasing. I would say we are No. 2 or 3, depending on the country." He estimates that the label's Latin American roster currently has 20% of the region's market, whose 1989 sales were valued at \$737 million by IFPI, the global label trade group.

Stockley observes that the improving political climate and attractive

age demographics in Latin America have established the region as a top promotional priority for the label.

"From the point of view of EMI Music worldwide, Latin America is a region of the future and the company is devoting a high level of resources into Latin America, so that we can develop our business properly," says Stockley. "There are a lot of changes in the political scene in these countries, and although they may have difficulty in the short term, we see that the probability in the longer term is that these countries will sort out their problems."

"Also, the demographics in Latin America are extremely favorable to our business. The percentage of people who are under the age of 20 is about 50% or more, so those are the people who are into music and to whom we can really sell our product."

CURRENT ROSTER

EMI's current roster of top-selling acts includes Pablo Ruiz, an Argentinean teen singer who, Nieto claims, has sold a whopping 1 million units in Mexico; Legiao Urbana, Os Paralamas do Sucesso, Marina, and Marisa Monte from Brazil; Daniela Romo, Mijares, and Pandora from Mexico; and Ole Ole, Loco Mio, and Paloma San Basilio from Spain.

EMI's marketing blueprint calls for its acts to be divided into three priority groups whose product will be simultaneously released and promot-

ed throughout Latin America, and in some cases, the U.S. Historically, a multinational's Latin American companies usually have been hostile to intercountry marketing because it detracts from the sales of indigenous artists.

A noteworthy example of the label's nascent intercountry promotions, says Ruiz, is the stateside success of EMI's Hispanic U.S. affiliate, Capitol/EMI Latin, with Mexican artists Daniela Romo and Pandora. That has generated a strong promotional push by EMI Mexico on behalf of Capitol/EMI Latin Tejano act Grupo Mazz.

"The Mexicans really made an effort, brought them in, did a showcase, and in a way said, 'Thank you for breaking Pandora, thank you for breaking Daniela,'" says Ruiz.

Stockley says Mexico remains the marketing hub of the region, adding that the country's improving economic health bodes well for the pending free-trade compact between Mexico and the U.S.

He also points out that Mexico and the rest of Latin America can be strong markets for U.S. and U.K. acts that release Spanish-language material. "Some years ago we had great success with Sheena Easton and Kenny Rogers in Spanish," recalls Stockley. "At the moment, Richard Marx is recording one of his songs in Spanish and we've got some versions of some songs by Wilson Phillips coming out in Spanish, too."

CASSETTES ERODE FURTHER, AND SOME SAY FASTER

(Continued from page 1)

about 36%, and other configurations, such as 12-inch singles and music video, generating about 4% of sales.

On a unit basis, Bach says, cassettes are slightly down, but by only about 2.5 to 3 percentage points. By the end of the year, he forecasts, CEMA will be moving an equal number of CDs and cassettes.

That has already happened at PGD, according to executive VP Jim Caparro. With the CD-oriented classical and jazz genres contributing a large share of PGD's total volume, he says, "the cassette is not the unit leader anymore for us."

In dollar terms, he adds, 53% of PGD's volume is in CDs, 32% in cassettes, with the rest made up of singles and video sales. At the end of last year, CDs were 46% and cassettes 40% of PGD's total volume. "Since the first of the year we have seen a speedup in the shift [to CD], without question," says Caparro.

In contrast, Sony Music Distribution president Paul Smith says dollar sales are just "slightly ahead" on CDs and that cassettes still account for more than 60% of Sony's unit sales. He sees no acceleration in the cassette's decline, maintaining that "it's more of a gradual kind of thing."

Some big retail chains are seeing CD business grow faster than cassette sales are declining. At the Atlanta-based Super Club Music Corp., which operates 393 record stores and racks 100 video outlets with music, VP of merchandising Brian Poehner says cassette dollar volume is down 4% and CDs are up 7% compared with the same period last year.

Similarly, cassette sales have dropped 3% and CD volume has grown 6% at the 142-unit, Owensboro, Ky.-based Disc Jockey chain, according to major-label buyer Marilyn Ramsey. And, at the 292-store, N. Canton, Ohio-based Camelot Music chain, senior VP Joe Bressi says "cassette sales have decreased, but not at the rate CD sales have increased... The increase on CDs is much stronger than the decrease on cassette." Bressi adds that the decline of a few percentage points "hasn't been any more than last year."

ACCELERATING TREND?

Poehner, on the other hand, believes the configuration shift is accelerating. He notes that in 1990, cassettes declined 2% compared with a 5% increase in CD dollar volume. Comparing that with the rates of change in the first half of this year, he says, "In six months, you see a deterioration of two additional points [in cassette sales]—to me, that seems rapid—and an increase of only two points on CDs—which to me seems sluggish."

Jim Dobbe, VP of sale merchandise for the 295-store, Torrance, Calif.-based Warehouse Entertainment, has noticed the same thing: "Cassette sales in the first half are slipping a little more than in the second half of last year. It's probably four to five points worse than it was then." Moreover, he says, CD increases were not "quite as large" in the first half of 1991 as they were in the second half of last year.

Dobbe attributes the accelerated tape falloff partly to the soft economy and partly to higher prices on both front-line and midline cassettes. "When you're in a recession and people are going away from the configuration and you raise prices," he says, "you're asking for trouble. We don't move the units we used to on midline cassettes."

Dick Odette, VP of purchasing for the Minneapolis-based Musicland chain, which includes 800 music stores, has observed a steady decline in cassette sales over the past 12 months. Right now, he says, cassette units exceed CD units by a 65:35 ratio, down from 70:30 a year ago. In dollar volume, the ratio has declined to 52:48 in favor of cassettes from 60:40 last year.

TOP 10 PHENOMENON

Nevertheless, Odette points out that "half of the decrease in cassettes is just due to the top 10. I attribute that to the New Kids and [M.C.] Hammer, which sold very well on cassette. There's nothing like that around now. If I'm down 10% on cassettes, that means I'm down 50% on my top 10 cassettes."

Musicland's expanded CD sales have made up for only part of the tape decline, Odette says. But he is optimistic that hard rock albums like the new Metallica and Guns N' Roses titles will jack cassette sales up again by year's end.

In contrast, Dobbe does not believe big rock hits could boost the cassette percentage of music sales back up to last year's level. "We may be different from [Musicland] because that's a mall store," he says. "But I don't see U2, for instance, being that strong of a cassette release... Metal and even rap are beginning to sell on CD."

THE MYSTERY DEEPENS

Further muddying the national picture is the experience of Hastings Books, Music and Video, a 125-unit chain based in Amarillo, Texas. According to executive VP Walter McNeer, album unit sales at Hastings currently break down to 36% CD and 64% cassette, as compared with 37% CD and 63% cassette in January. McNeer himself is amazed by these numbers, which run contrary to his belief that CD sales are continuing to expand at his chain.

McNeer says that he has seen a pickup in CD sales on hit titles such as the Natalie Cole and Van Halen albums and also on country product in general. He sees a lot more of the chain's "middle American" customers making the move to CD. In light of the actual numbers, however, he guesses that "we may have more CD buyers, but cassette buyers may be outpacing them."

The Handleman Co., the nation's largest rackjobber, is seeing rapid growth in its CD sales as more of the same "middle Americans" shift to the new technology. "We're the last bastion for CD growth," says Mario DeFilippo, senior VP for Handleman.

While he declines to give figures, DeFilippo says that by the end of the year, Handleman hopes 60% of its dollar volume on albums will come from CD sales.

Regarding cassette sales, he says, "We seem to be holding our own. It's not the case that cassettes are losing ground. It's holding as a two-configuration industry."

'ACROSS THE BOARD' SUCCESS

Handleman's CD growth, DeFilippo continues, is "across the board. We're experiencing strong top hit sales and excellent sales on catalog. And that's attributed to the fact that the major labels have taken catalog product down to the midprice level, which makes it an affordable transition for our customer."

On full-priced CD product, however, he admits that "sales are not as strong" unless they are put on sale in the \$10.98-\$11.98 range. "So price is clearly a consideration in what's selling, considering the economy."

The same point is made by Hastings' McNeer, who feels "CD prices are still too high." Dobbe of Warehouse, in contrast, observes that the narrow spread between sale-priced full-line CDs and \$10.98 list front-line cassettes may have convinced some to switch to CDs, since the perception is that CDs cost hardly any more than cassettes.

CEMA's Bach has a different explanation for the falloff in cassette sales. "It seems to be that new stores are giving so much room to CDs that it's almost unattractive to buy cassettes," he says. "CDs are marketed in a very attractive manner, with the 6-by-12 graphics. It is done in a very positive manner, and encourages the consumer to buy CDs. Cassettes are jammed into a small area or put into keepers that definitely take away from the fun of buying them."

"Additionally, more and more people are getting into CD systems," he continues. "They know it is tomorrow's sound and know it will be around for awhile, so it is driving them to buy CDs."

AUSTRALIAN STARS SPEAK OUT

(Continued from page 9)

treasurer, John Kerin, and PSA chairman Alan Fels.

By generating media coverage, the artists have focused public attention upon copyright laws—never an easy task. Apart from dismissing the claim that Australian CD prices are the highest in the world (recent surveys show that they are now among the cheapest in developed Western nations), the celebrity lobbyists have hit hard at the government's seeming willingness to destroy one of the country's most effective industries.

Most vocal has been Garrett, a former lawyer and recent senate candidate who commands considerable respect, in political circles. He asks, "Why should this government try to dismantle a successful industry which works well, employs large numbers of people, and earns export income for the country, by removing

the very mechanisms which allow it to exist?"

Says Farnham, "The music industry in Australia is a growth industry. All we ask is that it be encouraged to grow within Australia, and by doing so give our artists the ability to market themselves overseas. That means protecting copyright laws at all costs."

Emmanuel Candi, executive director of the Australian Record Industry Assn., says the stars' entry into the fray has been a welcome aid. "I think the government has been struck by the unity of expression, by the fact that all parts of the industry are telling them the same things."

Part of the rock stars' attack has been an insistence that the government itself facilitate lower prices by removing the 20% sales tax on sound recordings, one of the few anywhere.

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BMG Distrib, PGD Sign On As SoundScan Clients

BY TRUDI MILLER

NEW YORK—SoundScan Inc., the research firm that supplies sales data for the Billboard Top Pop Albums and Top Country Albums charts, will sell its point-of-sale information to BMG Distribution and PGD under three-year contracts. Including Sony Music Entertainment, which came on board last month (Billboard, July 13), SoundScan now has agreements to supply its information to three of the six major label groups.

In addition, SoundScan chief operating officer Mike Shalett says, "We have held conversations with CEMA, and we're communicating with the other two companies as well."

On the retail front, the Hartsdale, N.Y.-based company continues to add retail accounts to its reporting panel. According to CEO Mike Fine, SoundScan has recently signed contracts with 16-Store Music City Record Distributors Inc., based in Nashville; seven-store Rainbow Records, based in Woodland, Calif.; 10-store CML Music Inc. (which runs Music Vision stores), based in Maryland Heights, Mo.; and Rose Wabash, a large independent store in Chicago. In addition, Shalett says the company

has verbal agreements with 142-store Strawberries, based in Milford, Mass.; 34-store Kemp Mill Music, based in Beltsville, Md.; and 18-store Lechmere, based in Woburn, Mass.

Explaining why his company decided to take the SoundScan service, BMG Distribution president Pete Jones says, "Along with many others, I've been in favor of getting a system to get a view of reality, and I think that POS is exactly the answer to the question of what's really happening with a given record. It affords us the opportunity to zero in on breakout situations, to recognize them early, to exploit them, maximize them, and spend more intelligently. I hope that by stepping up, we can help the process and create momentum for the system, because we need it as an industry."

PGD executive VP Jim Caparro says, "We believe that SoundScan offers the industry the ability to focus on selling more records at the point of sale, rather than focusing time, money, and effort toward hyping a chart. That development may seem subtle, but it is significant. We feel it will constructively help the industry better focus its efforts on selling music."

Campaign Planned To Push For Paperboard CD Pack

NEW YORK—Members of the Entertainment Packaging Council are launching a campaign to stimulate awareness of paperboard as an attractive CD packaging material.

A press release from the EPC states the Sound By Design campaign will consist of "ads, buttons, posters, and special events [that] will draw attention to the environmental and creative aspects of CD packaging." No specific information is available regarding the type of advertising the council will do, or when the ads will begin.

Member companies of the EPC involved in Sound By Design include AGI Inc., International Paper, Ivy Hill Corp., Queens Group, and Shorewood Packaging—all firms that supply paperboard packaging for the music and video industries.

A cornerstone of Sound By Design is Ivy Hill's controversial Eco-Pak, which emerged in the spring as the leading contender in the race to de-

velop a new packaging alternative but has since faced resistance from five of the six major-label groups. The majors appear to be leaning toward all-plastic models (Billboard, July 6).

Ivy Hill has since renamed the product the Eco-Pak Jewel Box and fine-tuned it so that the closing mechanism is audible, according to Arthur Kern, the company's executive VP. In addition, some cosmetic changes are being prepared for the next version of the package.

The Sound By Design campaign follows similar efforts by proponents of the plastic jewel box, who have created the Jewelbox Advocates and Manufacturers coalition in an attempt to preserve the decade-old case as the standard packaging medium for compact discs. However, the members of the paperboard companies say their campaign is not a reaction to JAM's efforts.

PAUL VERNA

PALMER, MHT IN SUIT OVER LENDING AGREEMENT

(Continued from page 4)

Corp., a wholly owned subsidiary.

The notes, which have been called by the bank, were intended to back loans to Palmer totaling \$600,000.

"MHT has duly demanded that Palmer and Palmer Video repay all of the principal and accrued interest due under the Palmer Notes and the Palmer Video Notes," the bank's complaint states.

"Despite MHT's due demand, Palmer and Palmer Video have unreasonably and unjustifiably failed and refused to repay any of the principal and accrued interest due under the . . . [n]otes . . . or any of them."

According to Grassi, the bank

called the notes in only after Palmer filed its lender-liability action. "It's reasonable to assume that calling the notes was in response to our filing suit," Grassi says.

The bank's suit asks for a judgment against Palmer in the amount of \$600,000, plus interest and court costs.

Manuel Gottlieb, attorney for Manufacturers Hanover, declines to discuss either suit.

Grassi says that Manufacturers Hanover is not Palmer's principal lending institution and that the dispute should have no impact on the company's ability to borrow.



Edited by Irv Lichtman

AS THE INDUSTRY tries to come to grips with CD packaging, U2's as-yet-untitled first studio album in four years will be marketed in two versions: a shrink-wrapped-only jewel box or an "environmentally friendly" AGI DigiTrak version. For the shrink-wrap version, Island Records' distributor, PolyGram Distributing Group, is offering accounts special display units and "special incentives" reflecting lower packaging costs. Album is due sometime this fall. Naturally, the dual-inventory concept has the OK of the group itself, its manager Paul McGuinness, Island chairman Chris Blackwell, PGD president Gary Rockhold, and PolyGram Label Group chief Rick Dobbis.

NEW VISA RULES STALLED: Two powerful federal lawmakers were successful in attaching a quickly drafted immigration requirements amendment to an unrelated appropriations bill to stall until April, 1992, implementation of controversial new visa rules governing foreign performers. Sens. Edward Kennedy, D-Mass., and Alan Simpson, R-Wyo., were able to arrange a floor vote on the measure just hours before the summer congressional recess. The legislation would have put a much-criticized numerical cap of 25,000 on the number of foreign artists and performers allowed to enter the U.S. each year, and would have increased red-tape requirements for those artists entering on the new-category O (internationally acclaimed) and P (groups and culturally unique artists) visas.

AWARDS ALL THEIR OWN: Following a recommendation from labels, the Recording Industry Assn. of America has created new levels for awarding gold and platinum certifications to EPs. According to RIAA's Angela Corio, an EP is defined as having more than two songs but no more than six and has a maximum running time of 30 minutes. Effective immediately, an EP will be certified gold at 250,000 units sold and platinum at 500,000. Previously, EPs were subject to the same guidelines as full-length albums . . . On another front, the RIAA decided not to rescind its new certification levels for music videos. Several labels had voiced concern over the lack of music videos being certified after the levels were increased in April.

BILLIONS FOR SHOW BIZ: The Wall Street Journal reported in its Aug. 8 edition that Sony Corp. plans to raise \$2 billion to \$3 billion through the sale in equity in Japan and the U.S. over the next year to raise, in part, capital for its entertainment businesses Sony Music Group and Sony Pictures Entertainment (which is the brand-new name for the former Columbia Pictures Entertainment unit Sony acquired in 1989 for \$5 billion in cash and debt assumption). The proceeds will also be used to pay down some of that debt, according to the Journal's sources. Sony may spin off as much as 25% of its Sony Music Japan unit to the public as part of the financing plan, the report says. Sony declined comment.

MIDEM EXIT: Les Bider, Warner/Chappell Music chairman, says the huge multinational publisher is dropping its participation in MIDEM in favor of a U.S. international gathering in New York or Los Angeles, the Aug. 8 edition of The Hollywood Reporter reported. "We are viewing the industry on a more global basis," he said, "with more centralization and fewer one-territory deals. So there really is no reason to meet in Europe." The publisher, which has brought about 50 staffers to Cannes each year, was among many U.S. firms that dropped out of MIDEM last January in view of the developing crisis in the Persian Gulf.

A NEW DISTRIBUTION deal is in the works for Allen Klein's ABKCO catalog, loaded with past goodies by the Rolling Stones, Sam Cooke, and the Cameo-Parkway and Phyllis labels, among other attractions. Word is that the deal will involve one of three distributors, WEA, Sony, or, in what would be an extension of a deal ending Sept. 30, PolyGram. The new deal will have some special new releases to handle, including a four-CD Phil Spector box, a three-CD "Cameo-Parkway Story," and a video of the Stones classic "Gimme Shelter."

EAT MY VIDEO, MAN: The Simpsons will finally see the light of day on video this fall, when FoxVideo releases "Simpsons Roasting On An Open Fire," the first in a series of tapes featuring Matt Groening's animated family. The program, which first aired over the Fox Broadcasting Co. in December 1989, will be available Oct. 24 at a suggested list price of \$9.98, according to the Aug. 8 edition of The Hollywood Reporter. FoxVideo executives were unavailable for comment at press time.

THE GOOD NEWS about a bad practice is that anti-piracy activity reported by the RIAA reached its highest level in the first six months of this year. With special attention to secondary retail seizures (i.e., street vendors) via an RIAA Civil Ex-Parte Seizure Program, 21% of all counterfeit cassettes seized came from this area. Overall, cassettes seized amounted to 779,600 copies, compared with 450,341 in the first half of 1990.

ON TRACK: Pyramid Records, distributed via the Epic label, will market as many as 12 feature-film soundtracks co-produced by Los Angeles-based Entertainment Pictures and newly formed, Miami-based Greenwich Films. With Greenwich Films principal and music industry vet David Chackler serving as executive producer for the features, first project is "Twisted," which is now in postproduction and stars Christopher Walken, Charlie Schlatter, and Joanna Cassidy.

MOVING ON: Triad Artists superagent Marc Geiger, who has a client list that includes many of the most successful modern rock acts, including New Order, the Pixies, Love & Rockets, and others, will be leaving the agency at the end of the year to handle A&R and marketing for Rick Rubin's Def American label.

HELPING HAND: Frances Preston, president/CEO of BMI, is the recipient of the T.J. Martell Foundation's 1992 humanitarian award, to be given April 25 at the New York Hilton . . . Paul Cooper, senior VP/GM of Atlantic Records on the West Coast, and Elton John are among music industry members of the honorary committee for a Sept. 29 event at the Santa Monica Air Center for Project Angel Food, which daily feeds homebound patients who have AIDS. At the event, some 40,000 square feet of interior design and architecture will be displayed. An auction will also take place . . . Benefiting the City of Hope, Musicares, and NARAS' Grammy In The Schools program, the Vital Care Music & Tennis Festival will be held Sept. 12-16 at the Warner Center Club in Woodland Hills, Calif. The event will pit 30 tennis pros vs. 30 musicians in a doubles event. For further info, contact Music-Tennis at 818-879-9110.

THE Los Angeles Music Network will meet Aug. 19, reports Tess Taylor, president. For more details, contact Taylor at MCA Records.

JAMES IN JAIL: At press time, a San Fernando, Calif., judge declined to lower the \$1 million bail for funk pioneer Rick James, who was being held on charges of torturing a 24-year-old woman with a hot crack-cocaine pipe and forcing her to have oral sex with his girlfriend. James and his girlfriend were set to be arraigned Aug. 9.

CREEM PUBLISHER Marvin Scott Jarrett claims to be currently negotiating with Irving Azoff to sell the rock publication to the head of Giant Records. Azoff offered no comment. Creem has had its share of problems lately, facing a lawsuit from its former rep firm, Spectrum Media, over allegedly fraudulent circulation claims. Jarrett has filed a \$5 million counterclaim, accusing Spectrum of damaging his business.

BANG: BNA Entertainment, the new BMG country label, has named its vocal supergroup the Remingtons. Composed of Jimmy Griffin (of Bread and Black Tie), and Richard Mainegra and Rick Yancey (Cymarron), the group had been informally operating as the Three Amigos.

INSIDE TRACK, in word received at press time, mourns the death of Sam Goody, the pioneer retailer of the LP era, who died Aug. 8 in St. John's Episcopal Hospital in Far Rockaway, N.Y., at the age 87. Goody started his Sam Goody retail chain in New York in the late '40s, just as the LP was being introduced. He sold the chain to Musicland in the late '70s.

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